

## Post Mortem

### Some Errors

With reference to your Colour Magazine (12 June), I would like to point out that a few errors crept into the interview with me.

I did not appear in the ISCE (conducted after Class XII), but in the ICSE exams. I obtained 94 marks in Science, and not in Economics. Ms Jayati Chakraborty's name has wrongly been spelt as Jayanti.

Kanad Chakraborty,  
Calcutta Boys' School

### Pool Talk

It was encouraging to see the article on the Calcutta Swimming Club (12 June) by Ela Pathak. Unfortunately the research was rather limited.

The club has reason to be proud, not only of a second position at the national level, but of swimmers who have set records and won their events at the national swimming championships. To name two such swimmers—Nafisa Ali and Darius Anklesaria. There were other swimmers whose diving and swimming abilities have yet to be equalled. To name a few—Shus Kocher, Zoltan Jozgai, the Sharma brothers, Petra Baldik and Feroze Antia.

I sincerely feel that it is the swimmers who add to the charm of a swimming club. These swimmers did deserve a mention in the article as the standard of swimming was at its peak in the early 70s.

Olga Anklesaria,  
Calcutta

### Calcutta Roads

Your investigation on Calcutta roads (5 June) was interesting to read. But Athik Guha should have mentioned road cleaning. In British days the streets used to be washed twice a

day, but now this is never done.

Here I would like to know Mr Asoke Kumar's (Commissioner of Calcutta Corporation) excuse, why the civic administration is never able to keep up with the garbage clearance, and why they have stopped their truck service which once used to collect garbage from door to door. Negligence of the corporation is quite evident.

However, the way things are going at present only point to the further decline of Calcutta. To my mind, a solution to the traffic problem could be a satellite town in the suburbs and flyovers in the crowded areas. As such we can only hope that Calcutta will regain her former glory and become the proud city she once was.

Syed Rashadath Ali,  
Calcutta

### Spirited Speech

This has reference to your Eating Out feature (24 April).

Since when has alcohol become a part of the Indian meal? How on earth could a magazine of your repute and responsibility act as a medium to introduce this damaging fashion and culture to our society? Your open and tantalizing advertisement of expensive beer with 'Badshahi' food only increases the frustrations of the 98 per cent middle-income, educated (i.e. those who are able to read your magazine) salaried people.

Kumari Raj,  
Calcutta

### Of Plucked Eyebrows

The interview with Swatilekha Chatterjee was wholly engrossing, as it threw light both on the actress concept of acting and the director's dedication. Enthusiasts of Ray films were, perhaps, overwhelmed on receiving this

issue (5 June).

Another thing can be noticed in the published photographs of Bimala. Today, if not all, most of the actresses are seen with plucked eyebrows as they hopelessly depict Bowthakurans of Tagore's time. Just see the cover photograph of Bimala, and you'll find that her eyebrows aren't plucked. So, that's Satyajit Ray, with all his perfections!

Debashish Kundu,  
Siliguri

### Wonder Why...

It seems the comics feature is on the out—I don't know why because that is the first feature I turn to every Sunday morning. Be kind enough to continue with it.

Markings has long been reduced from two pages to one, but what happened to Crime Puzzle? Reduced from one page to zero, I daresay. Calcutta will never see colour, even after repeated requests. I wonder then why you call the magazine what you call it. Shamindra Sengupta,  
Calcutta

### Potatoes and Heirs

The article on 'The Forgotten Heirs of Tipu Sultan' (1 May) was very informative. It also seemed to echo the words of Sir Thomas Overbury: "The men who have not anything to boast of but their illustrious ancestors are like potatoes—the only good belonging to them is underground."

Subuj Sen,  
Calcutta

### Calcutta

This refers to the Calcutta photograph of Priya Ranjan Hati (15 May). It was a beautifully aesthetic photograph.

Abhijit Sen,  
Makhla, Hooghly.

## Contents

The Telegraph

3 JULY 1983

4

Modelling is not all the glitter it seems from afar. And in a city which is not too fertile a field for this profession, the problems of posing are additional. **Panorama** focuses on a job which is as gruelling as any.

10

This week there's **Nostalgia** with a difference from Alan Ross, five generations of whose family had lived in Calcutta.

12

The Dalhousie Institute, apart from being the nucleus of Calcutta's quizzing activities, has many facilities to offer to its members: **Guide**.

20

Two hundred and thirtythree tiny bundles of joy took part in this year's West Bengal Red Cross Society's annual baby show. **Rainbow** takes a look.

Cover:  
Anil Grover

### SECTIONS

Post Mortem	3
Talking Shop	7
Quiz	14
Markings	15
Comics	16
Inner Eye	21
Wonderland	22
7 Days	24
Dress Circle	28
Calcutta	30





## PANORAMA / Calcutta Models

# POSING PROBLEMS

Modelling may seem all glitter from afar. But it's as gruelling a job as any

**M**ODELLING is a profession surrounded mistakenly by an aura of glamour. The universal concept of a model is that of a leggy young beauty launching products with a flash of a smile. But good models are not born they are created.

And a lot of hard work goes into that creation. Of course a girl who models must instinctively have a certain something to be able to project it either before a camera or on a fashion show ramp but on the whole the stereotyped concept which is an embodiment perhaps of Tennyson's *A Dream of Fair Women*. A daughter of the gods divinely tall/And most divinely fair does not exist in real life. She is created for the camera. In reality she may look like any other girl but with the swish of a makeup brush she is transformed into a creature of rare beauty worthy of the covers of *Vogue* or *Cosmopolitan*.

The Indian model has risen to the heights of glamour and reached the forefront of celebrity living only in the last 20 years or less. Before that the only famous modelling names that were heard were western ones. Suzy Parker, Jean Shrimpton, Verushka or Twiggy. Today, India's big cities are filled with would-be models, aspirants to the crown of Cheryl Tiegs or Brooke Shields. Some Indian models have even made it as far as the western world of fame and the catwalk.

But Calcutta has remained far behind. Why? The ladies of Calcutta are, according to general consensus, sweeter by far as the song goes. Some time ago a Bombay socialite, very much a part of the champagne party circuit, commented, "Bombay girls may be the most glamorous, but it's a stereotyped glamour, mostly. The most attractive and interesting

looking girls come from Calcutta. They aren't assembly line jobs."

A survey of the current modelling scene in Calcutta, however, shows it as being leagues behind Bombay, though admittedly, things have im-

proved almost radically in the recent past. There are few models in Calcutta of the celebrity calibre of the well known Bombay counterparts. Fashion shows are staged here but for the main part, they seem to be performed in a casual, almost desultory manner, lacking the frenetic pace of Bombay shows. The models are attractive, but lack the professional training of Bombay models. The shows themselves lack the tightness, the intricacy and the sheer frivolity of Bombay shows.

Indian models have much more by way of freedom of expression, as fashion shows are almost like show-biz displays, with dancing and a lot



Facing page models: Moon Moon Sen; Lata Singh (inset, far left) and Anita Bhatia (left)

Right: Roma Futnani

of sparkle. The clothes shown are almost secondary to the publicity generated by the shows themselves. Classical ramp modelling - stalking elegantly down a ramp for the sole purpose of showing designer clothes and flinging a few glacial looks at the audience - does not exist in India. Maybe because India lacks a Yves St Laurent, a Pierre Cardin or an Ungaro. But more because the audience here would rather see a show full of verve and sparkle than of deadpan expressions and haute couture.

Surprisingly, most Calcutta models—among those who can be said to be modelling on a fairly regular basis—prefer live modelling to photographic. "It's much more stimulating," comments Anita Bhatia, who has tried both. "In live modelling there exists all the excitement of being up on a stage, facing a live audience. Also, there is some scope for individual thinking, for creating ideas." Manu Bhalla has been the male model in numerous Calcutta fashion shows. He says, "Live modelling is much more fun. You need team spirit, though, and everybody must contribute his or her bit. Also, if a model is really good, this comes out on stage. A photogenic model needn't necessarily be good on stage. A live show is much more of a challenge to the model."

The prime reason for the lack of good shows in Calcutta is perhaps the lack of a professional choreographer. Whereas Bombay boasts of an exclusive clutch of well known names, who put together exciting, spectacular extravaganzas, Calcutta has not even one. The alternative? To hire one of the exclusive choreographers from Bombay at an equally exclusive price to train the Calcutta models, or else to put up a show with a local choreographer, or none. Local sponsors have often opted for the latter alternative. The result—a homespun affair, lacking the necessary ingredients to make a show something special. If someone does take on the onus of organising shows themselves, they find it a thankless task.

Zahava Hirji, who has organised shows of her own, describes typical pre-show routine work: "First, I meet the sponsor, and give him the overall estimate of costs, including the lights, music, etc. He approves the budget. Then comes the writing of the theme, finding the models, the choreography, the music and lights, and then rehearsals. Finally

comes the show. It's a lot of hard work." But the hard work on the part of the models can be rewarding if the audience response is good. And it often is. "The public demand for fashion shows is there," points out Zahava, "there are just not enough people to sponsor them in Calcutta." There is a greater quantity and better quality of fashion shows and models in Bombay because the film industry is situated there; also all the leading advertising agencies, she adds. The ad world, hence the modelling world, is relatively small in Calcutta. "Here," says Zahava, "the advertising has been based on industrial projects and the like. It is rare that a major campaign comes up here. The Bombay models are regularly doing such campaigns. Therefore they are better known, and far more experienced."

The Calcutta models' attitude towards facing the camera is certainly not as professional as their Bombay counterparts. Bombay is full of young hopefuls, eager to do their stint. On the whole the Calcutta girls' attitude seems to differ. "I wouldn't be interested in taking it up fulltime," states Nina Ghosh, "it's not a stable profession." Chinky Tagore and Anita Bhatia agree, as do most others. Modelling seems fine as a hobby, but not as a profession. What factors would make them more serious towards their work? Only if the overall setup improves,



Tehnaz Dastoor

if there is more money in it, and bigger and better campaigns. "Calcutta models are paid so little," points out Chinky. She is not interested in taking it up seriously at all. For Chinky, modelling is "just a hobby, something to do and get a little pocket money."

Often the models are given a raw deal while modelling, and this only goes towards creating a further negative feeling. Chinky reveals how she, along with some other models, agreed to do a photographic modelling stint on fashions for one of the better known ad agencies. The shots, the agency promised the models, were display shots for the clients only, and would not be used in any form of advertising. A few months later, Chinky spotted one of her shots in a full page advertisement in a magazine. When she contacted the agency for an explanation, they disclaimed all knowledge of the proceedings, and put the onus on their Delhi office. This is a fairly common occurrence, and the model ultimately gets left in the lurch, with nothing to back her up ("I did it as a friendly job, for the friend of a friend. How was I to know it would end like this?") and no modelling fees which, in this case, for a colour photograph, would have been no paltry sum.

It is partly because of instances such as this, which are numerous, that many Calcutta models are wary about taking modelling seriously. Having done some modelling myself, I can vouch for it. On one occasion, some time ago, another model and I were kept waiting from 3 pm till past 11 pm in full makeup, changing from one outfit to another, while the art director searched for 'inspiration' in foreign magazines! Nowadays, with the situation improving, ad agencies are more willing to pay double sitting fees for an over-long session.

Once in a while, Calcutta discovers someone who models seriously and has figured in many advertisements, such as Moon Moon Sen or Roma Futnani, and lately, Lata Singh. Often they move on to better things. But on the whole, the girls' attitude remains casual, and they are willing to model only within limits. For instance, it is very difficult to get one of the more regular models here to pose for a shot which may be even slightly daring. They usually refuse outright, a fact that is at odds with the popular dare-bare image that models have. A magazine

recently ran a cover story on Bombay models who have posed for some of the more daring ads. In Bombay, the stigma of being 'cheap,' if one did such ads, no longer exists, and the Bombay models can openly talk about doing them. Here the stigma still exists, so the models refuse. As far as this aspect is concerned, Calcutta modelling has not grown out of its adolescence into blase adulthood. Tehnaz Dastoor, who models a good deal herself besides organising models for photographic shootings, says, "A lot of girls will only do sari ads, and will not do anything even in a strappy dress." Calcutta is much too conservative compared to Bombay or Delhi. "A lot of the good looking girls are either on the verge of getting married, are married, or are going away," adds Zahava.

The same problem—of not enough money by modelling alone—exists for male models, too. Modelling is not lucrative enough to be regarded as more than a mere hobby, in the spare time between executive work. "You definitely can't make a career out of it," says Manu Bhalla. What about fashion shows? "The demand for the female model is naturally greater, so the ratio of male models to female models remains wide." Is it possible for Calcutta to see more and better fashion shows? "Yes, if the sponsors themselves adopt a more encouraging attitude. This they will do only when they realise the tremendous popularity of fashion shows." And increase the budget.

Lately, however, even male models are making headway in this female dominated field. This may be put down to the recent boom in advertising based on consumer goods, particularly cigarettes. Binny Wadehra is a male model who has enjoyed recent popularity in Calcutta, having modelled for products as varied as cigarettes, pharmaceuticals and cosmetic products. An indication of his popularity is the fact that he has been flown out of Calcutta on various occasions for campaigns, which hitherto was something only the Bombay models did.

Usually, advertising agencies hunt for models themselves, as modelling agencies are few in Calcutta. The role of the modelling agency is to act as a go-between, keeping files on models, whom they supply to the advertising agencies on a commission basis. The ad agencies then choose the type of



Savitri Senha

**'The modelling scene has been good to me': Moon Moon Sen**

model they need for their particular campaign. Tehnaz Dastoor, a well known Calcutta model, organises shootings and models for the ad agencies and is therefore familiar with the agencies' current needs and trends in modelling. "There is quite a demand for models in Calcutta," Tehnaz says, "and the demand is growing." But very few models in Calcutta name their own price, she adds.

On the whole the pay scale is much lower than that of the top

Bombay models. The improvement in the pay scale of Calcutta models has occurred very recently though it is still nowhere near Bombay. But most agencies do not quibble about modelling fees as some have been known to do in the past. It can improve even further, Tehnaz feels, if the models club together and charge a uniform rate. Ad agencies often turn to lesser known and more publicity-eager faces merely because they charge less by way of fees. Because of this, the modelling

rates remain stagnant. Roma Futnani, one of the most photographed models in Calcutta, agrees: "Calcutta models are badly paid compared to Bombay models."

They are also sometimes on the receiving end of bad deals because most of them lack experience or do not know how to go about extricating themselves from tricky situations. Tehnaz mentions the instance of a well known Bombay male model who demands and gets a four-figure sitting fee. Even black and white photographs in Bombay fetch four-figure fees, if the model is well known. This can never happen in Calcutta under the prevailing circumstances unless an ad agency wants a particular model, and is willing to settle for anyone else. Tehnaz says, "Lately more products, more assignments are being done in Calcutta with local models, particularly by the bigger ad agencies."

This shows that there has definitely been an improvement on the modelling scene. Modelling has been gaining wider acceptance in Calcutta, particularly in the past year or so. One reason for the increased number of campaigns being done in Calcutta could be due partially to the recent tax on travel imposed on the ad world, forcing them to stay home and hunt for local talent. Also, shooting a campaign in Bombay is expensive.

With this, one sees the emergence of a new breed of models, with a more professional outlook towards their job. They are being paid better and are therefore willing to take modelling with a greater degree of seriousness than before. However, they are few in number. Tehnaz admits that sometimes models "back out just before a shooting, with no prior warning, on some excuse. This is unethical, the fact remains that they are paid, they are not doing it free." Sometimes the ad agencies, as a matter of course, cancel a shooting, after the model has made the effort to come, dressed and made up. This acts as a further deterrent to the models. Roma Futnani says that "some agencies make you run around to find out if the ad has been accepted or not, and to collect the payment. They never inform you yourselves." There have been times when she has modelled for an export product, to be published abroad only, and found it in an Indian magazine for a totally different product some weeks later. "At that point what can you do? No matter

what you say, the ad has already been printed."

Nonetheless, Roma has enjoyed a fairly long modelling stint, which includes more than 85 assignments, and important campaigns such as Orient Fans, Nescafe, Brooke Bond and Keo-Karpin Hair Oil, to name only a few. She has started modelling again, after a year-long layoff, and remains one of Calcutta's most photogenic faces. Does she have any advice to give to aspiring models? Only this: "No one can force you into doing an assignment you don't want to do, so think twice about accepting anything you have doubts about."

Lata Singh, wife of the Asiad gold medallist in golf, Lakshman Singh, (see *Colour Magazine*, 23 Jan), is a recent addition to the Calcutta modelling scene. She is the ideal instance of a Calcutta based model who is taking her career professionally and going places. Lata has gone to Bombay to model on several occasions, proving that if a Calcutta model is good enough, and dedi-

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**One sees the emergence of a new breed of models, with a more professional outlook towards their job. They are being paid better and are therefore willing to take modelling more seriously**

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cated enough, there is no reason why the professionals in Bombay should not take her seriously. Lata is already making her presence felt having modelled for Sprint, a new soft drink made by MacDowells, as well as Shaw Wallace and Lal Imlil, among others.

Any survey of the Calcutta modelling scene would be incomplete without mention of Moon Moon Sen, Calcutta's brightest rising star, once in the modelling world, now in films. Her ascendancy as a model has been phenomenal though it has now taken a back seat to her acting career. She still models, however, for a few exclusive campaigns, mainly ad films. "The modelling scene has been good enough to me," she says, "and I think the advertising people are very competent here; the models and photographers in Calcutta are also very good." She feels that models should be regarded on par with Bombay models, and treated accordingly. "After all, it's not as if the girls there are more beautiful or anything." She says

they should also be better paid and offered package deals to do whole campaigns, not just display shots for the clients, or just the press ads. This would give Calcutta modelling a much needed boost. "The agencies sometimes shoot press ads with Calcutta girls, and then announce that they are going to Bombay to make the ad film with a Bombay model. That's not right. The advertising companies should use Calcutta girls more."

Moon Moon herself started modelling after her marriage, just as "something to do." Having friends in the ad world helped, and within a short time she became Calcutta's celebrity model, able to command a price of her own. She then moved into the film line with Robi Shome and is currently one of Bengal's best known film stars. In spite of her heavy schedule in both Bengali and Hindi films, she still makes time for modelling, although most of it is now done in Bombay. Moon Moon has of course come a long way since her early modelling days and today, as a model she is very much in demand nationally. However, hers is a unique case and cannot be compared with the other Calcutta models, as she models as a celebrity in her own right. But if the image and status of the Calcutta model has received a fillip in recent times, credit must be given to Moon Moon who helped focus media attention on Calcutta models.

Calcutta modelling has moved up since its unfancy though this progress has been hindered partially by the city's conservative attitude towards a profession which has been wrongly given a 'fast' and glamorous image. People are gradually realising that it is a job like any other and that the outlying glamour conceals the sweat and tears. Certain things can never be altered such as the fact that Bombay will always head the modelling scene. Campaigns will always be bigger in Bombay, so the corresponding need for models will be greater. But the times are changing, and with them, the models are professionalising their attitudes. The advertising agencies are more willing to recognise the fact that local talent does exist. Hopefully, a time will come when the agencies will stop having to look to Bombay altogether.

**Ruma Sircar**

**Photographs: Anil Grover**

# THE USES OF VICTORIA MEMORIAL

Apart from the obvious



Sujeet Ghosh

One of the traditional uses of 'VM': The picnic spirit

**B**OY meets girl and..... To ensure that the rest of the story follows through smoothly, congenial circumstances are of vital importance and what is a better place than the sprawling lawns of the Victoria Memorial? Rather, such are the ideas of many parents of this city who are looking around for a 'suitable match' for their progeny. These 'liberal' parents get their respective children along for a picnic to the Memorial and there is a 'chance' meeting of the two 'candidates.' It is a rather unique combination of *adhunik* and *puratan* practices as one of the officials of the monument remarked. It keeps to the traditional form of arranged marriages and at the same time gives a chance to the boy and the girl to meet each other.

Of course, the corollary to this practice is the use of the Memorial as a lover's nest. Whether it be morning, afternoon or evening, under all the diverse moods of the weatherman, one can spot couples lost in the world of

stars and moons. The Memorial is a convenient place to come to—spacious, green and it gives the couples a certain anonymity which assures them their privacy.

There is another glamorous aspect to the Memorial. Being a museum of national importance it has a very high profile all over the country. Often, one finds filmmakers drawn towards it for some classy shots, either to capture a lost era or perhaps as a majestic backdrop for some scene. Recently Tarun Majumdar was spotted moving around on the premises, trying to get the proper angle for a shot for *Amar Geeti*, based on the famous Nidhubabu and his *toppa*.

On certain special occasions, like the Ganga Sagar Mela, there are busloads of people coming from the neighbouring states and villages to visit the Memorial. Sometimes one gets to see a sight which is a mixture of a comic and perhaps a tragic attitude. Before enter-

ing the 'temple' dedicated to 'Rani Victoria,' some of the more humble visitors actually offer flowers to the 'deity' after taking off their shoes. For them this is actually a temple to be visited in the neon lights of the 'shehar.'

Much more in the earlier days, but not so much now there was a rather dangerous use of the Memorial. Apart from the usual *chhintai* cases of necklaces, watches, etc, there were other cases of the lawns being used as a pick-up place for call girls, for taking drugs and in one instance it was used for the recruitment of young boys into the army by agents who gave them false school certificates and charged enormous amounts. An officer quoted one particular case of a boy from a very good and well-to-do family who had confessed to having picked up over 150 girls from the premises and passed them over to his customers.

Fortunately, such cases are very few and far between now, after the application of very rigid

rules. Besides, an additional security force has been sanctioned for the Memorial which will ensure the safety of the visitors. It'll perhaps help to remove the stigma that this is a place where 'good girls are not seen after sunset.'

There is of course the other essential use of the museum itself—as a treasure house of priceless collections of various 'things. It has a crucial value as an educational institution and a research centre for those with an academic bent of mind or interested in delving into the details of the British Raj. As a report summed up—it depicts the 18th and 19th century modern Indian history and culture and the historical perspective of the study of Calcutta city.

Considering the diverse utilisation of the grand monument, originally conceived of as a museum dedicated to Queen Victoria, one can only marvel at the imagination the human mind is capable of.

Sumita Banerjea

## NOSTALGIA / Metro and the Metropolis

# GOODBYE TO CALCUTTA

The author remembers a mad melange of trams, buses, rickshaws, cows, cyclists, taxis and old beat-up Ambassador cars

THE temperature is 105 degrees, humidity 100 per cent. Between now and the monsoon in two months time both will get worse. Power cuts remain lengthy and unpredictable, the Japanese-built telephone system rarely works and that vast trench running like a banked sewer through the centre of the city and allegedly to become a metro has not only made travel virtually impossible but Calcutta hideous. As a child in the 1930s I thought Calcutta that village of palaces a heaven on earth and on each of four visits during the last 20 years there appeared to be mitigating circumstances for evidence of decline: the Bangladeshi war refugees, a Marxist government. The metro unlikely ever to be finished, a permanent disfigurement seems the last straw.

It was the Russians a decade ago who foisted this folly, a central government not a state project on Mrs Gandhi than at her most susceptible. The advice of British, American, Japanese and various

European traffic experts to go for roads or flyovers easily constructed at a fraction of the cost, was rejected. No one in Calcutta that I spoke to held out much hope for its successful completion or operation. Most believe that it would even now—despite the large waste of money and effort—be safer and more sensible simply to fill it in, instead, because of political pride and bureaucratic intransigency, spasmodic digging will probably continue year after year, until Calcutta grinds finally to a halt. No work can be done in the rains, and only a quarter of every rupee spent contributes to the construction. The idea of trains actually operating underground in Calcutta—prey to subsidence, flooding, loss of power, extremes of heat, to say nothing of an inevitable invasion of pavement-dwellers—is even more appalling than the desecration of the city and the waste.

Meanwhile trams, buses, rickshaws, cows, cyclists, taxis, and old

beat-up Ambassador cars jostle along what little remains of the streets. The public and private buses, carrying double their proper loads, frequently lose or squash their protruding passengers or overturn. In the suburbs or upcountry pedestrians who rarely look in either direction when crossing the road, are regularly knocked down, though in surprisingly few numbers, and when this occurs the offending bus, taxi or car is immediately surrounded and set on fire. The driver runs for his life and the passengers too, if they are lucky.

Of course Calcutta, that Brechtian city of the imagination—a metropolis beyond invention—has been, in the eyes of most people, in decline for over a century. Five generations of my family have lived there off and on, probably contributing to that, and a number of them have died there. The British cemeteries, in fact, are one of the few things that flourish. Though no longer a growth industry in the same way, their ghosts bloom under revived conservationist interest, pampered as few living things are in Calcutta.

One of my earliest memories of Calcutta is the race-course, the most centrally situated of any major city in the world. That at least, has not changed. A couple of minutes from the colliery-like inferno of Chowringhee and lying between the Victoria Memorial and the Hooghly, its track, paddocks and turreted stands form the same fine flourish to the southern end of the maidan. There may no longer be palatial residences at Garden Reach, the handsome colonial houses of Alipore are mostly company flats or taken over by Marwaris—those shrewd Rajasthani entrepreneurs who have become the affluent scapegoats for all Bengal's economic injustices—and Kidderpore docks are only a shadow of their former glory, but the race-course, with its flags flying, its crisply suited men and dazzling women, is as splendid as ever. From

Cleaning ears of the din and bustle of the city





the boxes on the members' stand, with Chowringhee only discernible at roof level, it might still be as I used to dream of it through a decade of adolescent separation. Satyajit Ray, to whom I delivered a viewing-filter and who lives in the next street—huge shabby houses among palms and banana trees—where I used to visit my grandmother, says he could not imagine living anywhere else, so the dream must still be real for someone.

One thing the Bengal government learned from the Bangladesh war was that Calcutta can afford no more refugees. Accordingly, during the Assam atrocities, camps were set up in the frontier areas, and approaches to Calcutta sealed. Although criticism of Mrs Gandhi for persisting with the elections in Assam remains fairly general, tea-planters who have spent their whole lives there do not support it. According to them, there was little reason to predict butchery, certainly not on the scale that took place. Plainly, government advisers underestimated the real or contrived ferocity of local feeling, but if it was a misjudgement there was no precedent for acting otherwise.

In general it is impossible not to be amazed at the good humour and gentleness with which Indians, and the people of Calcutta especially, support the trials of their existence. Yet the violence when it erupts is horrifying. Large-scale demonstrations are no problem. Thousands mass on the Maidan under local banners, the haranguing goes on all day, and then, when everyone is worn out, they disperse peacefully and return to their homes. It is the individual violence that shocks. Hardly a day passes without reports of an unwanted wife or daughter-in-law being set fire to and burned to death; last week, in a change of roles a wife set fire to her husband.

**T**here is no green quite like the green of Bengal. And once you are out of Calcutta the landscape assumes the timeless quality and serene beauty that haunt for ever those who fall prey to it: the raised, ruler-straight road lined with tamarind, peepul, bamboo, mango, gol mohur, ashoka; wheat and rice stretching away to the horizon; water buffaloes, only heads visible, motionless in hyacinth-filled lakes; the occasional cyclist under a black umbrella and, at the hour of the cowdust, creaking bullock carts. The villages are mere scatters of thatched huts and markets, rivers



**The Nakhoda mosque: Welcome oasis for parched souls**

curve under coconut palms, women in turquoise, lemon or pink saris stride in their marvellous way under pitchers or copper bowls. Within half an hour Calcutta simply seems an aberration. The empty battlefield of Plassey, recorded by a single monument, or the Residency ruins at Lucknow have more immediacy than the broken sewage-pipe washing facilities and lightless suburbs of Calcutta.

No matter whom you ask, 'corruption' is always the answer when you try to assess responsibility for inefficiency and chaos; corruption among politicians, civil servants, petty officials, businessmen. Nothing proceeds without bribery, to such an extent that the inhabitants of Calcutta are disinclined to believe that this is not standard practice everywhere for everything. At the same time West Bengal, under its Marxist government, has one of the most honest and civilised administrations in India. Unfortunately, it is also a power-conscious one and investment in Bengal has as a consequence dried up. J.R.D. Tata, the 70-year-old head of the Tata empire and one of the shrewdest men in India, recently gave an interview to Calcutta's new newspaper *THE TELEGRAPH* (better written and printed than any of its older rivals) in which he laid much of the blame for India's present plight on Nehru's adherence to the Soviet pattern of industrial development and neglect of agriculture. According to Tata, the dismantling of bureaucracy, as recently

achieved by Jayewardene in Sri Lanka, and a change from a parliamentary to an Indian-adapted presidential system offer the only hope of reversing the present slide into disorder and bankruptcy.

Affection for a city can blind one to almost anything. I don't think, all the same, that I shall ever want to return to Calcutta; not only because of its unsightliness and the relentless degradation of human life there, but because, for the first time, I felt it as a faintly hostile place. It was to be expected that all monuments to the Raj should be disposed of, but the painting out or removal of every single road sign in English and the replacement of familiarly named childhood streets by Lenin Sarani and Karl Marx Sarani etc., give one a strange feeling. It is as if the past had been rearranged to create not only confusion but a sense of alienation and dispossession.

Bengalis, for all their bureaucratic obstructiveness, can be marvellous people and occasionally, at sunset or dawn, with the air sweet off the Hooghly, the old ties seemed to be re-establishing themselves. But if I ever had to live in India again it would certainly be Bombay or Bangalore, even Delhi, that I would choose, not Calcutta and that is an admission I never expected I would have to make.

**Alan Ross**

(Courtesy: *The Spectator*)

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## GUIDE / The Clubs of Calcutta

# DALHOUSIE INSTITUTE

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A warm offbeat atmosphere blends with sunshine and laughter at this multifaceted institution

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MY cricket never made more than gentle medium pace, even by Ballygunge standards. On the rest day of the Test match against India in 1969, Bill Lawry's team dropped in at the club where my family were, and still are, members. An impromptu cricket match was organised and, to clip a long story short, I disturbed Doug Walters' stumps.

That's only part of the story. I was scarcely eight years old when I had the great Australian batsman's wicket. For the record, we used a plastic bat, ball and stumps—artificial equipment. However, besides that cricket kit used in 1969, one can vouch for the fact that there's very little else that's not genuine at the Dalhousie Institute.

There's one item the DI serves in wholesome quantities—homeliness. Unlike some of the other clubs in the city, there are few frills and formalities. As a fourth-year medical student who joined the club along with her family a year ago reveals, "There are no hangups. People just came and got themselves introduced...no-noses-high-up-in-the-air types."

Earliest records show that the DI was the brainchild of the Masonic Lodge and it came into existence on March 4, 1865. In fact, that was the date on which the cornerstone of the original building, on the site of the present Telephone Bhavan in Dalhousie Square, was laid.

Leafing through the yellowed pages of history one finds that between the years 1865 and 1948 the institute at 34 Dalhousie Square had carved a niche for itself in this city. Rev. Firminger's list in *Thacker's Guide to Calcutta* puts DI, known then as 'The Highbrow' in the category 'Societies—Literary and Scientific', along with the Asiatic Society. (How many DI members knew that?) The club lost its original building, which had a fine auditorium, a library and several statues, in 1948. It was in the wilderness for eight years till it secured its present premises on 42 Jhowtalla Road.

The Late Mr F.J. Coelho, the club's secretary for over 25 years, played a very important role when the club shifted premises. He nurtured it in no small measure. There have been others who have done the same, but none more effectively than the Late Douglas Alexander King (Doggie), the president of the institute in the Sixties. It was he, and few will disagree, who transformed the DI from being just another club into a unique institution, for the family.

Winnac Aarons, who has been a member for over 20 years explains, "Till the Sixties the DI was more or less an exclusive Anglo-Indian affair. However, owing to immigration in that community and, I guess, a broader outlook towards society, the DI took on a cosmopolitan flavour."

How does one become a member of the DI? First, one has to be a very patient individual. Did one hear you asking why? Well, simply because there is a long waiting list. Nevertheless, to be a member one has to be duly proposed and seconded by two permanent members of the club. That's the first step. After this, prospective members are introduced to the council, an elected body which controls the affairs of the institute.

The entrance fee for a family with children below the age of 18 is Rs 1800. After the initial payment, the monthly subscription is a very reasonable Rs 60 (which includes all charges). The entrance fees for an individual gentleman, an individual lady and for a junior (between 18 and 21 years) are Rs 1500, Rs 1000 and Rs 300 respectively. The monthly subscriptions in these categories range from Rs 15 to Rs 40. Incidentally, this is one of the few clubs in the city where ladies can be members in their own right.

At the three tennis hard courts, members can, besides booking the courts on an hourly basis at their

own convenience, avail of 'free tennis' over the weekend and on Wednesday under floodlights. A coaching scheme fulfils the need for unearthing fresh tennis talent. Susan Sinclair Jones, the first girl from India to make it to the main draw of junior Wimbledon, and Rina Einy are products of this scheme. At this year's Wimbledon Championships, Rina went down fighting to the eighth seed Hana Mandlikova 5-7 3-6.

Quizzing and the DI always go together. The intellectual exercise must surely be an inheritance from the institute's highbrow past. There is little doubt that the DI, which has been dubbed the home of quizzing, has the best quiz team in the country.

Quizzes are normally held on the lawn and the concrete area surrounding it. The latter also serves as a basketball court as well as a dance floor (into the wee hours of the morning for those inimitable 'DI shows')

If dances or quizzes aren't your kettle of fish, you still have a great deal to choose from. An indoor badminton court, three table tennis boards; a couple of billiard baizes, bridge tables and a well-stocked library can all be used by members and their guests. And one can top all this up with some reasonably priced food from the club's kitchen.

Aquatics is another sport very popular at the DI. Over the years the club has produced some top class swimmers, the most well-known of whom is Nafisa Ali—the model-cum-actress-cum-photographer-cum-waterbaby.

The 25-metre pool, set against a backdrop of coconut trees, can be used by members without any charge. Guests of members, and there are many during weekends, are also allowed use of the pool with charges ranging from Rs 5 to Rs 15.

The 'Three Hours Endurance' held annually, is a unique aquatic event. This must surely rank as one of the longest swimming races in the

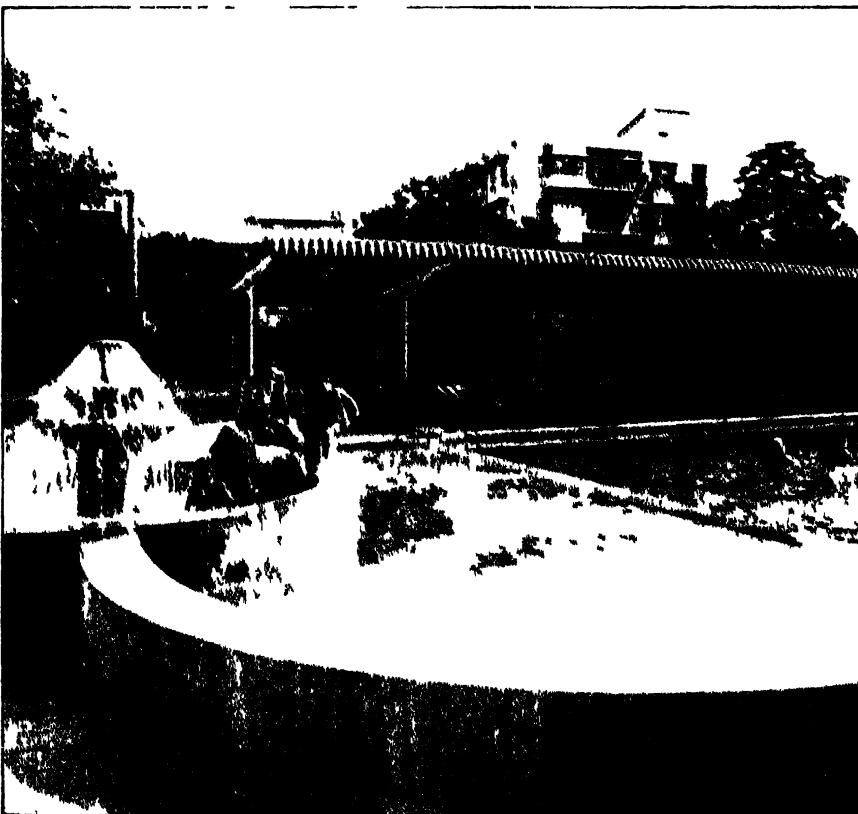
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Photos: Ashoke Chakrabarty





Though 21-gun-salutes are long ended, a warm welcome still awaits members at the entrance



The swimming pool A saviour in summer

country. Competitors have to swim non stop for three hours. Some of them end up doing over 350 lengths of the pool equivalent to over six miles. Some achievement for swimmers who only participate for the kick of it. Of late children some even below the age of 10 have been completing the course. That is only one of the many stories on the swimming pool the saviour in summer.

A prayer read by the Bishop of Calcutta when the cornerstone of the original building was laid in 1865 is a guiding force to the institute's aims and objects which in the club's early stages took shape under the presidency of the Honourable Sir Cecil Beadon Lieutenant Governor of Bengal. The prayer which one is sure sums up what the DI is still all about goes like this: "May all the knowledge here gained be used not selfishly or arrogantly but humbly and zealously for the welfare of other men of different races and various occupations here meet together in peace and goodwill and charity and understand and help each other."

**Derek O'Brien**

# QUIZ / Neil O'Brien



Ruben Chowdhury, Gauhati-7, has expressed some doubt that Adolf Hitler's earlier surname was Schicklgruber (22 May), and so we've checked carefully. Adolf

Hitler's father, Alois (born 1837), was illegitimate and for a time bore his mother's name Schicklgruber, but by 1876 he had established his claim to the surname Hitler. Adolf Hitler (born 1889) never used any other name, and the name Schicklgruber was only revived by his political opponents in Germany and Austria in the 1930s. Thank you, Ruben, for drawing our attention. We do check our correspondents' answers but the odd one slips past.


'What would one eat at a Barmecide Feast?' is the question of Prashant Singh, IIT, Kharagpur.

The answer is: Nothing. The phrase is derived from one of the stories in the Arabian Nights. A prince of the Barmecide family, who loved practical jokes, invited Schacabac, a poor starving wretch, to dinner and set before him, a large number of empty dishes. 'How do you like the soup?' asked the rich man.

'Excellent,' replied the beggar. 'And the bread?'

'Never tasted better,' came the polite reply.

Imaginary wine was later offered, on which Schacabac pretended to get drunk and then proceeded to knock the Barmecide about. Seeing the humour of the situation and how the joke had been turned on him, the Barmecide forgave Schacabac and provided him with a really sumptuous feast. And so a 'Barmecide feast' has come to mean illusory,



**11th Question: Who composed these lines:**  
**"It was the night in the Coliseum  
 That's when I annihilated him.  
 I gave him a lot of sand  
 The one they called the old man.  
 He was old and I was new,  
 You could tell by the bonibs I threw."** Shalendra Verma, Calcutta-26.  
**Ans: Muhammad Ali before his fight with Archie Moore.**

imaginary or disappointing benefits.

Ashok Malik, Calcutta-17, has sent this report:

"The Birla Industrial and Technological Museum (BITM) organised its annual science quiz to coincide with the 'Eastern India Science Camp' held on its premises. The quiz was a grand success, attracting many entries. It was recorded at the BITM television studio and shown on closed-circuit TV. La

Martiniere for Boys were the winners, beating South Suburban High School in the final. A. K. Ghosh Memorial School finished third. The winning team comprised Saurav Sen, Ratabrata Mitra and Ashok Malik. Saurav Sen also won the individual prize of Rs 100, scoring over 50 points—a new record, brushing aside the old one of Basav Sen (34 points) of Don Bosco School (Park Circus) set last year."

Both Jacqueline Druat, Calcutta-13, and Lalit Choraria, Gauhati-1, have asked for the origin of the word 'honeymoon.'

The term is supposed to have originated from the old Germanic custom of drinking diluted honey for a period of 30 days after marriage. It is more likely a jocular coinage with possibly a cynical allusion to the affection of the newlyweds changing like the moon—excitement and then domestication.

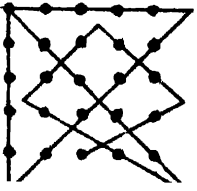
Michael Marklew, Calcutta-16, tells us that the first to sign the American Declaration of Independence was John Hancock, to which we add a couple of interesting sidelights. Hancock, as President of the Provincial Congress, was the first to sign that historic document and his name has become a synonym for a person's signature. His was an especially large first signature, "so that the King of England could read it without spectacles!"

## QUESTIONS

1. Which is the biggest hotel in the world and how many rooms does it have? (Kenneth Young, Burnpur).
2. Which planet is called the Earth's twin? (Zarin Ahmed, Calcutta-16).
3. Whose signature appears on one-rupee notes? (H K. Srivastava, Calcutta-26).
4. Which country leads and which country is last in the marchpast at the opening of an Olympiad? (Rajeev Bajoria, Calcutta-6).
5. Why is the magazine Punch so named? (P. N. Baskey, Calcutta-25).
6. What is the motto of the Life Insurance Corporation of India? (Manju Radhakrishnan, Calcutta-29).
7. How did Calcutta's Garden Reach get its name? (Upayan Banerjee, Calcutta-16).
8. Is there a Disco Island? (Sujoy Das, Naihati).
9. Which is the oldest capital city? (Nirmal Roy, Calcutta-19).
10. What is the real name of Mother Teresa? (Sushil Srivastava, Kharagpur and Kamal Maitra, Calcutta-36).

## ANSWERS

1. Hotel Rossiya (Moscow) with 3,200 rooms.
2. Venus
3. The Secretary of the Ministry of Finance.
4. Greece, as founder of the Games, is always first.
5. After Punch, the hero of the puppet play, Punch and Judy.
6. Yogakshemam Vahamayaham (The Gita)—I take care of your welfare.
7. It is situated on a reach (a straight part of the river between two bends) opposite the Botanical Gardens.
8. Yes, (Also 'Disco'), in the Davis Strait off Western Greenland. It is sometimes called Bear Island.
9. Damascus (Syria), continuously inhabited since 2,500 B.C.
10. Agnes Goinxha Bexahnu.



**Answer to JOIN-THE-DOTS:**  
 One of the ways of joining these 25 dots.

# MARKINGS

## Real Chivalry

TRAVELLING by public transport in Calcutta can be a very interesting experience as we meet so many kinds of people. There may be the young man with a heavy growth of beard who insists he is a young lad and refuses to vacate the ladies seat. If you try to dislodge him his irate mother will say that the apple of her eye is very young and frail.

However, it was a very pleasant change when on an overcrowded bus a lady was offered a seat by such a youth. When she turned to thank him she

found he was standing on crutches. A leg was missing.

A proud disabled who did not allow his disability to cloud his chivalry.



Illustrations: Debasish Deb

## No Smoke Without Fire

IT happened in a minibus. It was office time. A commuter boarded the bus and saw a number of passengers smoking cigarettes. Among the smokers were elderly and middle-aged officegoers and a few youngsters. This gentleman—an elderly executive—was aghast. Earlier, he had lived in an area where he was not required to use any public vehicle—far less a minibus.

A law abiding man, he could not stand this violation of law. He gently tapped the shoulder of the man sitting by his side and pointed to the notice: 'Smoking Prohibited.' The smoker smiled wryly and continued to puff. The gentleman then looked at the other smokers and said: "Smoking is prohibited in a public vehicle." There was no response. He repeated, in a somewhat raised voice, what he had said earlier.

This time a young man, with a cigarette between his lips, replied: "Smoking is not prohibited

while the vehicle is stationary." The gentleman said, "No, you cannot smoke inside a public vehicle—moving or stationary. The law enjoins..."

"Hang your law!" butted in a grey haired smoker "Laws are there for everything, but who's going to abide by them?"

"Laws are there to provide everyone in the country with jobs. Who is doing that?" quipped a bearded teenager. Said another: "Hawkers have put up permanent stalls on footpaths; isn't that illegal?"

"The government agencies have damaged roads and parks. Ask your government to be law abiding!" said another.

The protester felt insulted. Meanwhile, the mini started moving; but the smokers continued smoking. Ironically, even the conductor, was smoking a biri! When he came to ask for the fare, the protester asked him not to smoke. "Smoking inside a bus is a cognizable off-

ence. You can be arrested without warrant. You can be fined and jailed," he said gravely.

"The man to arrest and jail me is still in his mother's womb," solemnly declared the conductor. Some of the smokers laughed. "If you go on smoking," shouted the protester, "I'll see that you are arrested." This time he was really infuriated.

"A Daniel has come to judgment," commented one smoker. "He's going too far", commented another. "He alone seems to know the law", jeered a third.

"Sambhu" cried a hefty fellow, "stop the vehicle and allow the lawyer to get down." "He's from another planet, not fit to travel with us," added the bearded boy.

Sambhu, the conductor, tugged at the bell. The minibus stopped and the gentleman was asked to get off the bus. And he did, but sadly, to the accompaniment of derisive laughter and booping of the smokers inside.

## All's Fare

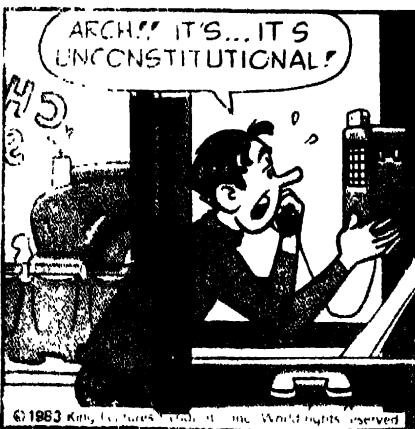
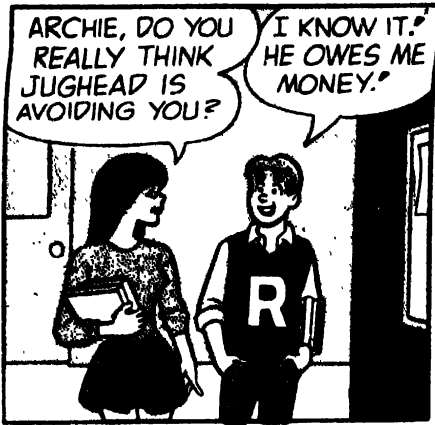
SOME wiseguys have a Speculiar way of pulling people's legs. In a double decker bus of route 2B, a heated argument was heard from the stairs of the rear door.

It all started when the conductor asked for the fare from a passenger. The commuter, a boy in his late teens, told the conductor that he would not buy his ticket. When the conductor asked for the reason, the boy said that he had some problem. On being asked what the problem was, he made it clear that it was a very serious one and if the conductor came to know about it, he himself would not ask for the ticket.

All this only enraged the conductor who ultimately lost his head. He got hold of the collar of the boy and shouted at the top of his voice, "Now, tell me, what your problem is otherwise I'll hand you over to the police." He was naturally taken to be the usual compulsive ticketless traveller.

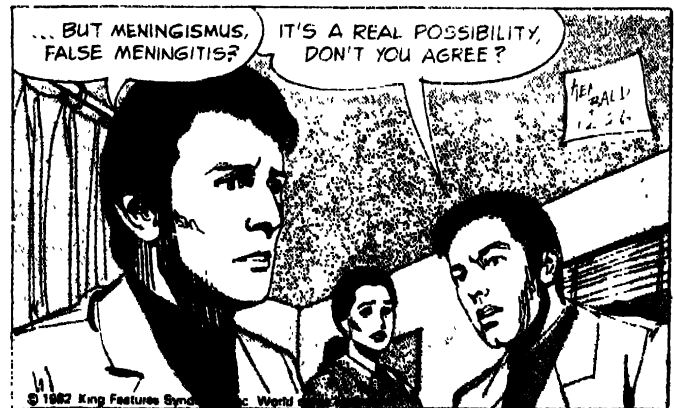
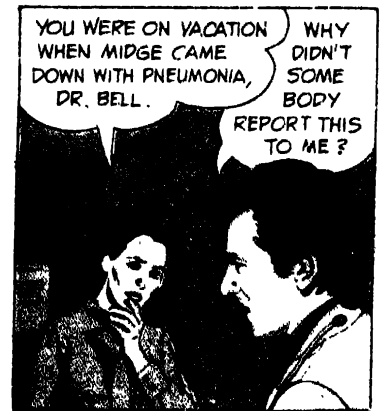
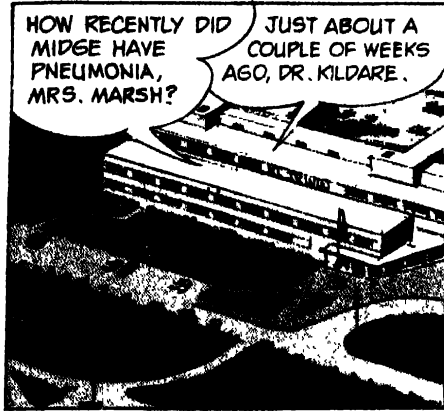
"The problem," replied the boy calmly, "is that I already have the ticket."





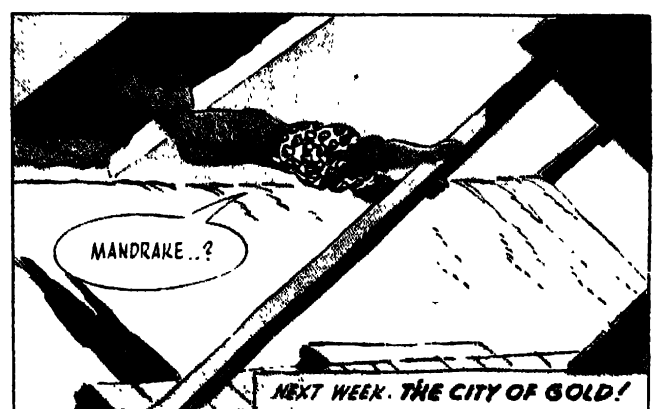
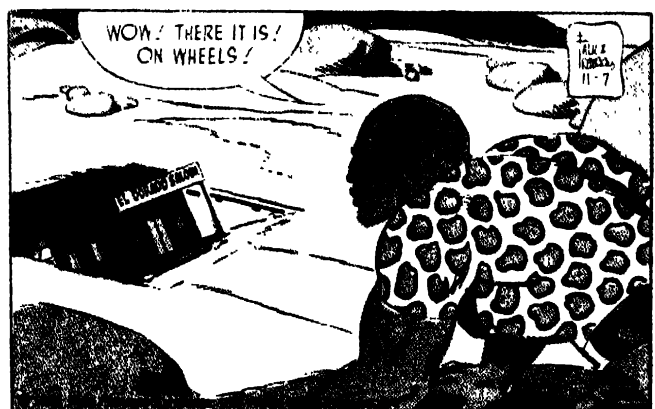
# DR. KILDARE

By Ken Bald



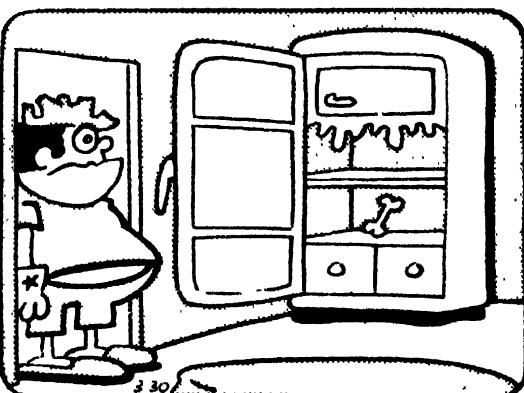
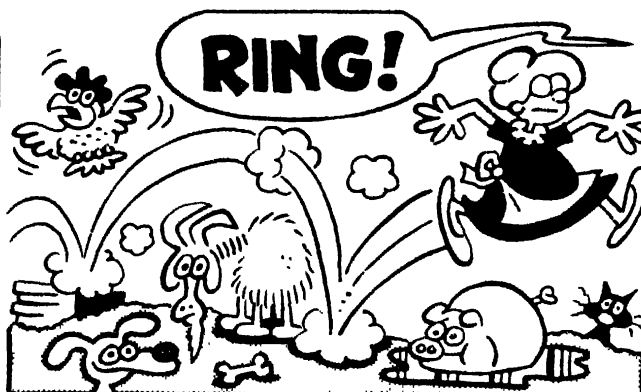
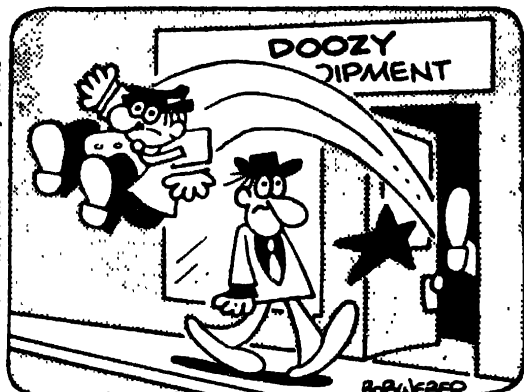
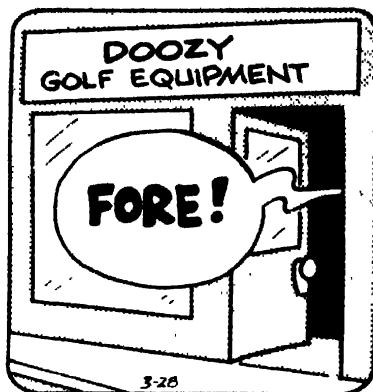
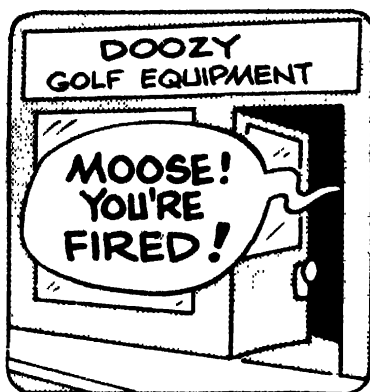
# MANDRAKE

By Lee Falk

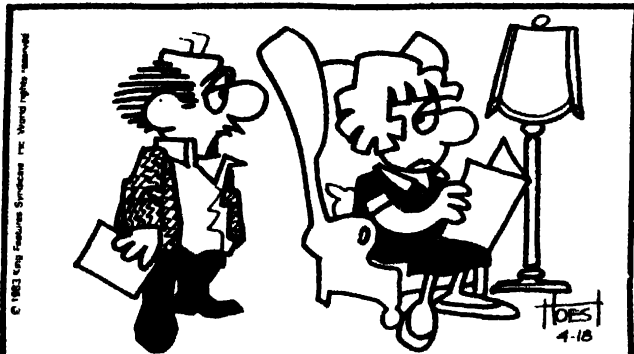


# MOOSE MILLER

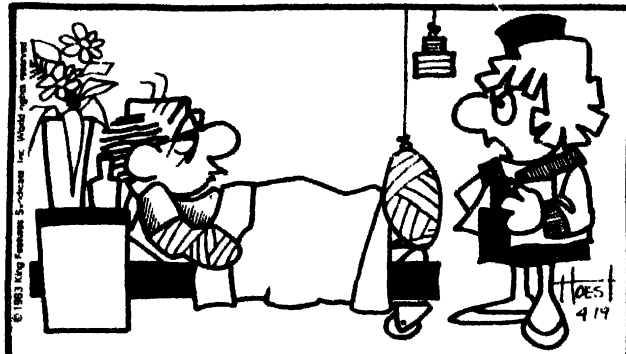
By Bob Weber



# THE LOCKHORNS



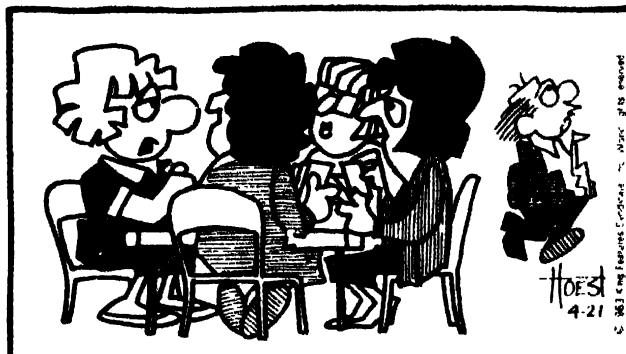
© 1983 King Features Syndicate, Inc. World rights reserved.  
 "I JUST FELT A SHUDDER. EITHER SOMEONE WALKED ON MY GRAVE OR YOUR MOTHER'S COMING!"  
 HOEST 4-18



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 "ADMIT IT, LEROY! YOU WERE AGAINST GOING DISCO DANCING THE MOMENT I SUGGESTED IT!"  
 HOEST 4-19



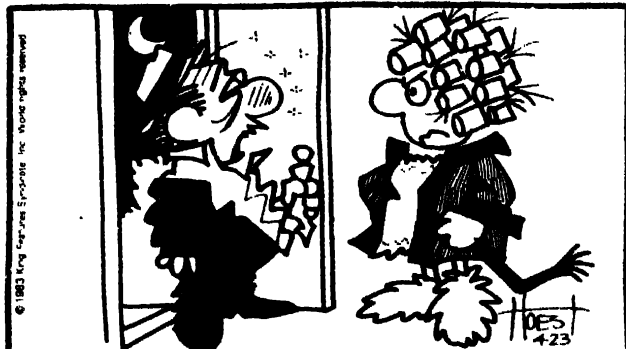
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 "WHY RENEW OUR MARRIAGE VOWS? THEY'VE HARDLY BEEN USED!"  
 HOEST 4-20



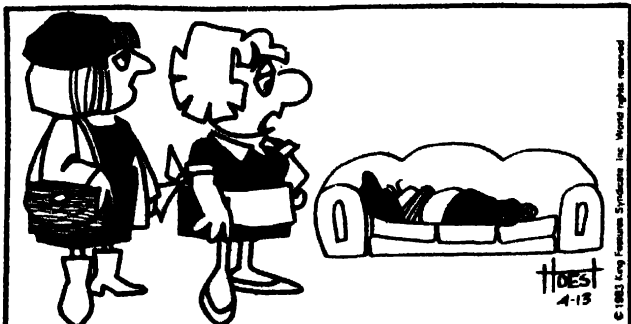
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 "LET'S STOP THIS GAME. I CAN'T CONCENTRATE ON WHO WE'RE TALKING ABOUT."  
 HOEST 4-21



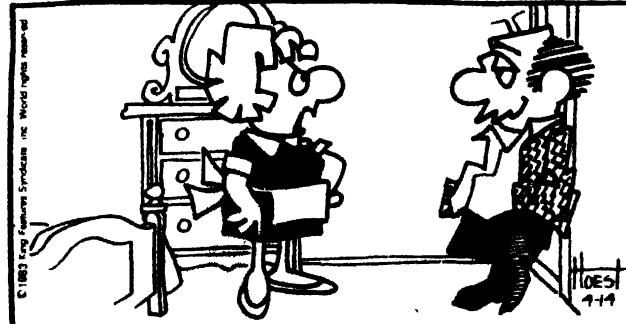
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 "IF WE EVER GO TO WAR AGAIN I'M GOING TO SUGGEST THAT YOUR RECIPE CARDS BE SCATTERED OVER ENEMY TERRITORY."  
 HOEST 4-22



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 "SOME GRATITUDE! AND AFTER I'VE BEEN DRINKING TO YOUR HEALTH ALL NIGHT!"  
 HOEST 4-23



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 "I SUPPOSE I SHOULD BE THANKFUL. HE HASN'T HAD A TRAFFIC TICKET IN THE PAST FIVE YEARS."  
 HOEST 4-13



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 "YOU MEAN THE WHOLE TIME I WAS GOING THROUGH YOUR WALLET YOU WERE GOING THROUGH MY PURSE?"  
 HOEST 4-14

RAINBOW / Baby Show

# THE LIGHTS OF OUR LIVES

Photos: D. P. Sinha



The West Bengal Red Cross Society organised its annual baby show and prize distribution ceremony on June 19 at the Marble hall in Raj Bhavan. This year 100 babies participated, 10 of whom were awarded prizes.

Chief Minister J. P. Pande, governor of West Bengal, who was the chief guest, said that health consciousness among parents should be boosted. The toddlers were placed in 10 categories, each of which had again been classified into three groups.

Chandana (19), was adjudged the best baby and was awarded the AD award by Sany Industries. She is also a Wiz kid belonging to the Wiz Biz Club.

Also present were the members on the portion of Raj Bhavan after meeting the Governor and his wife.



# Inner Eye

## NEXT SEVEN DAYS FROM JULY 3 TO JULY 9

**A RIES**  
Mar 21 Apr 20  
The first few days of the week will prove lucky for contacts and negotiations. Take decisions. Court cases and debts will not bother you. Spending on repairs possible. A journey is likely. A good week for sportsmen.

**L EO**  
July 23 Aug 22  
You will have to struggle to keep your promises. But there are chances of promotion and transfer. You will win law suits and receive good news. Purchase of luxury items in the family possible.

**S AGITTARIUS**  
Nov 22 Dec 22  
Happiness through a new friendship. Endeavour to avoid arousing the hostility of your employer. Don't be erratic in business. Take care of your and your family's health. A law suit will drag on.

**T AURUS**  
Apr 21 May 22  
Friends will be lukewarm in their dealings with you. Avoid bad company and controversies. Some of your problems may take serious shape. A happy week for women, but not ideal for romance. Travelling is unlikely.

**V IRGO**  
Aug 23 Sept 22  
The beginning of the week will keep you busy, with late nights. Others will help to solve your problem. Value the suggestions of VIPs and elders. Your family demands will be met. Success in sports and betting is yours.

**C APRICORN**  
Dec 23 Jan 20  
Good fortune on all fronts is predicted. Attend to your business and remain watchful in love and domestic matters. Drive and initiative on your part will be rewarded. Possibilities of beneficial changes and travel.

**G EMINI**  
May 21 June 21  
Make hay while the sun shines. A sudden journey is likely. Through discussions you will arrive at correct decisions. Business men should mark time. Friends will prove helpful and you, in turn, will help your near ones.

**L IBRA**  
Sept 23 Oct 22  
An ideal week for businessmen, for new contacts and profits. No family problems but take care of your health. You will hear good news and there is every possibility of an enjoyable week and romance.

**A QUARIUS**  
Jan 21 Feb 19  
The week calls for utmost care and tact in your dealings. Steady progress on all fronts. Medical expenses are foreseen in the family. A lot depends on your initiative and timely intuitions. Avoid being extravagant.

**C ANCER**  
June 22 July 22  
Smooth going if you take the right steps. Avoid haphazard attempts at anything or gambling. A week of opportunities, particularly for romance and businessmen. Serviceholders may find themselves transferred.

**S CORPIO**  
Oct 23 Nov 21  
A rapid improvement in your financial position is predicted. Chances of promotion and transfer. You will be close to your cherished goal and benefit from the companionship of the young.

**P ISCES**  
Feb 20 Mar 20  
A lady may cause unexpected anxiety. A favourable week for financial negotiations, dealings with elders and lawyers. Avoid being emotional. Secret matters will be in the forefront, and be prudent.

## BIRTHDAYS

**July 3**  
You will have excellent opportunities to enhance your business and improve your financial position during this year. You will bring an important matter to fruition between the months of January and February 1984. A happy successful life in forecast.

**July 4**  
You will benefit unexpectedly from a journey or by the cooperation of a relative. A happy romance or event is probable, but may be followed by a slight reversal or separation. Your steady progress in business will continue.

**July 5**  
A mixed grill is foreseen. A sudden change is likely to enable you to consolidate your activities and establish your position on a secure basis. New friendships, relatives and profitable travel will benefit you, promotion may be round the corner. A secret matter may turn to your advantage.

**July 6**  
Yours is a most auspicious anniversary. Business expansion and happiness in love and domestic affairs is indicated. The course of your life will proceed smoothly. A quiet year of steady progress is predicted. Forge ahead.

**July 7**  
Your year begins well, in some cases with a substantial speculative gain or happy romance or event. Thereafter you are advised to eschew all needless risks. You will enjoy steady fortune and domestic happiness probably with a happy romance in the family.








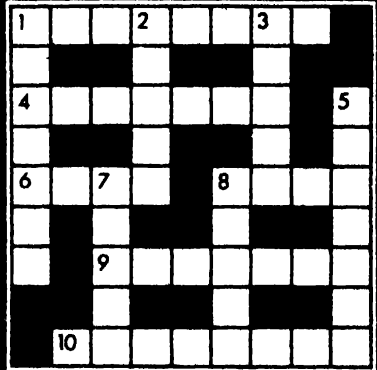


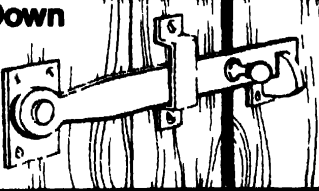
**July 8**  
A busy active year lies ahead with a big turnover but no more than average profits in most cases. You will gain through secret information or association or business. Much will depend therefore on the degree to which your tremendous energy can be canalised.

**July 9**  
Your outlook is mainly favourable this year. A fair measure of success and good fortune is show, including speculative enterprise but you are advised to keep on good terms with your employer and 'authority'. Auspicious expenditures in family are probable.

M.B. RAMAN

SUGGESTIONS	LUCKY NUMBER AND COLOURS		
SUNDAY	MEDITATION	JULY 3	8 BLUE
MONDAY	DOMESTIC AFFAIRS	JULY 4	4 GREY
TUESDAY	SHOPPING	JULY 5	9 GREEN
WEDNESDAY	BUSINESS AFFAIRS	JULY 6	6 LIGHT BLUE
THURSDAY	CORRESPONDENCE	JULY 7	1 ORANGE
FRIDAY	ROMANTIC AFFAIRS	JULY 8	2 YELLOW
SATURDAY	SPORTS	JULY 9	3 RED

# WONDERLAND

<b>Picture Word</b>	<b>1 Across</b> 	<b>1 Down</b> 	<b>18</b>
	<b>8 Across</b> 	<b>10 Across</b> 	
<b>9 Across</b> 	<b>8 Down</b> 	<b>5 Down</b> 	
<b>7 Down</b> 	<b>6 Across</b> 	<b>3 Down</b> 	

**SOLUTIONS**  
**Across:** 1 Football 4 Acrobat 6 Horn 8 Ship 9 Butcher 10 Dinosaur  
**Down:** 1 Feather 2 Thorn 3 Latch 5 Emperor 7 Rabbi 8 Socks

## Barter Bank

If you read an item in this page that you wish to respond to please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine 6 Prafulla Sarkar Street Calcutta-700001 Also if you wish to enter an item in this column please write in with details to the address given above We shall inform you of responses to your insertions by post

● **Stamps:** I would like to exchange some Indian and foreign stamps for cassettes of the Beatles, Boney M or ABBA Please contact Avijit Bando-padhyay

● **Stamps:** I am willing to exchange stamps of Italy, Belgium and Spain in lieu of African, Arabian and Australian ones Please write to Pulak Pyne

● **Books:** I'm willing to offer books by Enid Blyton Nancy Drew and some Bengali ones by Shybram Chakraborty and Lila Majumdar In exchange I would like an LP of Masoom or an English disc of ABBA or Ventures Those interested may contact Anasuya Chatterjee

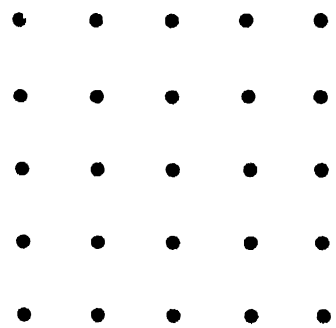
● **Amplifier:** I have a 7 watt amplifier and an electronic insect, mosquito and amphibian repeller The amplifier is in brand new condition I am willing to exchange them for a bicycle (in good shape)



## JUST-A-MINUTE

Shamiu Dudeja

**JOIN—THE—DOTS:** Joining the 9 dots of a square with four straight lines is kid stuff but can you join these 25 dots with only eight straight lines without a break?



Answer on page 14



# 7 DAYS

S	M	T	W	T	F	S
3	4	5	6	7	8	9

The information given below is accurate at the time of going to press.

## HINDI FILMS

### REGULAR SHOWS

**Andha Kanoon.** Elite (S N Banerjee Road, 241383)—4 shows, Basusree (S P Mukherjee Road 478808), Moonlight (T C Dutta Road 343339) Bina (Bidhan Sarani 341522)

Another superstar of the South makes his Hindi film debut with this film *Rajnikanth* is a young man whose father was murdered and his sister raped and killed by three gangsters (Pran Prem Chopra and Danny) He has grown up now but the crime has remained a thorn in his flesh and he seeks revenge His other sister Hema Malini was also an eye witness to the scene and seeks revenge but only through the law She is in fact now a police officer *Rajnikanth* takes advantage of the loopholes of the law to do his job, and bumps into Amitabh Bachchan who is another soul wronged by these very loopholes Both join hands and *Rajnikanth's* lady love Reena Roy also throws in her mite

T Rama Rao directs and shows that the law is an ass  
**Angoor:** Metro (Chowringhee Road 233541), Basusree (S P Mukherjee Road 478808) and Bina (Bidhan Sarani 341522)—all noon shows

Another remake of Shakespeare's *A Comedy of Errors*, this time by Gulzar It works out into contemporary slapstick this story of mistaken identities of two long lost brothers But it manages to retain much of its original charm

**Bemisal.** Roxy (Chowringhee Place 234138) 12 3 6 9 Bijoli (S P Mukherjee Road 473462) 3, 6 9 Chhabighar (M G Road 352740) and Darpana (Bidhan Sarani 552040)—2, 30 5, 30 8, 30

A remake of the Bengali film *Ami, Shey O-Shakha* which had Uttam Kumar in the lead in fact this one is dedicated to the late superstar

The story of friendship be-



Rajeev Goswami and Meenakshi in 'Painter Babu'

tween two young men—Vinod Mehra and Amitabh Bachchan Mehra is the saccharine-layered son of a golden hearted judge who adopts the wayward son (Bachchan) of an impoverished school teacher The two have more than just this in common they both become doctors and also fall in love with the same girl (Raakhee) The rest is the usual melodrama of sacrifice

Amitabh gets Vinod to marry Raakhee sends him abroad and becomes a partner in his nursing home from where he mints money from illegal abortions Several coincidences later Vinod is hauled off for murder Amitabh again comes to his rescue and takes the seven-year rap

Hrishikesh Mukherjee directs with assurance

**Gandhi.** Orient (Bentnck Street 231917) Sree (Bidhan Sarani 551515) Ujjala (Russa Road 478666)—11 2, 15 5, 30 8, 45

Fifty six years of the Mahatma's life have been condensed into a three hours film by Sir Richard Atterborough Self-confessedly it is a biographical film or the filmmaker's

personal hero But all the ideology political turmoil, personal equations, are there What isn't is the character of Netaji Among others

The film opens with the assassination of Gandhi by Nathuram Godse and then goes back to Mohandas political awakening in South Africa The young confident attorney is transformed into a leader of his people fighting for civic rights in the first non-violent struggle

With his homecoming, his journey through India is followed with affectionate detail in some of the outstanding shots in the film Other memorable shots are of the Jallianwala Bagh massacre, the Dandi March, the explanation of the *saat pheras* by an elderly Gandhi and Kasturba to a foreign journalist the scenes bringing out the Mahatma's obstinate nature as well as his self-mocking sense of humour and his dilemma during Partition

The film then comes full circle to the scene of assassination A star studded film, with a superlative performance from Ben Kingsley as Gandhi

**Himmatwala:** Hind (Ganesh

Chandra Avenue 274259)—4 shows,

The way to your rival's daughter's heart is through courage So Jeetendra tries this ploy to win over Amjad Khan's daughter, Srivedi This film is plugged as the storming-in of Srivedi, but actually it is a comeback film after the boxoffice failure of *Solva Sawan*

**Mahaan:** Jyoti (Lenin Sarani, 241132)—4 shows

In this film, Amitabh Bachchan plays triple roles—and that is the most talked about aspect of the film As the father, he teams up with Waheeda Rehman, and as the two younger Amitabhs, he has Zeenat Aman and Parveen Babi for company

**Masoom:** Mini Gem (A J C Bose Road, 249828)—12, 3, 6 9

An adapted version of Ench Segal's *Man, Woman and Child*, this film is one of the most talked about this year Directed by Shekhar Kapur, his first attempt has come out with flying colours

**Nikaah:** Paradise (Bentnck Street; 235442)—12, 3, 6, 9

B R Chopra directs with aplomb

**Painter Babu:** Metro (Chowringhee Road, 233541)—2 30, 5 30, 8 30, Priya (Rashbehari Avenue, 464440)—11 45, 2 45, 5 45 8 45

A more or less Manoj Kumar film—a little less than more than his usual adventures into the making of a film Brother Rajeev Goswami is the new star this time and cast opposite new star Meenakshi and Neelima

A young painter is passionately loved by three young women the first is a childhood flame, the second is a working class girl and the third a classmate but a spoiled daughter of a godfather The third is also the catalyst for all the action in the film The first is forced into marriage to a sidey the second gets abducted and beaten up The rest of the film doesn't have a story it has songs

**Yeh To Kamaal Ho Gaya.** New Cinema (Lenin Sarani 270147) Naaz (Lower Chitpur Road, 262773) and Liberty (Chittaranjan Avenue 553046)—all 4 shows Jawahar (Keshab Sen Street 343556)—3 6 9

Belonging to the new breed of *masala* films from the South, this one comes a little bit like a fresh breath of air Thanks largely to Kamal Hassan to whom the film is indirectly dedicated and virgin beauty Poonam Dhillon Along with them is a phoren attractor Anna The film is directed by T Rama Rao

A thief comes out of jail and finds his good son unjustly sent to Borstal by an evil lawyer In a vengeful mood, he steals one of the lawyer's twins and brings him up as a super thief

Kama! thereby gets two roles to do, one as a nimble fingered pickpocket and the other as a lawyer's foreign returned son Both, of course have their individual lady loves

The rest is Hindi phillum

## FOREIGN FILMS

### REGULAR SHOWS

**Arthur:** New Empire (Humayun Place 231403)—12 3, 6, 8 30

One of those brainless romantic Hollywood comedies Of course, there's plenty of technical gloss But formula reigns supreme Happily drunk playboys pick up hookers who, of course, get thrown out of



Dudley Moore and Liza Minelli in 'Arthur'

posh bedrooms by stiff upper lip valets Next morning sobriety comes but along with it their tough tycoon fathers come down with a heavy hand Threats of cutting them off from an inheritance of 75C million dollars are flung around and they are insisted upon to marry rich girls they don't love But money being money hero (Dudley Moore) decides to go buy some dresses and meets poor girl Liza Minelli The rest ha ha is ha ha-ha

**Gandhi.** Globe (Lindsay Street 231769)—11 30 3 30 7 30

**Modern Problems (A)** Tiger (Chowringhee Road 235977)—12 3 5 45 8 15

Called a wish fulfillment comedy about a fellow who develops telekinetic powers and uses them to strike at people who drive them crazy An air traffic controller (Chevy Chase) has no job satisfaction and back home, he discovers that his girlfriend has deserted him And generally he is left hanging around feeling lonely dejected and jealous about his girlfriend's egghead Prince Charming

In a ridiculous highway accident where he is drowned under nuclear garbage he suddenly acquires telekinetic power Thereafter, it is the hero, his revenge and the special effects man

**Tarzan the Ape Man:** Light-house (Humayun Place

231402)—12 2 45 5 45 8 30

The film is perhaps titled wrongly it should have been called *Jane the Whatever* There's nothing in the film except the extraordinary Bo Derek—and with nothing on most of the time So who's Tarzan? Just for the records Miles O Keefe

## BENGALI FILMS

### REGULAR SHOWS

**Agradanee** Uttara (Bidhan Saranee 552200) Purabi (MG Road 350680) and Indira (Indra Roy Road 471757)—3 6 8 45

Directed by Palash Banerjee from Tarashankar Bandyopadhyay's story the film stars Soumitra Chatterjee Sumitra Mukherjee Sandhya Roy Anil Chatterjee Chhaya Devi and Prasenjit

**Ananda Ashram** Rupbani (Bidhan Sarani 553413) Bharati (S P Mukherjee Road 474686)—2 30 5 30 8 30

A Shakli Samant superhit starring the legendary Uttam Kumar with Sharmila Tagore Moushumi Chatterjee Rakesh Roshan Prema Narayan and the veteran Ashok Kumar The music is by Shyamal Mitra

**Utsarga:** Radha (Bidhan Sarani, 553045)—2 30, 5 30, 8 30, and Purna (S P Mukherjee Road)—3 6 9

Another mindless tearjerker from Tollygunge But added to it is the shabby technical performance

The *enfant terrible* undergoes a change of heart on the arrival of a dedicated teacher and his daughter in the village In due course he becomes the pride of the village Romance and villainy follow The prodigal son goes to Calcutta becomes a celebrated doctor the eligible lady is forced into marriage the hero descends on the ceremony scene just too late and then vows to dedicate his life to suffering humanity

Directed by Tapan Saha the film has in its cast Mohua Roychoudhury Santu Mukherjee Minnal Mukherjee and Rajeshwan Roychowdhury

## TV

### CALCUTTA

**3 July**

3 00 World of sports  
5 30 Feature film in Hindi  
7 25 Saptahiki  
8 45 Focus Current affairs  
9 15 SLV 3 launch

**4 July**

6 34 Chiching Phank  
8 45 **Chitramala:** Film songs in various languages  
9 15 *Aur Bhi Gham Hain Zamana Main* (serial) Reoti Saran Sharma

**5 July**

6 34 Telescope A program on Children's Magazines of

the Ramayana in the Nehru museum.

7.00: Play in Bengali.

8.45: Maujiram(1) King of Jungle: Film.

8.55: An interview with Vijay Merchant.

9.20: ABC of football(III). Passing (I).

**6 July**  
6.34: Pallikatha: Palliparichrama

7.00: English film serial.

7.40: Darshaker Darbare.

8.00: Chitrahah.

8.45: The Lucy Show (13).

9.15: In this our land Sports goods industry in Punjab.

**7 July**

6.34: Industrial programme: Education for rural workers.

6.50 Ghare Baire.

7.10: Ektu Bhebe Dekhun photo feature.

7.15: Aikataan. A programme on national integration.

7.40: Chitramala: Bengali film songs.

8.45: Places of pilgrimage: Kanya Kumari.

9.05 Light music. Gostho Gopal Das.

9.15: Fate of Forest

**8 July**

6.34: Jana Ajana: A programme on Physics.

6.45: Nazrulgeeti by Swapna dey

6.55: Tarunder Janye

7.40: Sports Roundup

8.10: Rabindrasangeet: Dakshini.

9.15: Bharatanatyam: Chitra Visveswarah.

**9 July**

5.19: Folk song: Swapan Majumder/Sindhurani Dey.

5.30: Preyashi: Feature film in Bengali

8.45: Ancient Hener-II.

9.15: Baten Filmon Ki; A programme on film appreciation.

## SPECIAL EVENTS

**3 July: 6 pm**

Prachin Kala Kendra (Chandigarh) organises a classical evening with Bela Saha and Bijoy Chakraborty in vocal and a Kathak dance recital by Shobha Koser.

At Mahajati Sadan (166 C.R. Avenue; 346665).

**3 July: 7 pm**

Calcutta Group Theatre presents *Kono Ek Din*, a modern Russian comedy by Alexei Arbuzov in Bengali, under the direction of Anal Gupta.

At Academy of Fine Arts (Cathedral Road: 444205).

**5 & 6 July: 7 pm**

*Murderer* by Anthony Shaffer is presented by Masque. The cast comprises Rohit Ohri, Dipika Roy, Rajeev Dubey and Toto Bagchi. The play is directed by Deepika Bahri and Dipika Roy.

At Gyan Manch (Pretoria Street).

**7 July: 7 pm**

'Supergroup' presents an evening of unusual rock music. The musicians include Dilip Balakrishnan, Lew Hilt, Jeff Ricks and Damien.

At Vidya Mandir (Moira Street).

**9 July: 6 pm**

A musical evening with Man-na Dey, Arati Mukherjee and Dipankar Chatterjee organised by Sanghasree (Howrah).

At Rabindra Sadan (Cathedral Road; 449937).



Rohit Ohri and Toto Bagchi in 'Murderer'



Santu Mukherjee and Mohua Roychoudhury in 'Utsarga'

## BOOKS

Below are the ratings of bestselling books for the week ending June 25, '83:

### Fiction

1. *The Little Drummer Girl* by John le Carre.
2. *The Prodigal Daughter* by Jeffrey Archer.
3. *The Plunderers* by Jonathan Black.
4. *The Almighty* by Irving Wallace.
5. *Mistral's Daughter* by Judith Krantz.
6. *The Third World War* by Gen. Sir John Hackett.
7. *The Dark Side Of The Dream* by John Star.
8. *The Circle* by Steve Shagan.
9. *Dreams Of Glory* by Thomas Fleming.
10. *The Heritage* by Peter Driscoll.

### Non-fiction

1. *Guinness Book Of World Records (1983)*.
2. *Bournvita Book Of Knowledge (Vol. 1-4)*.
3. *The Pleasure/Delight Of Vegetarian Cooking* by Tarla Dalal.
4. *The Life Of Mahatma Gandhi* by L. Fischer.
5. *The Bible Of Management* by C. Northcote Parkinson and M.K. Rustomji.

(This list is based on information given by: Oxford Book & Stationery Company, Kwality Book Company (Dharamtalla and New Alipore), Modern Book Depot and Genesis Book Shop.)

## THEATRE

### BENGALI

3 July: 3 and 6.30 pm  
7, 9 July: 6.30 pm

**Aghatan:** Rangana (153.2A, Acharya Prafulla Chandra Road: 556846).

Written by Biru Mukherjee, the play has been directed by Gyanesh Mukherjee, and the star attraction is the versatile actor Anup Kumar.

**Nahabat:** Tapan Theatre (37A & 37B Sadananda Road: 425471).

## TRAVEL

### PLANES

**Calcutta—Bangkok—Hong Kong—Tokyo:** Calcutta departure, AI316 (2\*) at 2205 hours; Calcutta arrival AI307 (3) at 0200.

**Calcutta—Bangkok:** Calcutta departures, TG312 (1, 3, 6) at 1345; Calcutta arrivals, TG311 (1, 3, 6) at 0900.

**Calcutta—Karachi—Copenhagen:** Calcutta departure SK976 (4, 7) at 0800, Calcutta arrival SK975 (3, 6) at 0630  
**Calcutta—London—New**

**York:** Calcutta departure, AI103 (2) at 0030.

**Calcutta—London:** Calcutta departure, BA144 (2, 5) at 2145, Calcutta arrival BA145 (1, 4) at 1350

**Calcutta—Kathmandu:** Calcutta departure TG 311 (1, 3, 6), 0945; Calcutta arrival TG 312 (1, 3, 6): 1300.

**Calcutta—Delhi:** Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630, Calcutta arrivals, IC 401 (daily) at 1040, IC 264 (daily) at 2205.

**Calcutta—Bombay:** Departures, IC 176 (daily) at 0640, IC 273 (daily) at 1950; Calcutta arrivals, IC 175 (daily) at 0850,

IC 274 (daily) at 1850.

**Calcutta—Madras:** Departures, IC 265 (daily) at 1435, Calcutta arrivals, IC 266 (daily) at 1935.

**Calcutta—Gauhati:** Departures, IC 223 (daily) at 1140, IC 230 (daily) at 1425.

**Calcutta—Ranchi—Patna—Lucknow—Delhi:** Departure, IC 410 (daily) at 0550; Calcutta arrival, IC 409 (daily) at 1045.

**Calcutta—Kathmandu:** Departures, IC 247 (1, 3, 4, 5, 7) at 1330, Calcutta arrivals, IC 248 (1, 3, 4, 5, 7) at 1250

**Calcutta—Dacca:** Departure, IC 223 (daily) at 1440; Calcutta arrival, IC 224 (daily) at 1640.

## TRAINS

Departure Up	Time	EASTERN RAILWAY, (HOWRAH) MAIL	Arrival Time	Dn.
1	19-20	Delhi Kalka Mail	8-15	2
5	20-00	Amritsar Mail	7-55	6
3	20-40	Bombay Mail via Allahabad	12-35	4
<b>EXPRESS</b>				
81	9-45	Air-Cond. Express Tri-Wkly via Gaya Dep.—Tues. & Wed. up to New Delhi Dep.—Saturday up to Amritsar Arri.—Tuesday, Wednesday & Saturday	17-10	82
103	9-45	Air-Cond. Express Bi-Wkly via Patna Dep.—Thursday up to New Delhi "—Sunday up to Amritsar Arri.—Monday & Friday	17-10	104
101	16-55	Rajdhani Air-Cond. Exp. 4 days a week Dep.—Mon., Thurs., Fri. & Sunday Arri.—Wed., Thurs., Sat. & Sunday	11-05	102
173	5-45	Himagiri (Jammu-Tawi) Exp Tri-Wkly Dep.—Wednesday, Saturday & Sunday Arri.—Monday, Tuesday & Friday	23-35	174
67	10-55	Bombay Janata Express Tri-Wkly Dep.—Monday, Wednesday & Friday Arri.—Tuesday, Thursday & Sunday	21-15	68
61	23-00	Dehradun Janata Express Wkly Dep.—Sunday Arri.—Sunday	8-15	62
9	21-35	Doon Express via Grand Chord	6-55	10
7	10-10	Toofan Express via Main Line	18-15	8
49	14-20	Amritsar Express	15-45	50
11	21-00	Delhi Express via Main Line	6-05	12
39	21-10	Delhi Janata Express via Main Line	5-20	40
19	22-00	Gorakhpur Express	10-50	20

Departure Up	Time		Arrival Time	Dn
21	16-25	Mithila Express	6-45	22
57	6-10	Kanchenjunga Express Tri-wkly Dep.—Tuesday, Thursday & Saturday Arri.—Wednesday, Friday & Sunday	19-30	58
59	18-55	New Bongaigaon (Kamrup Express)	6-30	60
165	12-30	New Bongaigaon Janata Express	13-35	166
307	6-10	Black Diamond Express	21-20	308
309	17-15	Coalfield Express	10-25	310
305	18-20	Asansol Express	8-45	306
<b>SOUTHEASTERN RAILWAY, HOWRAH MAIL</b>				
3	20-00	Madras Mail	6-10	4
2	20-15	Bombay Mail via Nagpur	7-20	1
60	14-15	Gitanjali (Bombay) Exp 5 days a week Dep.—Monday, Tues., Wed., Fri., & Sat. Arri.—Monday, Tues., Thurs., Fri & Sat.	13-40	59
134	21-10	Ahmedabad Express 4 days a week Dep.—Tues., Thurs., Fri. & Sunday Arri.—Tues., Wed., Fri. & Sunday	4-00	133
30	12-40	Bombay Express via Nagpur	14-30	29
141	15-45	Coromandal (Madras) Express	11-00	142
37	23-10	Madras Janata Express	4-10	38
13	17-30	Tata Steel Express	10-18	14
11	6-20	Ispat Express	21-50	12
5	22-10	Jharsuguda Express	5-00	6
15	21-25	Ranchi Hatia Express	6-40	16
7	20-50	Puri Express	5-30	8
9	18-45	Puri (Jagannath) Express	8-25	10
45	10-50	East Coast (Hyderabad) Express	16-45	46
<b>SEALDAH (MAIL, EXPRESS &amp; PASS.)</b>				
43	19-15	Darjeeling Mail	8-45	44
53	21-00	Gaur Express	5-00	54
51	11-45	Jammu Tawi Express	15-40	52
13	20-20	Upper India Express via SBG Loop	11-55	14
303	18-20	Bhagirathi (Lalgola) Express	10-20	304

# DRESS CIRCLE



**Left:** His first poems were published in *Desh* in 1951 and his first novel in the Puja issue of *Desh* in 1966. He joined the Ananda Bazar Group of Publications in 1970 and today, **Sunil Gangopadhyay** (49) is the associate editor of the magazine that recognised his worth first. Having won the Ananda Award in 1972, Gangopadhyay was elected national poet four years ago. Now, the well known man of letters has walked away with the Bankim Award for his novel, *Shei Shomoy*. Among the final contenders were Jyotirmoy Nandy and Monoj Bose.

**Below:** An unforgettable combined performance at Kala Mandir the other day was that of **Girija Devi** and **V. G. Jog**. A superlative recital by the lady was bejewelled by some magnificent music by the violinist. And if music lovers had anyone to thank it was the Natya Seva Sangha who organised the show.



Suhar Chatterjee





Smriti Bhowmik

**Above: Sarathi Chatterjee (19)** has already left an impressive imprint in the classical music field. From a music oriented family, he won the first prize in a nationwide AIR music competition (1981). In mid June he won the title of Surmani from the Sur Singar Samsad in Bombay.

**Right: One of the most popular 'outsiders' stars** who made it big in Bengali films is **Tanuja**. Starting with the superhit *Deya Neya* in the early 60s, in a 'comeback' late in life she made the bilingual *Lalkuthi*, a runaway success too. Quickly followed another hit *Adalat O Ekti Meve*. She has another two lined up: *Ajoy Kar*'s prestigious *Madhuban* and *Palash Banerjee*'s *Shilalipi*. She was recently in Calcutta to do another important film: *Bikash Mukherjee*'s *Nidhubabui Loppa*.



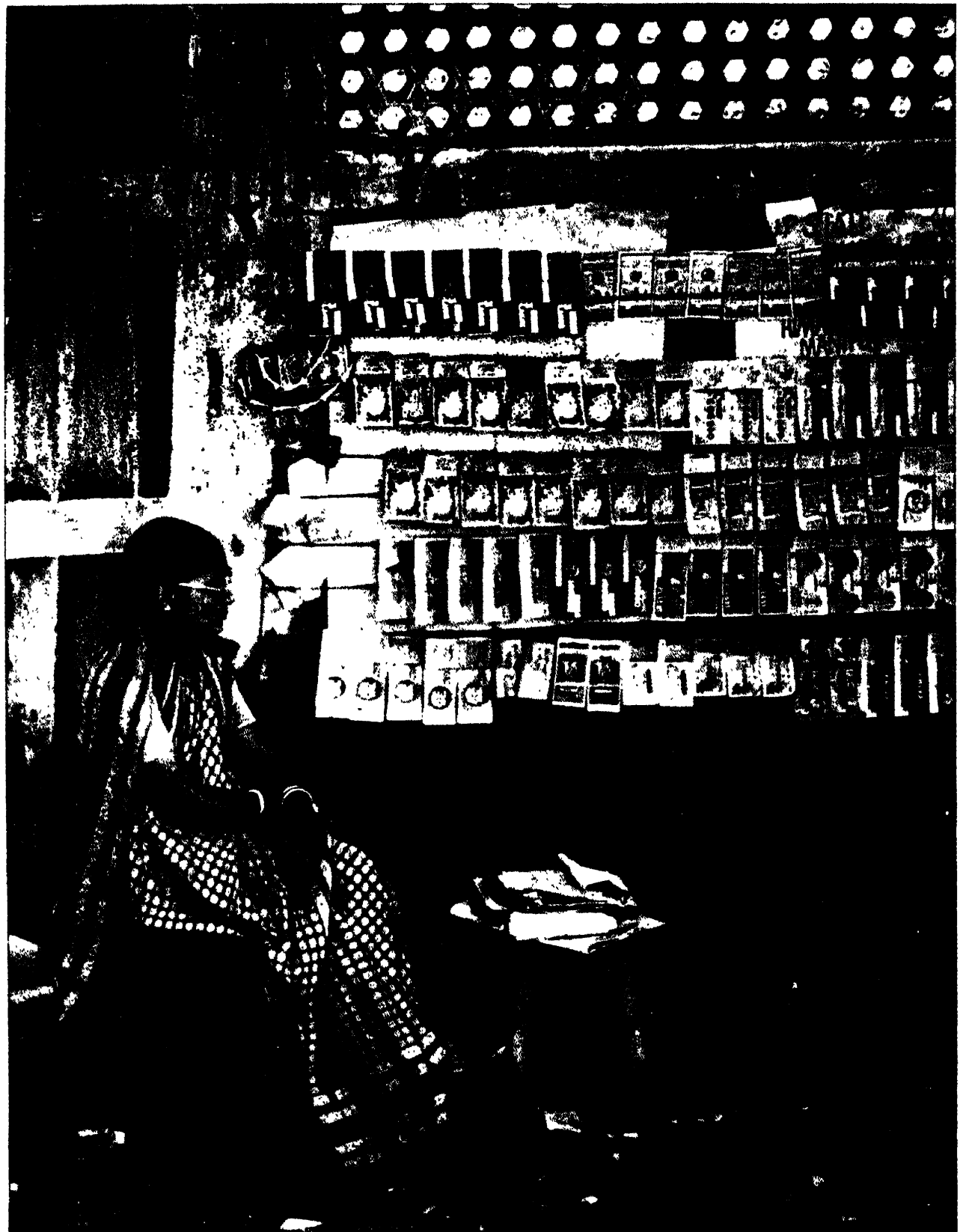
**Left: Passion for automobiles runs deep in Rishi Kumar's family.** His father maintains a Rolls Royce, his brother has driven Formula cars in the UK, and between them, the three Kumars form the backbone of the Calcutta Motor Sports Club. Rishi (24) has now designed and built his own car "because India is 20 years behind in car technology." His vehicle is built around a reinforced Ambassador chassis.

Rishi Kumar

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CALCUTTA / Rabin Biswas



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**Business Standard**

*India's leading business daily*

**Editor: Dr. D. K. Rangnekar**

From the Ananda Bazar Group of Publications

# Post Mortem

## Tamil Culture

The article 'An Enclave in Calcutta' (26 June) describing the Tamil atmosphere with sarcastic and bitter remarks about Tamil Nadu is highly painful especially Kamala Ramanathan's comments about Tamil Nadu as a narrow-minded and bigoted part of the country. It shows that she hasn't understood anything about her native place. A girl especially a PG student supposed to be a symbol of the pride and high morale of Tamil culture has tried to demolish it without any idea of it. This shows only her immature mind and its inability to reason.

By her other comments we simply wonder how that girl could live in a far off place when she could not understand her own neighbourhood and her own people. She is advised not to spoil the reputation built by the people who are already there and also by the people who contributed to it by their daily thoughts and actions from distant places.

It is highly pitiful if the Bharati Tamil Sangam has members like her. We earnestly request the Bharati Tamil Sangam to teach her about our Tamil culture and manners.

R Baskaran M Sivakumar  
and K Manavalan  
Indian School of Mines  
Dhanbad

We were so pleased and thrilled to see the article 'An Enclave in Calcutta' (26 June) with a nice coverage on Tamilians in south Calcutta. Your dynamic correspondent Shyam Lekshmi has done a laudable job by bringing out a clear picture of the lucrative business run by the Tamilians with certain principles.

The article should have elaborated that people from all the four states of the

southern region have settled down in the locality and the word 'Madrasi' actually indicates the people from the state of Tamil Nadu alone. Most of the people in the northern states simply describe the people from the South as 'Madrasi' whichever state they belong to. It is absolutely incorrect.  
B K Moorthy  
Calcutta

The article on Calcutta's Tamilians (26 June) made interesting reading to those who have not socialised with them. The fact that the majority of the community chose to settle down in the city only to get rid of social conservatism in their home state may seem a bit surprising. Perhaps it will sound gratifying to them that Calcutta unlike bustling Bombay or dazzling Delhi has offered them their cherished liberty.  
Bapi Chakraborty  
Calcutta

## Not Quite

In the article on the Calcutta Cricket and Football Club (26 June) Raju Mukherjee is not quite correct when he writes:

Although the Club did little to promote the game amongst Indians.

Apart from helping to bring out the first ever MCC team to India in 1926 and representing India for the first time at the Imperial Cricket Conference which resulted in India being accorded Test status in 1932, the Calcutta Cricket Club played a pioneering role in the formation of the Cricket Association of Bengal.

Bengal's topmost cricketers of the 1920s and 1930s, e.g. Kuntick and Ganesh Bose, Sushil Bose, Shute Banerjee, owed not a little to the facilities and encouragement of the CCC and its leading cricketers like R B Lagden, A L Hosie, T C Longfield, M Robertson.

The presence of many Oxford and Cambridge blues and amateurs from English county cricket teams in the Calcutta Cricket Club team set a very high standard of cricket which was a source of inspiration and emulation by local cricketers for many decades.

Calcutta Cricket Club also sponsored the annual Bengal schools vs British schools matches which was the first regular fixtures of representative cricket in Calcutta.

Pankaj Gupta, the most outstanding sports administrator India has ever produced, used to admit freely his debt to R B Lagden and other CCC stalwarts for what he learnt from them by way of sports administration.

The leadership of the CCC in fostering and improving the game in Bengal is also evident from the part it played in the one and only victory of Bengal in the Ranji Trophy final in 1938. The winning Bengal team was led by Tom Longfield and had five English cricketers from CCC and the Ballygunj Cricket Club.

The Eden Gardens considered by many visiting teams as one of the best cricket grounds of the world was created and maintained by CCC for many decades. And the cricket contests between CCC and the leading Indian clubs of Calcutta, Sporting Union, Arjuns, Mohun Bagan, Town were the highlights of the cricket season in Calcutta in the pre World War II days. Most cricketers in those days felt that scoring a century at the Gardens against CCC was the pinnacle of one's achievement.  
Sanat Lahiri  
Calcutta

The photographs of Chandannagar Church in the 19 June issue of Colour Magazine were by Susanta Chatterjee and not as mentioned - Editor

# Contents



17 JULY 1983

## 4

Everything you always wanted to know about school admissions but were too confused to find out for yourself!  
**Guide**

## 8

In a special **Limelight** feature on Sunil Gangopadhyay, the winner of the Bankim Award, an appreciation by Sanjosh Kumar Ghosh.

## 16

**Rainbow** a colour centrespread on the Wimbledon champions John McEnroe and Martina Navratilova.

## 28

**Panorama** focuses on the All Lovers of Animals Society which promotes medication and love to strays and pets alike.

Cover  
Aloke Mittal

## SECTIONS

Post Mortem	3
7 Days	12
Markings	18
Inner Eye	19
Wonderland	20
Quiz	22
Dress Circle	23
Comics	24
Calcutta	30

# GRUELLING PROCEDURES FOR APPLICANTS

One aspect of an education system made harrowing by the pressure of numbers

I thought it was the kerosene line at first, but the tins were missing and the atmosphere (it was so intense) didn't suggest anything of the sort. Manoeuvring, manipulating and withstanding the dirty looks thrown at me I reached the front of the line.

"Your form, Rs 2 please." Direct and a no-procrastination tone.

"Excuse me..." Head lifts—I had dared to talk.

I begin again, albeit a bit nervous, "Excuse me. I'd like to meet the principal."

Head lifts again, wary and on guard. "Regarding?"

"Admissions." The cat is out of the bag.

"The Principal does not meet anyone for admission."

Eventually I get inside and come to the decision that I am going to send my child to boarding school because standing in queues, making detailed explanations about my lifestyle, forging birth certificates,

paying donations and private tuition fees is the price one has to pay to keep one's child in a school in the same city as its home.

The cause for the rush and pressure is not only the paucity of schools in the city, where out of a total child population of 4 lakhs belonging to the primary age group, over 1,25,000 children are unable to attend any school.

The total number of private institutions (with which we are concerned) exceeds 600 and have to provide for the remaining children. Out of these 600 schools, the 24 that we have covered are only able to provide approximately 3000 seats next year.

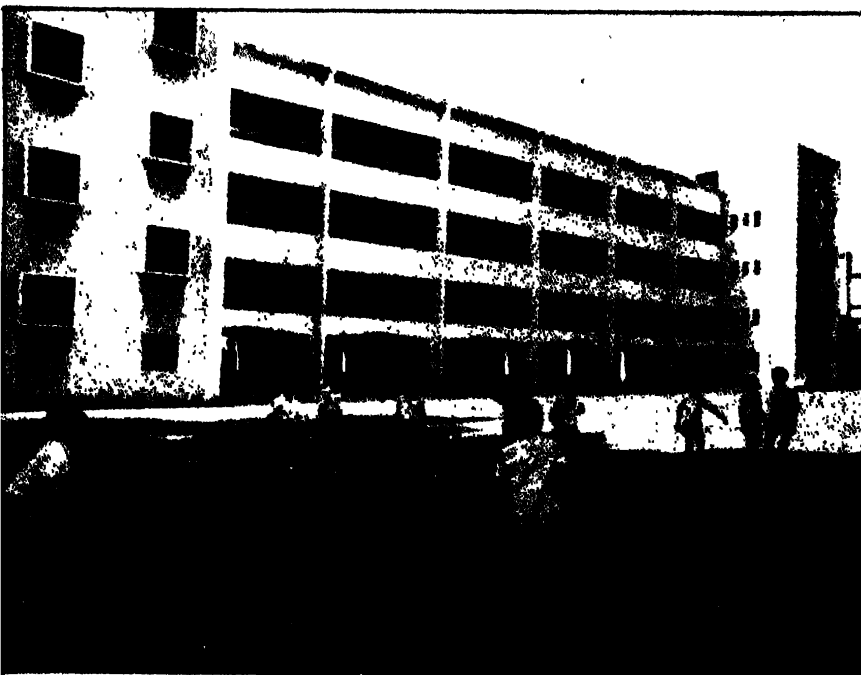
Then there is the question of the 'good school,' a vague term which covers anything from an allround education, to elitism, snobbery, and a good catch in the marriage market. This is why a school like St Xavier's is flooded with about 1600 applications every year, even though it has

only about 140 vacancies. Fr Wavreill, the principal, says he is almost tempted to hold a lottery to solve the problem of wading through so many admissions.

This quest for the 'good school' seems to have confined itself to the English medium schools which only goes to prove that the middle and upper classes are still in favour of a western education. Most of these schools are Anglo-Indian or missionary schools and are protected under the Minorities Act of the Constitution. Therefore, these schools have a very definite admission policy of their own, and preference is given to members of their own community. Most of them follow the syllabus for the Indian Council of Secondary Education (ICSE & ISC) under the Inter-State Board for Anglo-Indian Education.

What most parents (especially those who do not benefit from the schools' admission policies) are clamouring for is a fair and standardised recruitment policy with equal opportunity for all. Most principals seem to feel that the answer lies either through a test or an interview. Mrs Ayesha Das, a parent involved in the issue, objects to the system of entrance exams on the grounds that it is cruel to expect a child to cram any amount of knowledge which in actual fact a school should teach the child. She says that most schools expect the child to know the 'Three Rs' not only in English but also in the vernacular before the child comes to school. (And this is one of the reasons why the nursery school has become a lucrative business.) Is it any wonder, then, that when the child begins to crack under the pressure and is totally confused in the entrance examination? Take the case of a boy who was coached at home and told that in Hindi a 'bat' (animal) was called a 'Chimgadar'. In Hindi test when this child got a picture of a cricket bat he promptly labelled it 'chimgadar.'

Mrs G. Clarence, principal of Weland Gouldsmith School for Girls, says that during the interview it is quite common for a child to come along with the private tutor and start reciting *Twinkle Twinkle Little Star* when asked her name. Fr Wavreill calls the system a necessary evil because to make a choice objectively from 1000 pupils is impossible. Sr Lucy, principal of Loreto Bowbazar, says she thinks it unfortunate that



St Xavier's: A century-old stalwart

## Details At A Glance

NAME	ADDRESS	CLASS	AGE	VACAN- CIES	BOARD
St Xavier's Collegiate School (Boys)	Primary Dept 12 Wood Street Secondary Dept 30 Park Street	Infants to Class X, Class XI & XII	Class I— 6+ years	4 sections 11 children in each	Class X ICSE or Madhyamik Class XII— Higher Second- ary (W Bengal)
Don Bosco School (Boys).	23 Darga Road Calcutta-17	Class I to X, Class XI and XII	Class I 6+ years	150	Class X ICSE, Class XII ISC
La Martiniere School for Boys.	11 Loudon Street Calcutta- 17	Lower Nursery to X, Class XI and XII	3+ years	-	ICSE and ISC
Calcutta Boys' School.	72 S N Baner- jee Rd Cal- cutta-40	Preparatory to Class X, Class XI and XII	Not less than 5 years or more than 6 years on 1 April	106	ICSE and ISC
Calcutta Girls' School.	152 Lenin Sara- ni, Calcutta-13	Preparatory to Class X, Class XI and XII	4+ years	150 3 sec- tions	ICSE and ISC
Welland Gouldsmith School for Girls.	288 B B Gangu- ly St Calcutta 12	Nursery to Class X, Class XI and XII	3+ years	100	ICSE and ISC
St. Joseph's College for Boys.	69 B B Ganguly St Calcutta 12	KG to Class X, Class XI and XII	5+ years	100	ICSE and ISC
Loreto House	7 Middleton Row, Calcutta- 71	Nursery to Class X, Class XI and XII	4+ years	80	ICSE and High- er Secondary (W Bengal)
Loreto Day School.	65 P B Gangu- ly St Calcutta 12	Nursery to Class X, Class XI and XII	4+ years	80	Madhyamik, Higher Second- ary (W Bengal)
Loreto Day School	122 Lower Circular Rd Calcutta-14	Nursery to Class X	4+ years	80	Madhyamik
Loreto Secondary School.	169 Lenin Sara- ni, Calcutta 13	KG to Class X	5+ years	80	ICSE
St. James School for Boys.	165 A J C Bose Road, Calcutta- 14	Lower Nursery to Class X, Class XI and XII	LN 3+ years Class I— 6+ years	35 and 40 resp	ICSE and ISC
Pratt Memorial School for Girls	168 A J C Bose Road Calcutta- 14	Lower Nursery to Class X, Class XI and XII	LN—3+ years	2 sections, 50 in each (approx)	ICSE and ISC
Frank Anthony Public School (co-ed).	29 Beniapurur Rd	Nursery to Class X, Class XI and XII	Nursery—4+ years	120	ICSE and ISC
Assembly of God Church School (co-ed).	18 1 Royd Street Calcutta- 16	Lower Nursery to Class X, Class XI and XII	3+ years	Varies from year to year	ICSE and ISC
The Park English School. (co-ed).	115 Park Street Calcutta-16	Nursery to Class X	4+ years	60-65	ICSE
Abhinav Bharati. (Co-ed)	Pretoria Street Calcutta-16	Montessori to Class V 2 En- glish sections and 3 Hindi sections	Depends on admission to which class	50 to 60	—

# How To Go About It

• **St. Xavier's School** Enquire from early July onwards at school office for admission forms and details of the syllabus for the entrance examination. Completed forms must reach the office during the first four days of September. In all probability the school term will be extended to April.

First priority in admissions is given to Roman Catholics, then to the children of ex-students and then to the brothers of the present pupils.

There is also a special Infants class for Roman Catholics only. These children form one out of the four sections.

• **Don Bosco** Because of the change in the school's term, the admission procedure is as yet undecided. One is requested to look at the notice board for any information. The entrance examination will probably be held in December.

• **La Martiniere for Boys** All applications for 1984 are closed.

• **Calcutta Boys' School** The forms are available during the first week of September along with an instruction sheet. The admission test will probably be held in December.

First priority is given to Anglo-Indian children, then to Christian children and then to the brothers of those already in the school.

• **Calcutta Girls' School**: Forms are distributed in August and there is no examination; instead an interview is held. Priority is given to Christian children, then to transfer cases and then to neighbourhood children. Children who come from an English-speaking home have an advantage.

• **Welland Gouldsmith (Girls)**: Registration cards are distributed in October. There is no entrance exam from Nursery to K.G., but for Class I a test is held.

Priority is given to Anglo-Indians and Christians. The boarding section is restricted to Christians. There are two seats reserved in each class for children whose parents have been transferred to the city.

• **St. Joseph's College for Boys**: Enquiries should be made at the office in mid-July. The school is run by Christian Brothers.

• **Loreto School**. Applications should be submitted in writing along with a self-addressed stamped envelope between 1 August and 7 September. The application should state the child's name and religion, the parent's name and address and the child's date of birth. Applications will be acknowledged by post. No information will be given over the telephone.

First priority is given to Catholics, next priority to the sisters of those

already in the school, then to the children of ex-students and then preference is given to those who live in the neighbourhood. Applications should be made to other schools to avoid disappointment. However, there is no entrance examination; only an interview with the child and its parents is taken.

• **St James (Boys)**: In November admission forms will be distributed for the Lower Nursery and Class I. Every child given a form will be interviewed along with his parents by the principal in January. Applicants for Class I who are successful in the interview are expected to sit for a test in February. First priority is given to Christian and Anglo-Indian children and the brothers of present pupils for admission. Then to brothers of pupils in the sister school, Pratt Memorial, are considered. After that there is open competition.

• **Pratt Memorial (Girls)**: Applications should be sent in before the puja holidays. Only 50 forms are distributed to outsiders because of other priorities. Top priority is given to Anglo-Indians, second to the staff's children and then to the children of ex-students.

Children at the age of 6+1 years are eligible to join the boarding section.

• **Frank Anthony (Co-ed)**: Enquiries should be made at the school's office, and an application should be deposited there. In the interview, knowledge of English is no criteria. Priority is given to Anglo-Indian children whose parents have to produce their Anglo-Indian Association membership cards.

• **Assembly of God**: Written applications should be sent in by August, after which enrolment forms will be sent to selected pupils. The school caters mainly to children belonging to the A.G. community and the Anglo-Indians who live around the area.

• **Park English (Co-ed)**: Since brothers and sisters of present students get first preference, a circular is issued to all their parents in November informing them that admissions will be taken. After this, if there are any seats to be filled, Anglo-Indians and genuine transfer cases are considered. Only then is admission open to all. For admission to the nursery, an interview is taken and the child is asked general awareness questions.

• **Apeejay School**: Since the school is as yet unrecognized (it hopes to get recognition by this year, and is preparing to send up its first batch of Class X), the classroom population is migrant and so there are vacancies in most

of the classes. From 5 July to September names are registered and forms given out. A letter will be sent informing the parents when the exam interview is to be held. This is usually in November and the school is not changing its term from next year.

Admission is open to all. There are not more than 40 children in a class. There are only about 450 pupils in the school.

• **Hindi High (Boys)** The school is in English medium only. Applications should be sent through the post and selected pupils will receive interview slips. The tests and interviews are held from September to November. Admissions are made on the basis of merit.

• **Our Lady Queen of the Missions (Girls)**. Applications should be made in writing and accompanied with a photostat copy of the birth certificate and dropped in the postbox near the school gate. On 25 July, parents should check the notice board to see whether their children's names appear on the list. Those who are eligible are requested to collect application forms on 25 August from the office between 8:30 am and 12 noon. An interview follows.

• **South Point (Co-ed)**: From 1 July onwards, between 9 am and 1 pm, registration forms are available at the office. Interviews are held in mid-August. The school term is not being changed.

• **New Vista**: Forms will be distributed for class I and above in September and October. Admission is still open for the transition class. Since there are very few vacancies in the other classes, the child's application is filed along with the test results. When there is a vacancy, the child is notified. There is no hard and fast policy.

• **Mongrace (Co-ed)**: Invitations are invited in the first week of April. Parents are then intimated as to whether their children have been accepted or not. There is no exam and no interview.

• **Tiny Tots Nursery and K.G.** Forms are distributed between 11 and 18 July. Interviews are held in August and the examinations in September. Priority is given to those children who can speak and follow English and to those with co-operative guardians. The test is held for the children in the 4+ age group. They are expected to be able to read and write the English alphabet.

• **Abhinav Bharati (co-ed)** The parents should collect a waiting list form and enrol the child. When a seat falls vacant, the child is invited with its mother to sit for a psychological test. Forms will be distributed for the coming year after the pujas. In January, forms will be distributed for Class I to III.



## Details At A Glance

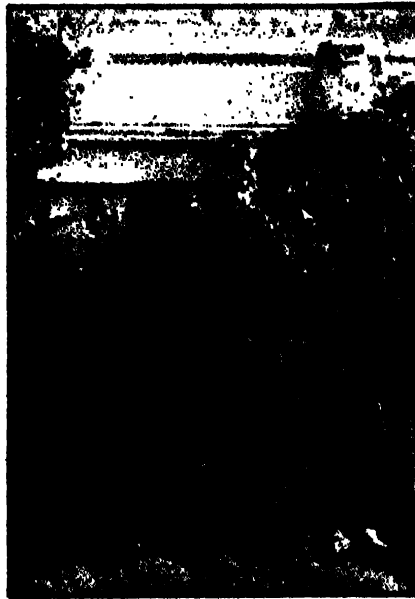
NAME	ADDRESS	CLASS	AGE	VACANCIES	BOARD
The Apeejay School (co-ed).	115 Park Street. Calcutta-16.	Nursery to Class X	3+ to 4+ years.	25.	Central Board
Hindi High School (Boys).	1 & 2 Moira Street, Calcutta-17.	Nursery to Class V (Junior Section); Class VI to XII.	Nursery—4+ years.	Nursery: 100. 40-50 in the Senior School, subject to vacancies.	Central Board
Our Lady Queen of the Missions. (Girls)	34 Syed Amir Ali Avenue. Calcutta-17.	Nursery to Class X	4+ years.	90.	ICSE
South Point School, (co-ed)	16 Mandeville Gardens. Calcutta-19.	Nursery to Class X; Class XI and XII	Nursery I—3+ years Nursery II—4+ years.	1000 (approx) in 2 sessions.	Madhyamik Higher Secondary.
New Vista School	Loudon Street, Calcutta.	Transition to Class V	Transition: 5+ years; Class V: 10+ years.	20 to 24.	—
Mongrace School.	1 Short Street.	No homogeneous classroom system. There are mixed groups instead.	2—6 years.	Varies from year to year.	—
Tiny Tots Nursery and K.G. School.	P-15 Durga Road. Calcutta-17.	Montessori to Nursery in three stages.	2½ years to 4½ years.	2½ Years—20 vacancies; 3½ years—70 children; 4½ years—Vacancies vary from year to year.	—

many children have to begin their lives with a 'failure,' which damages their self-esteem, simply because they cannot get into a certain school.

Mr John Mason, principal of St. James, says that although the interview is not a foolproof system, it is a way of checking that the child is physically sound, socially adaptable and that its parents are aware and interested. Many other principals affirm this and say that they use tests from Class I onwards only to check whether the child is upto the standard of the class.

Some parents will do almost anything to get their children into school. I have personally seen a father request the principal of a nursery school to change the date on his child's birth certificate so that the child is eligible for admission to a primary school. Mr Mason says that it is these children who turn out later to be below the class standard because they are too young to cope and so they become the target for private tuitions.

Some schools will take something before giving a child admission.



**Mongrace: Adherent to the Montessori method**

This 'something' may be in the form of gifts, donations and building funds, which in one school is called the 'brick system.' However, very few parents will openly declare

whether they have had to pay a bribe to get their child into school. In some cases they even start rumours when their child is refused. One father says that he cannot afford to pay a donation of Rs 4,000 to enrol his daughter in a school in the Ballygunge area.

Speaking to a secretary at one of these schools, it is learned that they generally act as the buffer between the authorities and the parents. This person says that dealing with masses of parents can get very tiring. Some of them are so persistent that they get to be irritating. Often parents offer 'gifts' in the hope that their applications will be considered favourably.

On the other hand, Mrs Srila Banerjee, another parent, says that in most school offices parents are treated like third class citizens, but dare not protest for their applications might not even reach the principal.

**Ela Pathak**

**Photos: Rajib Basu**

# LIMELIGHT / Sunil Gangopadhyay

## HIS FINEST HOUR

An appreciation by Santosh Kumar Ghosh



In his study

Between us were the yawning years; and just as if to symbolise them, the separating table that was probably good old teak. Not surprising, therefore, that at the joint, predictably hospitable, we for a moment just exchanged gazes, each trying to measure the other. He, if I was half as predatory as in those times when on a spree. I, on my part, whether the fresh panache to his cap has been put in place with grace. His eyes were still and searching, mine, curious and peering.

A wordless duel to start with. All the time my fidgety fingers kept telling the unseen beads in an unheard prayer that the session must not (repeat not) drift into an exercise in futility.

Interviewing celebrities is simply not up my alley. I think I am not good at it. Never was. At best my sole skill is touching up a copy or two brought in. Give me any other task and butterflies will in no time start fluttering in the stomach. Would it raise a laughter, tearing the placid mask off his Lama-like face if I straightaway set the ball rolling, reminding him of the awards in my bag—that like every dog, I too have had my day? Well, that was in the dim, distant past. The time? It could be a bare few decades after Moses led his men across the Sinai! The statement has the odour of the Old Testament, hasn't it? Pointless too, in this year of grace, with the 21st Century less than a couple of decades away. I would feel a failure and a fool if not a muscle twitched on Sunil's serene visage.

For, with him, the case is different. "Those times" may be the title that won him the laurels but he stands firm on the ground now, and stalks the stage with great power and prowess. A lot of perseverance (not to speak of perspiration) went into the penning of what today is admittedly his *magnum-opus* (*Shei Shamoy*) with historical events as the canvas. And along with that a generous dose of imagination, of course. In this innovative pattern, I go along with him the whole way for don't I know that fiction is a demanding mistress? End product: a compact, whole spanning three decades (1840-1870) of the past century.

When did the novel as a genre reach its apogee? Well, let the scholars split hairs, trying to fix the date the avid reader would find nothing wrong in hailing the work as a



**With his wife**

masterpiece. For it recalls the days that pass for Bengal Renaissance. A procession of reforms, revolts—social, religious and cultural—in a mere 30 or 40 years. The Sepoy Mutiny and the Indigo unrest aside, Derozio and his disciples looking beyond the Western horizon, womens' education alone was a mighty stride. Pitted against the iconoclasts were the revivalists, hell-bent on reinstalling faith on pedestals swept clean. Monists vs Dualists, deists, theists, polytheists all in a battle array. (Incidentally Sunil, now fiftyish with chalk-like sideburns lending wisdom to a chubby face, still claims to be an atheist, albeit ruefully agreeing that there might be forces unknown beyond comprehension and the human ken. No mystic by any token, his nerves respond to the mysteries of the universe). Coming back to the setting of the book, it seems to be a shambles restructured. That is his great achievement: Between two covers, his piecing together of the lives of great men and facts of the period has been masterly. All brought into one broad focus.

**Y**OU would have seen none of this in print unless Sunil came out of his shell. We hardly realised when the stiff-necked face-to-face

encounter graduated to a tete-a-tete. Never noted for loquacity, he was, however, communicative. Enough for me. I felt a bit relieved that I was not talking to a sphinx

But speak-easies are speak-easies and Sunil, winner of the literary award and latterly the centre of a none too wholesome controversy, spoke. There he was, the invariable Sunil, carefree and as always casually dressed, his blubbery bulk quite happy on the foam-rubber perch. Now blinking, now beaming, now wreathed in something close to a beatific smile, his face deceptively frank and innocent, his eyes a sea-all intelligent blue. The perfect picture of a prize boy, if he does not mind the appellation in his finest hour.

Some people get a prize and find themselves famous. To Sunil, fame came first and the award rather late in the day. The event has, to twist a proverb, brought coal to the mounting pithead of his popularity.

"The 19th Century has always been my fond subject of study and of immense interest. I have read a lot about it, I might have written something on this anyway, but the immediate inspiration, would you believe, was a dream, a day-dream? I had a vision of Vidyasagar. Yet

Kalprasanna Sinha was picked up as a central figure. The reason? Well, I don't know. Maybe, the appeal of his heart-warming exuberance was irresistible. And the myriad-minded personality had a magnetic pull. Excellent even as a period piece, meeting at the same time all the conditions that go to make a traditional hero. Other luminaries were there. I tried my best to fit their private lives to suit the ends of fiction. Writers believe in exposing life; also at the same time, they artfully conceal some aspects of the same life."

A few sips can work wonders; make pulp of hard wood. As Sunil was waxing eloquent on the intrusion of reality into the realm of imagination, I steered the topic away from the track.

"Any sense of fulfilment after you felt that the work was over and done with?"

"A writer would sooner be dead if he has a feeling of fulfilment, or satisfaction. Nowhere, never." His words came forth shrill and sharp as though from a well of despair.

That was not the moment to remind him of Gibbon. The classic precedent wouldn't have registered. "There may be a sense of release though," Sunil conceded as if to

console me. Or was he just soliloquising?

Immediately I felt that he was far from inflated. The victor was a loner.

"Sometimes the wayward pen charts its own course, you know; the monster defies the master. The episodes keep weaving an endless web and the author, helpless, just bows to the dictates of the characters. His own creatures, just fancy!" He said in a raspy voice as though giving a secret away.

"How does it feel to have bagged a prize," my question, an abrupt swerve.

"A windfall, that is all." Just like Sunil and his own brand of sangfroid. The voice seemed floating away with the wind.

Then a pause. Only then you knew there was more to it, and the windfall was not all. "Uneasy lies the head, etc." has an indisputable vintage value. Old is gold.

Sunil inhaled the smoke of the cigarette he had just lighted before the other had been burnt out. A premature death sentence—cigarettes stubbed out in a chain. He was apparently desperate, trying to puff some unsavoury feelings away. Now looking impressed in thought, now surfacing, alternating uncertainly between gloom and glee, he was visibly ill at ease. Something must have hit an inner cord of his mind.

That was the entire scenario. If you care to read it, here it is: "How does it feel, is that what you ask? Well, one could use the money, but just think of the ever tinkling telephone, the choked mail box. Which means all of a sudden from the periphery you have been jerked into the centre. A trifle embarrassing, when things are falling apart and the centre cannot hold."

From the way he blurted out, it was hard to find whether he was speaking or spitting.

"This time the award was a cinch, wasn't it?" I chimed in, if only to brush his paranoiac view of things aside.

"The award may be a cinch but the ballyhoo that followed was not." For the first time Sunil's voice came clear and incisive. "They say I have tarred certain hoary images. Either they have not read or they have not understood a thing. May I tell you that Susobhan Sarkar, Benoy Ghosh, Sarasi Kumar Saraswati, Pratul Gupta, Nishith Ranjan Roy, to name a few, were among those who said a

lot of good things about the book while it was being serialised in 'Desh'. I have recently been to the States where I met a scholarly Chinese lady. I am just back from the Soviet Union. There the views expressed by connoisseurs are poles apart from those aired around here from those aired around here from the pontific partisan heights.

Bitter yet cheerful, Sunil by then seemed to have regained his bearings. No question of his being a dyed-in-the-wool Marxist writer, he professed. "But do the Marxists here know their Marx either?" That was his pertinent query. "They seem to be more Christian than Christ himself. Prostituting the prize to serve the parties' ends—Oh Lord!"

I would rather he was not all that harsh. There is no need, although all water has not gone down the bridge yet. Out-heroding Herods is but a time-worn practice and Sunil, as far as I know, is no admirer of official patronage in the realm of arts, which oftener than not results in a mess-up.

If the award system is to stay, it might follow the Goncourt pattern. In France, it has helped many a bud to bloom. Finding new talents was what Sunil clearly hinted at. There must be a competent screening com-

#### A quiet evening with wife and son



mittee to boot.

Interruptions were okay at the session. Butting in, I endeavoured to point out the other side of the shield. A prize puts its seal of recognition on the total works of veterans for their life-long creative contribution.

"There, there," he said in a gruffy voice. "Is the amount sufficient to give the recipient a cushy berth where he can rest and relax and at the same time get ready for his next book? Any holiday resort where a creative self could find a home away from home? The prize, a measly sum, only makes an odious caste-distinction in the writers' ranks."

"A damp squib, would you say?"  
"No. Not as far as that. I was only thinking aloud. What the powers that be could do; the little done and the undone vast."

"Tell me more of the book," I said, to give the talk a sharp turn. "Your hero was the time of course?"

"Yes, in a sense. My idea was to tackle it at two levels. Their kindred points as well as why they cannot meet."

"Ever felt any sort of identification with any of your characters?"

His answer was first a muffled cough, a prelude perhaps to an amazing revelation. "Yes with one,

with Chandranath, the son of a whore." As I looked ashen and stunned, he was not put out. "I am proud of him. Just imagine a lad from the lower depths of society daring Debendranath. Remember his words? He said the Maharishi was preaching the doctrine of oneness but did he ever care to convert his domestic servants? Or perhaps the sanctum sanctorum was only for the upper class privileged? The old man must have been beaten out of his wits."

"Shock-therapy?" I quipped.

"No therapy. I only diagnosed. The boy's voice was mine. Through him I spoke."

SUNIL was getting even more expansive as the minutes ticked by, and the hours wore on. He has saved a sigh for the Bengali short story neglected nowadays and shunted to the sidelines. (Sunil himself was once one of the finest exponents of this form. That was before he made his mark as a novelist.)

"Success also brings a sort of timidity in its trail. Has it been so in your case?" If my poser was blunt, equally so was the reply.

It was a firm negative. To calculate in advance whether his next book will be a hit has never been his game. No *futka* or forward trading in the arts. He does not trim his sails,

he claimed, to suit the course of the wind. He is a different, derring-do kind of sailor.

More was coming off his chest. His reading tastes and habits. Sunil is not choosy there. Quite often he borrows his son's book while the days spent with Dorian Gray still remain a cherished memory. Of the yesteryears he spoke nostalgically. Adolescence puts a creative mind on a solid base. What one was has always a bearing on what one is.

I was tempted to ask about his hobbies. The answer was "kite-flying once and now playing cards." Sadness shrouded his voice when he spoke of the struggle for threadbare existence. These days he is as at home with his family as when with a bevy of friends. The noisy nights of merry revelry.

Yes, he knows the houses of ill-fame too. They are changing, and changing fast. Some girls there are quite accomplished and chaste at least in their taste. A largely social and potentially cultural revolution is on. Unsung, unreported. A girl once pointed out the flaws in his writing. The concept of the character was all wrong, she told the creator, her guest of the evening.

Once one such a girl, of her free will, stepped into a police station to testify for Sunil, then in the soup.

The Sunil of those days, mind you, when he was often out on perilous nocturnal adventures. Nothing unethical there. Those were the days when girl friends were a *rara-avis*, and male quest compulsively sought nests in red light zones.

I sipped in silence his words as well as what was bubbling in the tumbler, liking his candour a great deal. Time was when he often toyed with the idea of committing suicide. Indeed, attempted it twice. For no reason whatsoever. Not that he was jilted, no *cherchez la femme*. Suicide for suicide's sake. An inexplicable urge to die.

Sunil took a long breath to recite lines from Jivanananda Das (*Aartha noy kirti noy.....bipanna bismaya*). The clue lies in the last phrase, you must have a sense of peril, mingled with wonder.

His most rapturous moments? Well there too, a surprise. His first encounter with D.K. (Dilip Gupta) and the towering stature of Satyajit Ray. Both have left an indelible impress.

"Why did you take to writing?" My crucial question when the session was about to fold.

"The school-final over and with nothing better to do, I fell in love. A slip of a girl, she was the driving force. A poem appeared in 'Desh'. She is no more around but the poems are still the very breath of my being. Writing, writing, writing—a release, also a load."

As Sunil was shedding his, there was load-shedding in the pub. Looking out, we could see the evening grey and rainy.

The last shots: If told to choose one of the two, which will be your choice? Poetry or prose?

Pat came the reply. "Why, poetry of course."

"Between poetry, women and wine?"

"Poetry again."

"Suppose you were told only to travel?"

"I won't mind. For if I have a chance to loaf around, winning the rest will pose no problem." I am not sure. Staring into his eyes, I thought I could see all. Amateurish suicide attempts notwithstanding, Sunil is in love with life. Meanwhile lights were back again. His glistening eyes told what the lips could not. One whose interests even today are temporal and not spiritual, would want to live as long as love was alive.

#### At home with himself



Photographs: Alope Mitra

# 7 DAYS

S	M	T	W	T	F	S
17	18	19	20	21	22	23

The information given below is accurate at the time of going to press.

## HINDI FILMS

### REGULAR SHOWS

**Andhaa Kaanoon (A):** Elite (S.N. Banerjee Road; 241383)—11, 2, 5.15, 8.30.

Another superstar of the south makes his Hindi film debut with this film. Rajnikant is a young man whose father was murdered and his sister raped and killed by three gangsters (Pran, Prem Chopra and Danny). He has grown up now, but the crime has remained a thorn in his flesh and he seeks revenge. His other sister, Hema Malini, was also an eyewitness to the scene and seeks revenge, but only through the law. She is, in fact, now a police officer. Rajnikant takes advantage of the loopholes of the law to do his job, and bumps into Amitabh Bachchan who is another soul wronged by these very loopholes. Both join hands and Rajnikant's lady love, Reena Roy also throws in her mite.

T. Rama Rao directs and shows that the law is an ass. **Angoor:** Metro (Chowringhee Road, 233541)—11.45.

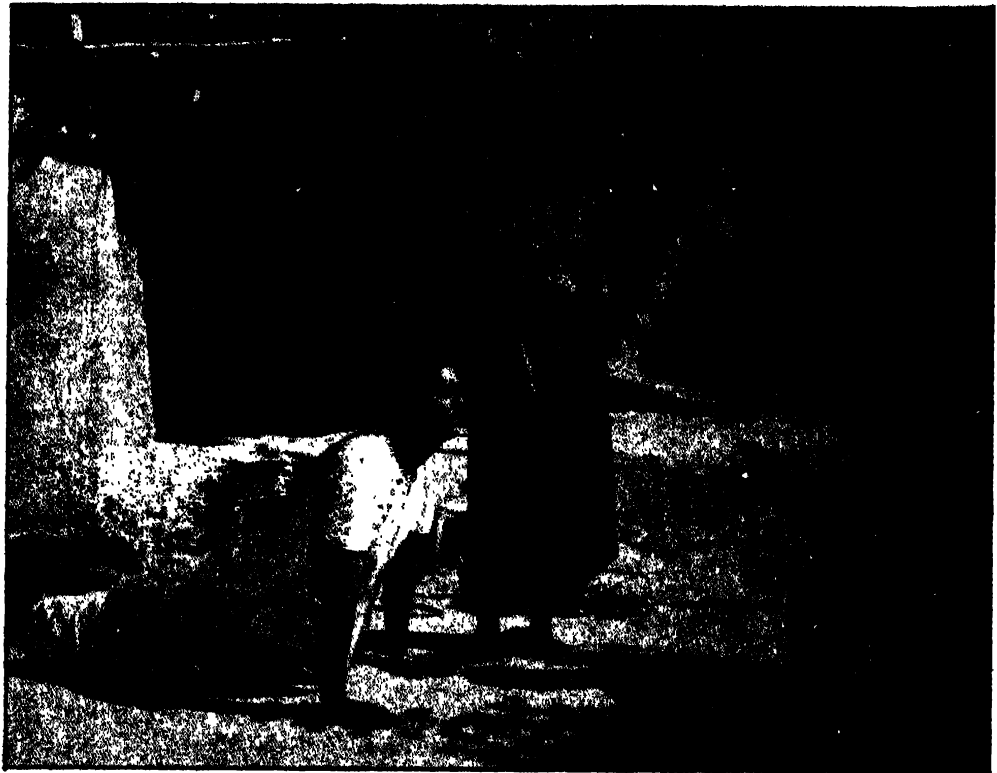
Another remake of Shakespeare's *A comedy of Errors*, this time by Gulzar. It works out into contemporary slapstick, this story of mistaken identities of two long-lost brothers. But it manages to retain much of its original charm.

**Avtaar:** Majestic (R.A. Kidwai Road; 242266), Basusree (S.P. Mukherjee Road; 478808), Moonlight (T.C. Dutta Road, 343339), Bina (Bidhan Sarani, 341522), Purnasree (Raja Raj Krishna Street; 554033)—all 4 shows.

This film, directed by Mohan Kumar and set to tunes by Laxmikant Pyarelal, starring Rajesh Khanna and Shabana Azmi.

**Bemisal:** Roxy (Chowringhee Place; 234138)—12, 3, 6, 9; Bijoli (S.P. Mukherjee Road; 473462) and Darpana (Bidhan Sarani; 552040)—2.30, 5.30, 8.30.

A remake of the Bengali film, *Ami, Shey-O-Shakha*, which had Uttam Kumar in the lead; in fact, this one is dedicated to



Soumitra Chatterjee, Nupur Chatterjee and Arunava Adhikary in 'Agradhanee'

the late superstar.

The story of friendship between two young men—Vinod Mehra and Amitabh Bachchan. Mehra is the saccharine-layered son of a golden hearted judge who adopts the wayward son (Bachchan) of an impoverished school teacher. The two have more than just this in common; they both become doctors and also fall in love with the same girl (Raakhee). The rest is the usual melodrama of sacrifice.

Amitabh gets Vinod to marry Raakhee, sends him abroad and becomes a partner in his nursing home from where he mints money from illegal abortions. Several coincidences later, Vinod is hauled off for murder. Amitabh again comes to his rescue and takes the seven-year rap.

Hrishikesh Mukherjee directs with assurance.

**Himmatwala:** Hind (Ganesh Chandra Avenue; 274259)—4 shows.

The way to your rival's daughter's heart is through courage. So Jeetendra tries this ploy to win over Amjad Khan's daughter Sridevi. This film is plugged as the storm-

ing-in of Sridevi; but actually it is a comeback film after the box office failure of *Solva Sawan*.

**Jaani Dost:** Opera (Lenin Sarani), Crown (R.A. Kidwai Road; 244822), Naaz (Lower Chitpur Road; 262773)—4 shows, Ganesh (Upper Chitpur Road; 332250), Rupbani (Bidhan Sarani; 553413), Bharati (S.P. Mukherjee Road; 474686)—3 shows.

The film directed by Raghavendra Rao stars Dharmendra, Jeetendra, Sridevi and Parveen Babi. The music is by Bappi Lahiri.

**Mahaan:** Jyoti (Lenin Sarani; 241132)—4 shows.

In this film, Amitabh Bachchan plays triple roles—and that is the most talked about aspect of the film. As the father, he teams up with Waheeda Rehman, and as the two younger Amitabhs, he has Zeenat Aman and Parveen Babi for company.

**Nikkah:** Paradise (Bentinch Street; 235442)—12, 3, 6, 9.

B.R. Chopra directs with aplomb.

**Painter Babu:** Metro (Chowringhee Road; 233541)—2.30,

5.30, 8.30; Priya (Rashbehari Avenue; 464440)—11.45, 2.45, 5.45, 8.45.

A more or less Manoj Kumar film—a little less than more than his usual adventures into the making of a film. Brother Rajeev Goswami is the new star this time, and cast opposite new star Meenakshi and Neelima.

A young painter is passionately loved by three young women: the first is a childhood flame, the second is a working class girl and the third, a classmate, but a spoilt daughter of a godfather. The third is also the catalyst for all the action in the film. The first is forced into marriage to a sidey, the second gets abducted and beaten up. The rest of the film doesn't have a story: it has songs.

**Souten:** New Cinema (Lenin Sarani; 270147); Grace (M.G. Road; 341544); Mitra (Bidhan Sarani; 551133), Kalika (Sadananda Road; 478141)—4 shows.

The film, dedicated to women and housewives, is directed by Saawan Kumar from his own story and has

been set to tunes by Usha Khanna

## BENGALI FILMS

### REGULAR SHOWS

**Agradanee.** Uttara (Bidhan Saranee 552200) Purabi (M G Road 350680) and Indira (Indra Roy Road 471757) - 3 6 8 45

The film is based on Tarashankar Bandopadhyay's story and is a severe indictment of casteism. The protagonist an illiterate brahmin goes through a gradual degradation and ends up eating half cooked offerings made to the dead during *sradh*. Observations are made on the machinations of the rich and powerful to attain their own selfish ends.

Poor direction however mars the film. Palash Banerjee fails to make anything worth while out of this film studded as it is with Soumitra Chatterjee, Sandhya Roy, Sumitra Mukherjee, Anil Chatterjee and Prasennit.

**Jini Ram Tini Krishna Ake Dehe Ramakrishna Radha** (Bidhan Sarani 553045) - 2 30 5 30 8 30 Purna (S P Mukherjee Road 174567) - 3 6 9

A film on the *Avatar* directed by Niranjan Dey, the cast includes Manju Chakraborty, Satya Banerjee, Tarun Kumar, Bankim Ghosh, Ananda Mukherjee, Arindam, late Padma Devi, Indulekha Devi,

the director himself and others. The music has been composed by Amal Dasgupta.

## FOREIGN FILMS

### REGULAR SHOWS.

**Battle Beyond The Stars.** New Empire (Humayun Place 231403) - 12 3 6 8 30

After the runaway success of *Star Wars* there have been several imitations in the trail blazed. This one is yet another space adventure with a touch of science fiction, naive simplistic and tiresome.

A peace loving planet Akira is threatened with conquest by a celestial scamp who has the ultimate weapon of destruction called the Stellar Converter. Doom stares Akira in its face. An emissary shuttles around to gather a bunch of effective mercenaries. Some romantic interest is thrown in for diversion.

Starring Richard Thomas, Robert Vaughn, George Peppard and John Saxon.

**Born Free.** Minerva (Chowringhee Place 241052) - 12 3 6 8 30

Virginia McKenna and Bill Travers star in this ever popular film.

**Gandhi Globe** (Lindsay Street 231769) - 12 4 7 45

Fifty six years of the Mahatma's life have been condensed into a three hours film by Sir Richard Attenborough. Self-confessedly, it is a biographical film on the filmmaker's

personal hero. But all the ideology, political turmoil, personal equations, are there. What isn't is the character of Netaji. Among others.

The film opens with the assassination of Gandhi by Nathuram Godse and then goes back to Mohandas' political awakening in South Africa. The young confident attorney is transformed into a leader of his people, fighting for civic rights in the first non-violent struggle.

With his homecoming, his journey through India is followed with affectionate detail in some of the outstanding shots in the film. Other memorable shots are of the Jallianwala Bagh massacre, the Dandi March, the explanation of the *saat pheras* by an elderly Gandhi, and Kasturba to a foreign journalist, the scenes bringing out the Mahatma's obstinate nature as well as his self-mocking sense of humour, and his dilemma during Partition.

The film then comes full circle to the scene of assassination. A star studded film with a superlative performance from Ben Kingsley as Gandhi.

**Our Spy in Los Angeles (A): Society** (Corporation Place, 241002) - 12 noon

**The Body (A).** Lighthouse (Humayun Place 231402) - 12 3 6, 8 30

This is a British documentary which tells the facts about the human body which you and I do not know. But it tells them rather badly.

The central idea is that the

human body is nothing to be ashamed of in fact it is something to be proud of. Various scenes and settings are used, helped by Vanessa Redgrave's commentary to establish that fact.

On the lines of those sex education films, this one is likely to draw in the crowds—more for vicarious pleasure than for any education.

**Rough Cut (A).** Tiger (Chowringhee Road 235977) - 12, 3, 5 45 8 15

The film stars Burt Reynolds, Lesley-Anne Down and David Niven.

## TV

### CALCUTTA

#### 17 July

3 00 World of sports  
5 30 Feature film in Hindi  
7 25 Saptahiki  
8 45 Focus Current affairs  
9 15 Sham-E-Ghazal

#### 18 July

6 34 Chiching Phank  
7 00 Bijnan Prasange Science of Locomotion  
7 55 Sahitya Sanskriti  
8 45 Chitramala: Film songs in various languages  
9 15 *Aur Bhi Gham Hain Zamane Mein* (serial Part-7)  
Reoti Saran Sharma

#### 19 July

6 34 Harekarakamba Tabla Lahara Khayal, Bharat Natyam  
7 00 Play in Bengali  
8 00 Health hints  
8 45 Film Division documentary  
9 00 *Ek Mulaqaat An interview with Gen Sam Manekshaw*  
9 20 ABC of Football (6)

#### 20 July

6 34 Pallikatha Rural life in Bengali culture  
7 00 English film serial  
7 40 Darshaker Darbare  
8 00 Chittrahar.  
8 45 *The Lucy Show* (15)  
9 15 In this our land Bicycle  
9 35 Folk music Marathi

#### 21 July

6 34 Industrial programme A programme on unorganised worker  
7 15 Music  
7 40 Chitramala: Bengali Film Songs  
8 45 Places of Pilgrimages Haji Ali  
9 05 Light Music Telegu  
9 14 *Ekakar Film on Sukhdev by Gulzar Introduced by Jagmohan*

#### 22 July

5 19 Quiz in Bengali  
5 45 Malancha  
6 20 Feature film in English.



A scene from 'Battle Beyond The Stars'



9 15 National programme of music and dance

23 July

5 19 Folk Dance of North Bengal Dinesh Roy and party

5 30 **Rater Rajanigandha** Bengali feature film Cast Uttam Kumar Aparna Sen Pahari Sanyal Dilip Mukherjee and others

8 10 Sports round up

8 45 **Yamini Krishnamurty: Film.**

9 15 **Balen Filmion Ki** A programme on Film Appreciation

## SPECIAL EVENTS

17 July 10 am

In aid of Thakurpukur Swadesh Bose Hospital Swapna Dns presents 160 dancers of Uday Shankar India Culture Centre in a dance drama **Tapoan** Direction Amala Shankar

At Rabindra Sadan (Cathedral Road 449937)

17 July: 6.30 pm

Bokurupee presents its latest production **Dharmadharma**, written by Shyamal Sengupta and directed by Amar Ganguly The main participants are Kumar Roy Amar Ganguly, Kalprasad Ghosh, Debtoosh Ghosh, Tarapada Mukherjee, Soumitra Basu, Namita Majumdar and Avereo Dutta

At Academy of Fine Arts (Cathedral Road 444205)

17 July: 6.30 pm

Indian Cultural Troupe presents Tagore's dance drama **Shyama**, with Sadhan Guha Polly Guha and Aditya Mitra in dances, Arghya Sen and Bandana Sinha in songs and Niladrsekhar Basu, Suddipta Roy and Madhuchhanda Bhat-



Ravi Shankar: The smile of perfection

tacharya in narration An added attraction of the evening would be the staging of another Tagore's dance drama, **Kalmngaya**, by 60 child artistes

At Rabindra Sadan (Cathedral Road, 449937).

17 & 18 July 6.30 pm

Anamika Kala Sangam and Regent King present **Anjan Sheher** (based on the play **Prisoner Of The Second Avenue**), a play in Hindi by Hum Productions, Bombay

The story centres round one

Albert Pinto who hails from Goa and is tired of the city of Bombay He is about to lose his job but tries to hide the fact from his wife When the inevitable happens his wife finds a secretarial job But Albert becomes a nervous wreck His eldest brother and sister are willing to provide medical expenses but not any loan to leave Bombay and set up a small business in Goa His wife loses her job following a recession and there is a fear that she might not be able to withstand the strain By this stage however Albert is ready to face life again

The cast includes Shafi Inamdar Neena Gupta Ratique Mukaddam and Rati

At Kala Mandir (Shakespeare Sarani 449086)

18 July 6.30 pm

An evening of Tagore songs by Subinoy Roy and Ritu Guha

At Rabindra Sadan (Cathedral Road 449937)

19 July 6.30 pm

Anamika Kala Sangam Capstan Filter Kings and Badal Chowdhury present an evening with Pandit Ravi Shankar with Shanta Prasad on tabla

At Kala Mandir (Shakespeare Sarani 449086)

20, 21 and 22 July. 7.30 pm

Naseeruddin Shah Akash Khorana and Ratna Shah Pathak from part of the cast in **Don Juan In Hell** written by Bernard Shaw The play is directed by Satyadev Dubey and presented by Seagull Empire and the British Council At Gyan Manch



Akash Khorana and Naseeruddin Shah in 'Don Juan

## BOOKS

Below are the ratings of bestselling books for the week ending July 9 1983

### Fiction

- 1 **The Little Drummer Girl** by John Le Carre
- 2 **The Dark Side Of The Dream** by Jon Starr
- 3 **The Almighty** by Irving Wallace
- 4 **The Mistrals Daughter** by Judith Krantz
- 5 **Outrage** by Henry Denker
- 6 **The Plunderers** by Jonathan Black
- 7 **The Circle** by Steve Shagan
- 8 **The Angels Weep** by Wilbur Smith
- 9 **Black Heart** by Eric Van Lust-bader
- 10 **Exocet** by Jack Higgins

### Non-fiction

- 1 **Guinness Book Of World Records (1983)**
- 2 **Bournvita Book Of Knowledge**
- 3 **Benson & Hedges—Cricket Year**
- 4 **The Life Of Mahatma Gandhi** by L Fischer
- 5 **The Record Breaking Sunil Gavaskar** by C D Clark

This list is compiled on the basis of information supplied by Oxford Book & Stationary Co, Kvality Book Co (New Alipore and Dharamtalla), Modern Book Depot and Genesis Book Shop



## THEATRE

### BENGALI

17 July: 3 and 6.30 pm  
21, 23 July: 6.30 pm

**Aghatan:** Rangana (153/2A, Acharya Pratulla Chandra Road; 556846).

Written by Biru Mukherjee, the play has been directed by Gyanesh Mukherjee, and the star attraction is the versatile actor Anup Kumar.

**Nahabat:** Tapan Theatre (37A & 37B Sadananda Road; 425471).

## TRAVEL

### PLANES

**Calcutta—Bangkok—Hong Kong—Tokyo:** Calcutta departure, AI316 (2\*) at 2205 hours; Calcutta arrival AI307 (3) at 0200.

**Calcutta—Bangkok:** Calcutta departures, TG312 (1, 3, 6) at 1345; Calcutta arrivals, TG311 (1, 3, 6) at 0900.

**Calcutta—Karachi—Copenhagen:** Calcutta departure SK976 (4, 7) at 0800, Calcutta arrival SK975 (4, 7) at 0630.

**Calcutta—London—New**

**York:** Calcutta departure, AI103 (2) at 0030.

**Calcutta—London:** Calcutta departure, BA144 (2, 5) at 2145, Calcutta arrival BA145 (1, 4) at 1350.

**Calcutta—Kathmandu:** Calcutta departure TG 311 (1, 3, 6); 0945; Calcutta arrival TG 312 (1, 3, 6); 1300.

**Calcutta—Delhi:** Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630; Calcutta arrivals, IC 401 (daily) at 1040, IC 264 (daily) at 2205.

**Calcutta—Bombay:** Departures, IC 176 (daily) at 0640, IC 273 (daily) at 1950; Calcutta arrivals, IC 175 (daily) at 0850,

IC 274 (daily) at 1850.  
**Calcutta—Madras:** Departures, IC 265 (daily) at 1435, Calcutta arrivals, IC 266 (daily) at 1935.

**Calcutta—Gauhati:** Departures, IC 223 (daily) at 1140, IC 230 (daily) at 1425.

**Calcutta—Ranchi—Patna—Lucknow—Delhi:** Departure, IC 410 (daily) at 0550; Calcutta arrival, IC 409 (daily) at 1045.

**Calcutta—Kathmandu:** Departures, IC 247 (1, 3, 4, 5, 7) at 1330; Calcutta arrivals, IC 248 (1, 3, 4, 5, 7) at 1250.

**Calcutta—Dacca:** Departure, IC 223 (daily) at 1440; Calcutta arrival, IC 224 (daily) at 1640.

## TRAINS

Departure		EASTERN RAILWAY, (HOWRAH) MAIL	Arrival	
Up	Time		Time	Dn
1	19-20	<b>Delhi Kaika Mail</b>	8-15	2
5	20-00	<b>Amritsar Mail</b>	7-55	6
3	20-40	<b>Bombay Mail via Allahabad</b>	12-35	4
<b>EXPRESS</b>				
81	9-45	<b>Air-Cond. Express Tri-Wkly via Gaya</b> Dep.—Tues. & Wed. up to New Delhi Dep.—Saturday up to Amritsar Arri.—Tuesday, Wednesday & Saturday	17-10	82
103	9-45	<b>Air-Cond. Express Bi-Wkly via Patna</b> Dep.—Thursday up to New Delhi —Sunday up to Amritsar Arri.—Monday & Friday	17-10	104
101	16-55	<b>Rajdhani Air-Cond. Exp.</b> 4 days a week Dep.—Mon., Thurs., Fri & Sunday Arri.—Wed., Tues, Sat. & Sunday	11-05	102
173	5-45	<b>Himagiri (Jammu-Tawi) Exp Tri-Wkly</b> Dep.—Wednesday, Saturday & Sunday Arri.—Monday, Tuesday & Friday	23-35	174
67	10-55	<b>Bombay Janata Express Tri-Wkly</b> Dep.—Monday, Wednesday & Friday Arri.—Tuesday, Thursday & Sunday	21-15	68
61	23-00	<b>Dehradun Janata Express Wkly</b> Dep.—Sunday Arri.—Sunday	8-15	62
9	21-35	<b>Doon Express via Grand Chord</b>	6-55	10
7	10-10	<b>Toofan Express via Main Line</b>	18-15	8
49	14-20	<b>Amritsar Express</b>	15-45	50
11	21-00	<b>Delhi Express via Main Line</b>	6-05	12
39	21-10	<b>Delhi Janata Express via Main Line</b>	5-20	40
19	22-00	<b>Gorakhpur Express</b>	10-50	20

Departure			Arrival	
Up	Time		Time	Dn
21	16-25	<b>Mithila Express</b>	6-45	22
57	6-10	<b>Kanchenjunga Express</b> Tri-wkly Dep.—Tuesday, Thursday & Saturday Arri.—Wednesday, Friday & Sunday	19-30	58
59	18-55	<b>New Bongaigaon (Kamrup Express)</b>	6-30	60
165	12-30	<b>New Bongaigaon Janata Express</b>	13-35	166
307	6-10	<b>Black Diamond Express</b>	21-20	308
309	17-15	<b>Coalfield Express</b>	10-25	310
305	18-20	<b>Asansol Express</b>	8-45	306
<b>SOUTHEASTERN RAILWAY, HOWRAH MAIL</b>				
3	20-00	<b>Madras Mail</b>	6-10	4
2	20-15	<b>Bombay Mail via Nagpur</b>	7-20	1
60	14-15	<b>Gitanjali (Bombay) Exp 5</b> days a week Dep.—Mond., Tues., Wed., Fri. & Sat. Arri.—Mond., Tues., Thurs., Fri & Sat.	13-40	59
134	21-10	<b>Ahmedabad Express 4</b> days a week Dep.—Tues., Thurs., Fri. & Sunday Arri.—Tues., Wed., Fri. & Sunday	4-00	133
30	12-40	<b>Bombay Express via Nagpur</b>	14-30	29
141	15-45	<b>Coromandal (Madras) Express</b>	11-00	142
37	23-10	<b>Madras Janata Express</b>	4-10	38
13	17-30	<b>Tata Steel Express</b>	10-18	14
11	6-20	<b>Ispat Express</b>	21-50	12
5	22-10	<b>Jharsuguda Express</b>	5-00	6
15	21-25	<b>Ranchi Hatia Express</b>	6-40	16
7	20-50	<b>Puri Express</b>	5-30	8
9	18-45	<b>Puri (Jagannath) Express</b>	8-25	10
45	10-50	<b>East Coast (Hyderabad) Express</b>	16-45	46
<b>SEALDAH (MAIL, EXPRESS &amp; PASS.)</b>				
43	19-15	<b>Darjeeling Mail</b>	8-45	44
53	21-00	<b>Gaur Express</b>	5-00	54
51	11-45	<b>Jammu Tawi Express</b>	15-40	52
13	20-20	<b>Upper India Express via SBG Loop</b>	11-55	14
303	18-20	<b>Bhagirathi (Lalgola) Express</b>	10-20	304

RAINBOW / Wimbledon

# KING JOHN AND THE MARTINA MOLOTOV



Martina Navratilova holds up the women's singles trophy



John McEnroe kisses the men's singles trophy



Martina: a picture of concentration

The United States and left handers had a smashing time at Wimbledon in early July. Martina Navratilova won the women's singles for the fourth time in six years, beating fellow American Andrea Jaeger to pulp (6-0, 6-3). McEnroe likewise made mincemeat out of Chris Lewis (New Zealand), winning 6-2, 6-2, 6-2 to take the championship for the second time in his career.

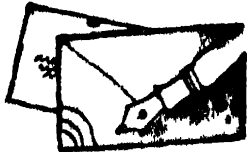
Photographs: AP



McEnroe: power and precision

# MARKINGS

## Pen Friends



A correspondent writes.

The first girl I came across in the little post office was fair, buxom, with plucked eyebrows. She looked glamorous enough to do a song sequence around a tree in a popular Hindi movie

We became quite friendly. She always had a friendly smile and lent me her pen on many occasions

One day I half jokingly suggested to her that the Bombay film world would possibly be more up her street. She looked rather bashfully at me and said she preferred to cook for her loving husband and sell postage stamps

When I visited the post office again she had gone transferred to another branch. The next one who had taken her place was dark with gazelle eyes, thick eyebrows, unglamorous but pretty enough to act in a Satyajit Ray film. In fact, she was always discussing Manikda with her colleagues

One day, as usual, I had forgotten my pen and asked her if she would be kind enough to lend me hers for a little while. Her dark eyes twinkled and all she said was, "Shyamalee told me about you... Please don't hesitate to ask."

When I reached my flat I was deeply touched by this silent bond of friendship. The lack of a pen had cemented between two strangers. There is a brighter side to personal drawbacks, too.

## Room for Improvement

THIS correspondent, who travels by minibuses regularly, came across a rather startling revelation while travelling the other day. It was peak hour and the minibus was still quite empty with plenty of standing space. To the utter surprise of the passengers the mini started to skip stops and choose its stops at random. The driver and the conductor's mate would have some hush-hush deliberations as soon as the stops appeared. Then the mate would have a good look at the crowd and gesticulate to the driver to either slow down or to speed away.

The passengers started speculating. Did the bus intend to complete the current trip in order to accommodate another quick trip? In the rush

hour this seemed highly improbable. Or did the bus suffer from some mechanical defect? The criterion for its random selection was hard to grasp.

Or was it at all random? While all the passengers had blank looks on their faces, a quickwitted soul came up with a startling answer which on re-

trospection turned out to be perfectly true. Explained he with a deadpan expression: "Arre moshai, why don't you understand their latest trick? They don't pick up fat persons nowadays. In fact, they'd prefer two slim ones to a fat one. More space, more tickets, more profits. as simple as that"



## Mixed Grill

AN executive of a public sector undertaking had come on an inspection visit. This was his first visit to Calcutta. A Maharashtrian from Bombay, he had heard about Bengali cuisine and being a non-vegetarian, he was eager to savour Bengali delicacies, especially fish.

When he was invited to dinner by the local chief, a Bengali, he was naturally delighted.

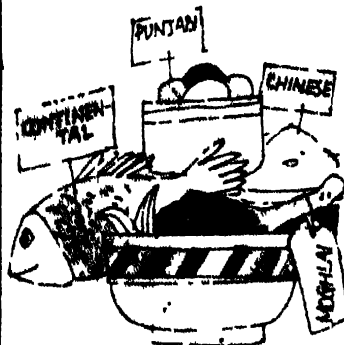
There was an elaborate dinner. The menu consisted of mixed fried rice, chicken curry, fish fry, alu dum, raita and icecream. It was a good dinner, nicely cooked. But the guest was not satisfied.

Dinner over, while the guest and the host were having a smoke, the visitor asked the host which of the items were 'Bengali.' The host was a little surprised. He said, why, everything was Bengali! He had always entertained his guests with such fare, all cooked at home. The Maharashtrian thereupon said: "Well, if you don't mind, the mixed fried rice was

Chinese, the chicken curry was Moghlai, the fish fry Continental, the alu dum Punjabi, the raita Gujarati and the icecream nondescript. I didn't find anything typically Bengali."

The host considered this for a while, then said profoundly, "See, Bengali food is too 'personal.' Because we are concerned about the palate of the guest, we do not inflict our typical food on them. Rather, we offer them an assorted fare."

The guest smiled, being convinced that there was no such thing as 'Bengali food' and that whatever he had heard and read about the art of Bengali cooking was perhaps a figment of imagination of Bengalis.



# Inner Eye

## NEXT SEVEN DAYS FROM JULY 17 TO JULY 23

**ARIES**  
Mar 21-Apr 20  
Beware of disagreements and over-impulsiveness. Children and intellectuals may prove helpful. A general state of contentment will prevail despite some financial irregularities. A cheerful surrounding and an awakened ambition will prove effective antidotes.

**T AURUS**  
Apr. 21-May 22  
An eventful week is predicted. Children and new friends will make you happy. Your financial position is likely to improve through adoption of ultra modern ideas. Do not spend all your gains on pleasure. Make the most of favourable 'vibes' in all spheres.

**G EMINI**  
May 23-June 21  
Be guided by your own intuitions. Chances of promotion likely. Your business and financial interests will expand rapidly due to a couple of lucky hunches. A splendid opportunity will come your way and should be seized. Change of place for service holders possible.

**C ANCER**  
June 22-July 22  
A sudden break in your employment or business likely. Should this be, a change for the better would result. A domestic joy for the rest of the week predicted. Your prospect on a secret friendship is reasonably good. You will gain through property or insurance.

**L EO**  
July 23-Aug 22  
A steady week is foreseen. Your outlook will be excellent. Your business will make good headway provided you avoid confrontation with your superior. Promotion through clever hunches possible. A jovial personality will help you in the making of a successful career.

**V IRGO**  
Aug 23-Sept 22  
A domestic disagreement may disturb you. Do not get involved in any dispute which may lead to costly litigation. Do not antagonise your employer and pay attention to the minute details of your profession. A fair measure of success will be achieved.

**L IBRA**  
Sept 23-Oct 22  
Your ruling planet is not propitious. Therefore, mark time and practise caution and restraint in your activities. Some good fortune is predicted. Do not make any important change in your private or business life. Friends and relatives will be helpful.

**S CORPIO**  
Oct 23-Nov 21  
Delays and obstacles in domestic and business affairs likely. Take nothing for granted especially where property and elders are concerned. Conserve your resources and recent gains. A week of adverse outlook in business and financial matters.

**S AGITTARIUS**  
Nov 22-Dec 22  
Your business will prosper exceedingly and promotion is more or less certain. A new friendship will encourage you in all your attempts. Be guided by your own intuitions. Travel and expand your business to the utmost of your ability. A successful week is predicted.

**C APRICORN**  
Dec 23-Jan 20  
Your regular life will proceed smoothly. You may benefit through insurance or secret matters. Apart from a threat of some deception (probably in a love affair), your outlook is quite favourable in your dealings with property and elders. Rise in financial status likely.

**A QUARIUS**  
Jan 21-Feb 20  
A happy domestic relationship will prevail. A romance may bring joy and you will gain through a secret matter. A new friend is destined to be of much help. Pay attention to business and accept the advice of elders. Chances of winning a lottery. Your health will remain good.

**P ISCES**  
Feb 21-Mar 20  
You will be affected by some secret associations. Your outlook improves after a difficult start in which attempts will be made to deceive you. An elderly person will help you. Possibility of promotion by the weekend. Your life will proceed on an even note.

## BIRTHDAYS

**July 17**  
A mixed grill will be your portion, albeit some success eventuates. Beware of deception and choose friends carefully. Make no erratic changes before December. Courtship and marriage should be deferred. Financial success and advancement are foreseen.

**July 18**  
Your year passes on an even note. Elders and young associates will contribute to your happiness. Chances of an unexpected good fortune, employers and elders being especially well-disposed. Push your affairs to the utmost.

**July 19**  
A year of good health and prosperity of your spouses, partners and close associates will be the marked feature. Chances of an ever-growing restlessness and desire for change on your part and, broadly speaking, this unsettling influence will be of supreme importance.

**July 20**  
You will enjoy good fortune and domestic happiness during the year, probably including a happy romance or event in the family. A substantial speculative gain in 1984 is likely. A passionate love affair threatens to cause much sorrow. Otherwise a happy year.

**July 21**  
Your prospects are much better especially in regard to love and domestic affairs. A beneficial change of job or residence is not unlikely. Do not let domestic or love affairs interfere with your business, or else you will be affected very much in 1984.

**July 22**  
Your prospect is excellent. Your business and financial interests will expand rapidly. Check a tendency to extravagance. Your business makes good progress. Use tact with your employer and old persons.

**July 23**  
Your anniversary is one of the best in the calendar. Your outlook improves after a difficult start in which attempts will be made to deceive you. Your status will be raised among relatives. A secret matter will come to fruition.

M.B. RAMAN


### SUGGESTIONS

### LUCKY NUMBER AND COLOURS

DAY	SUGGESTION	DATE	LUCKY NUMBER	COLOUR
SUNDAY	SPORTS	JULY 17	3	RED
MONDAY	BUSINESS AFFAIRS	JULY 18	8	BLUE
TUESDAY	SHOPPING	JULY 19	5	ORANGE
WEDNESDAY	CORRESPONDENCE	JULY 20	7	WHITE
THURSDAY	BUSINESS AFFAIRS	JULY 21	4	GREY
FRIDAY	MEDITATION	JULY 22	9	GREEN
SATURDAY	TRAVEL	JULY 23	2	SILVER GREY


# WONDERLAND

**11 Across**

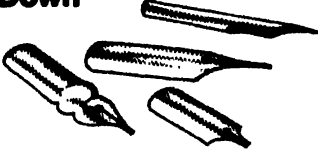


**Picture Word**


**1 Down**

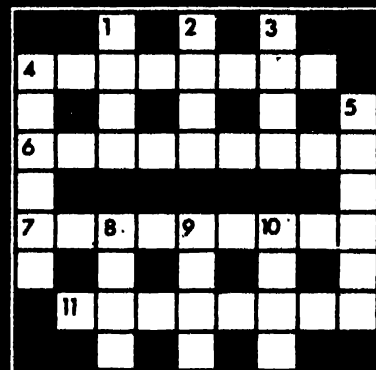


**10 Down**




**2 Down**






**8 Down**

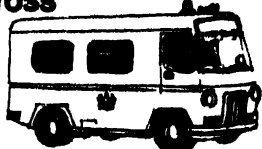


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**3 Down**



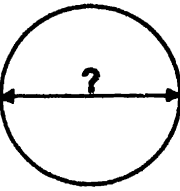
**7 Across**




**4 Down**




**4 Across**




**9 Down**



**6 Across**



**5 Down**



**SOLUTIONS**

**Across:** 4 Diameter 6 Lightship 7 Ambulance 11 Crucible  
**Down:** 1 Fang 2 Feet 3 Mesh 4 Dollar 5 Sphere 8 Barn 9 Lock 10 Nibs.

**Barter Bank**


If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6, Prafulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

• **Sarees:** I have some imported sarees which are four to five years old. I would like to exchange them for some old Indian ones. Anybody interested may write to Sipra Sahay.

• **Record Player:** I have a Fiesta record player and 30 new EP records (film, folk and modern). I am willing to offer them for an old spool tape recorder in working order. Please write to S. Ravi.

• **Shoes:** I have a pair of almost new skating shoes, a huge collection of colour blow-ups of present day cricketers of the world and picture postcards. I want to exchange all these for modern English novels and Life magazines. Those interested may contact Aloke Samadder.

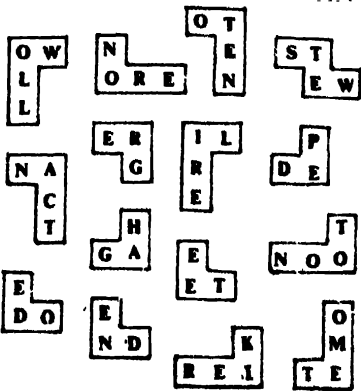
• **Pictures:** Wanted any pictures and cuttings of Princess Diana for which I am offering stamps of the UK, US and Germany. Contact Shamita Tripathy.

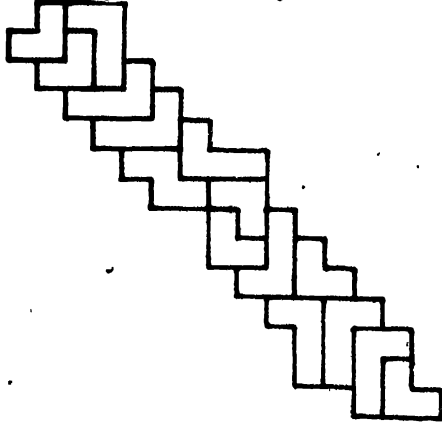


## JUST-A-MINUTE

By Shamlu Dudeja • Solution on Page 22

**JOT-A-SLOT:** Fit the broken fragments of alphabet combinations into the blank figure so that they form words horizontally and vertically







# QUIZ / Neil O'Brien



Calcutta's Bengal Club threw open its doors to the children of members for its first ever quiz competition. With interest in World Cup cricket building up, the six three-member teams took their names from the captains in the Prudential Cup. The young question master, Barry O'Brien, handled the quiz with familiar aplomb, putting the youngsters at their ease. At the end of a relaxing and entertaining evening, Kapil's Three finished first, ahead of Clive's Three.

Barry's comment, "I sincerely hope the World Cup has the same order of finishing," turned out to be prophetic.

Sunanda Das, Calcutta-14, wants information on the signature tune of All India Radio.


"The tune is a melody of eight seconds duration, repeated with intervals of 10 seconds in between. The instruments used are the violin, viola, cello and tanpura. It was composed by John Foulds and has been in use now for a long time.

This tune is also used to fill unforeseen intervals between programme items. If heard during a transmission, it generally implies a mechanical or other breakdown." (Information courtesy AIR).

'Who was the first Indian to win the Victoria Cross?' is the question

received from Gautam Karar, Calcutta-36.

Hospital Apprentice Andrew Fitzgibbon of the Indian Medical Establishment won the Victoria Cross at Taku Forts, China, on 20 August, 1860. Fitzgibbon, an Anglo-Indian born at Peteragurh (sic) displayed great coolness and courage in attending to the wounded under heavy fire and was himself wound-



**11th Question: Why were cowboys of the old West wary of strangers with long hair? Ruchi Godura Vivekanand Road, Durgapur-4.**

**Ans: Because horse-thieves in those days, if not hanged, had their ears cut as punishment. They grew their hair long to hide their cut ears. So, naturally, anyone with long hair was suspected of being a horse-thief.**

ed in doing so. He was only 15 years and three months old when he won his cross, thus making him the youngest VC on record.

On 31 October, 1914, at Hollebeke (Belgium) Sepoy Khudad Khan of the 129th Duke of Connaught's Own Baluchis won the Victoria Cross and became the first Indian soldier of the Indian Army to do so. Though a sepoy in a Baluchi regiment, Khudad Khan was actually a Pathan.

His regiment sustained the full force of a German assault when Khudad Khan was working one of two machine guns. One gun was out

of action and all the men killed, but Khudad Khan himself wounded, remained firing his gun. Left for dead by the enemy, he managed to crawl away to rejoin his unit. A month later, King George V, while on his first visit to the battlefield, presented Sepoy Khudad Khan with the Victoria Cross while he was recovering from his wounds in a field hospital.

Ruby Ganguly, Calcutta-19 would like to know about the Oberammergau Passion Play.

Oberammergau is the name of a beautiful alpine village in Bavaria (Germany) which is world famous for its passion play. The play is staged every tenth year and dozens of villagers take part. Christ, His Disciples, the Holy Women and all the other familiar characters are played by the villagers themselves who rehearse their great production very thoroughly and show it magnificently. Linked with the tourism industry, it has now become big business. Seats are booked far in advance from abroad in the fine large theatre which has been built solely to house this production.

About 350 years ago, plague was rife in Bavaria with tragic loss of life, but the village of Oberammergau was spared. In thankfulness to God, an act of worship was proposed. The villagers decided to enact the Passion of Christ as nearly as possible to the actual crucifixion and consequently the performance takes several hours to complete

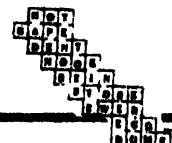
## QUESTIONS

1. What is the name of the National Basketball Trophy? (A.K. Singh, Calcutta-1)
2. Why does 'X-mas' stand for 'Christmas'? (Safdar Hussain, Calcutta-14)
3. What is a positron? (Radhikanath Mallick, Calcutta-70)
4. If an ouch is not an expression of pain, what is it? (Abhik Mazumdar, Calcutta-29)
5. Dr Kildare is a comic strip hero, but where is the city of Kildare? (Abdur Rakib, Howrah-3)
6. Who invented the motor cycle? (Bishnujee Singh, Calcutta-28)
7. What is the longest English palindrome? (Chanchal Chakraborty, Calcutta-51)
8. What is the highest adult male voice in Western music? (Anup Datta, Calcutta-64)
9. What is the origin of the word 'woman'? (Kanan Kapoor, Calcutta-27)
10. Whose real name is Tenzin Gyatso? (Amarendra Kumar, Sindri)

## ANSWERS

1. The Todd Memorial Cup (Men) and the Basaljab Trophy (Women).
- \* 2. X stands for the initials Chi of the Greek Khristos (Christ). Hence the word is an abbreviation for 'Christmas'.
3. An elementary particle with the mass of an electron and a charge, though positive, of the same amount as an electron's.
- \* 4. A jewelled brooch.
- \* 5. The Republic of Ireland (Eire).
6. Gottlieb Daimler.
- \* 7. Redivider.
8. Alto.
9. Wit (woman)+man—a formation peculiar to Old English.
10. The present Dalai Lama.

### Solution to JOT-A-SLOT



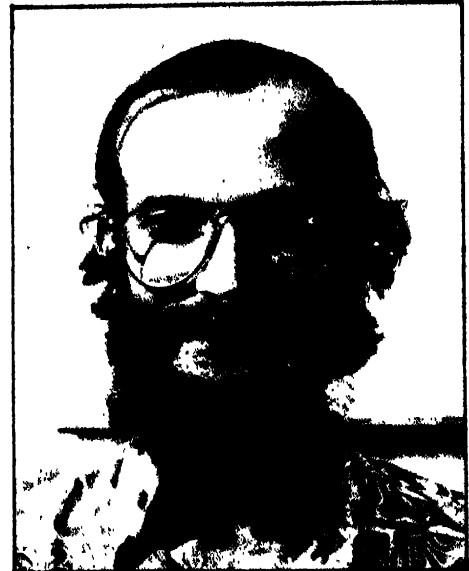


# DRESS CIRCLE

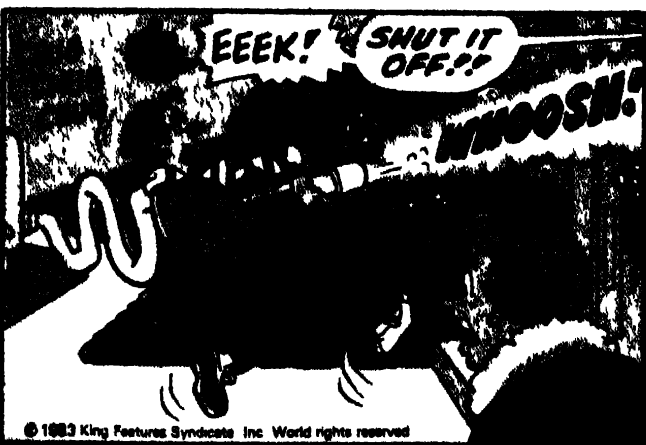
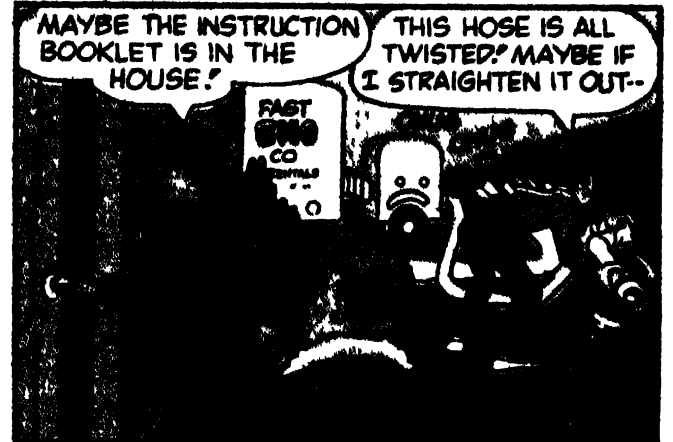
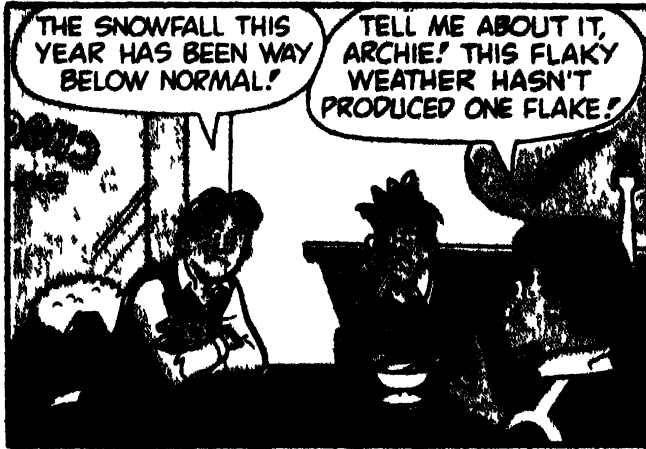
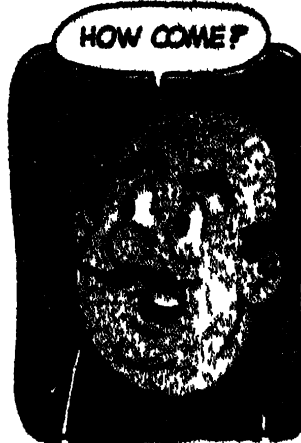
**Right:** As a token of appreciation for his dedicated work, Avinash Chakravarty was awarded a certificate of honour by the Rotary Club. The award was given to the recently retired programme executive of Doordarshan Kendra, Calcutta. He was with this centre since its inception. Beginning his career with All India Radio in 1948, Chakravarty received a cash award in 1969 for his outstanding work in AIR and also a letter of commendation for services rendered to AIR during the Bangladesh liberation war in 1971.



**Below:** A bank employee by profession, Dr Sankar Majumdar is, what he calls himself, "a practising painter." He has just received an invitation for the 31st International Conference for Human Sciences to be held in Tokyo at the end of August. Majumdar, an MA in English Literature and Language, has done his doctorate on the role of reality in art (painting) with special reference to Rabindranath Tagore, the painter. Since 1968, he has had many exhibitions, including those abroad.



**Left:** The Inter Services Cross Country championship for 1983-84 was held recently at Happy Valley, Shillong. The teams from all five commands, in addition to the Indian Navy and Air Force, participated. The Central Command team lifted the trophy scoring 21 points. The runners covered 14.55 km at an altitude of about 1,500 metres above sea level. They had won the championships in the previous year, too. Air Marshal D.G. King-Lee, AOC-in-C, Eastern Air Command, handed the first prize to Havildar Madan Lal (46 minutes, 11 seconds).

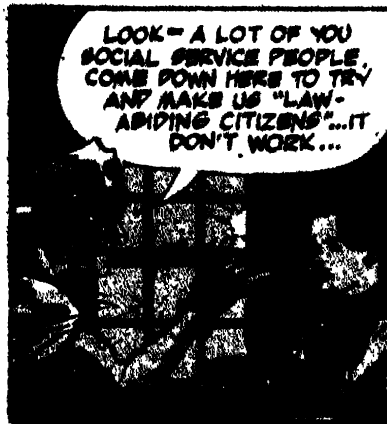


# JULIET JONES

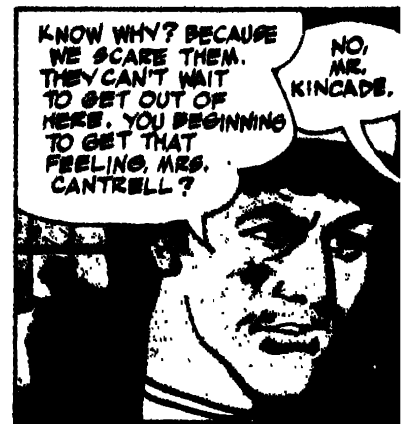


ONE THING YOU GOTTA SAY ABOUT THAT LADY, SHE'S GOT NOIVE.

YEAH! SHE WENT IN THERE WITHOUT A COP! NONE OF THEM OTHERS DID!



LOOK-- A LOT OF YOU SOCIAL SERVICE PEOPLE, COME DOWN HERE TO TRY AND MAKE US "LAW-ABIDING CITIZENS"...IT DON'T WORK...



KNOW WHY? BECAUSE WE SCARE THEM. THEY CAN'T WAIT TO GET OUT OF HERE. YOU BEGINNING TO GET THAT FEELING, MRS. CANTRELL?

NO, MR. KINCADE.



THE AGENCY WHO SENT ME THINKS THAT IF YOU AND YOUR FRIENDS ARE OFFERED AN ALTERNATIVE, YOU MIGHT CHANGE.

THAT SO? AND LIKE THAT WE BECOME MODEL CITIZENS? WONDERFUL!



AT LEAST IT'S WORTH A TRY, ISN'T IT?

SURE. YOU TRY, I'LL LISTEN.

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5/11/63  
4-12

# MANDRAKE

By Lee Falk



UNDERGROUND... EL DORADO... THE CITY OF GOLD!

!!



TREES... SIDEWALKS...! EVERYTHING.. GOLD!

FOR CENTURIES.. MEN SEARCHED FOR THIS!



INSIDE THE HOUSE.. ALL GOLD!



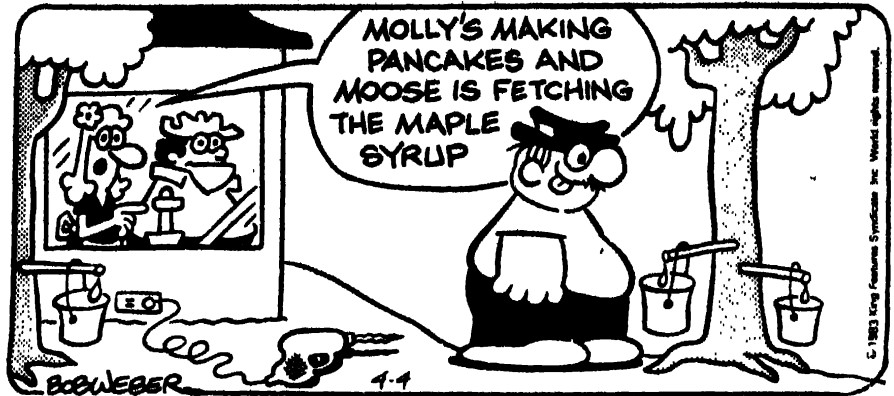
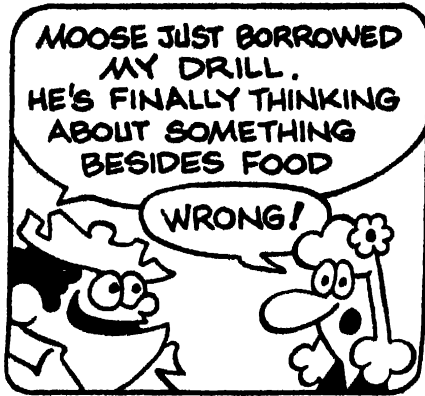
THIS POT.. HEAVY.. GOLD... HUH..

HAVE AN EYEFUL! LAST THING YOU'LL SEE!

!

# MOOSE MILLER

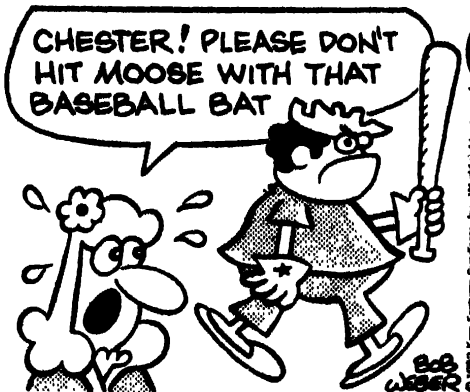
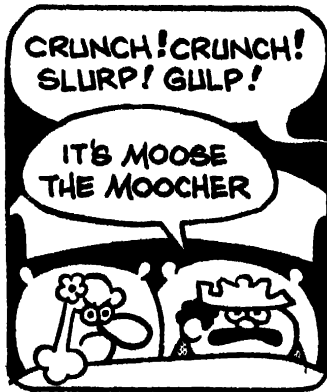
By Bob Weber



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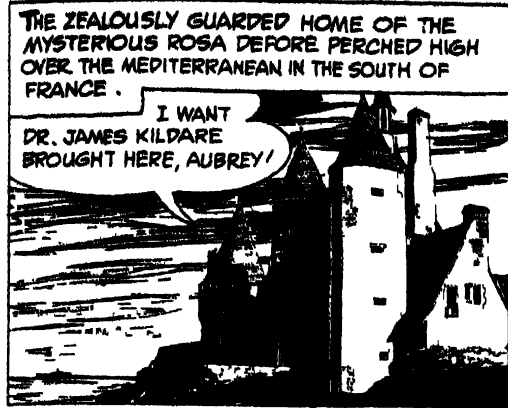
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# DR. KILDARE

By Ken Bald



THE ZEALOUSLY GUARDED HOME OF THE MYSTERIOUS ROSA DEFORE PERCHED HIGH OVER THE MEDITERRANEAN IN THE SOUTH OF FRANCE.

I WANT DR. JAMES KILDARE BROUGHT HERE, AUBREY!



AND SHOULD HE BE LESS THAN ENTHUSIASTIC ABOUT COMING, ROSA?

YOU DO AS INSTRUCTED AND HE WILL COME



TWO DAYS LATER LET ME UNDERSTAND YOU, MR MUSCAT YOU WANT ME TO COME WITH YOU TO THE SOUTH OF FRANCE, BUT YOU'RE NOT TELLING ME WHY?



SUFFICE TO SAY THAT YOU WILL BE AMPLY REWARDED SHOULD YOU CHOOSE TO MAKE THE TRIP

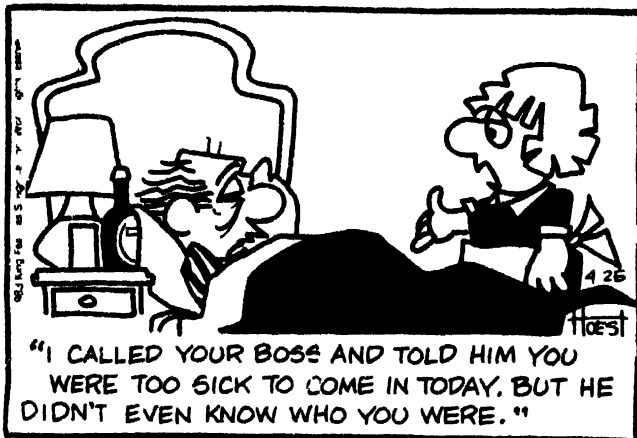
SORRY SIR I'M TOO BUSY HERE TO CONSIDER TRAVELING AT THIS TIME



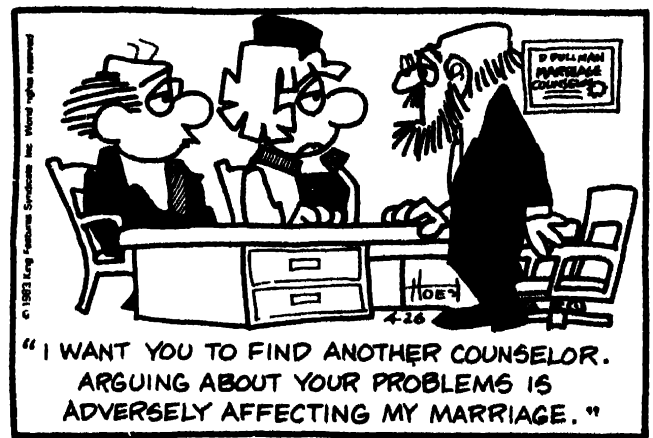
SO BE IT I HAVE THE DISTINCT FEELING WE SHALL MEET AGAIN SIR

I SERIOUSLY DOUBT THAT, MR MUSCAT

# THE LOCKHORNS



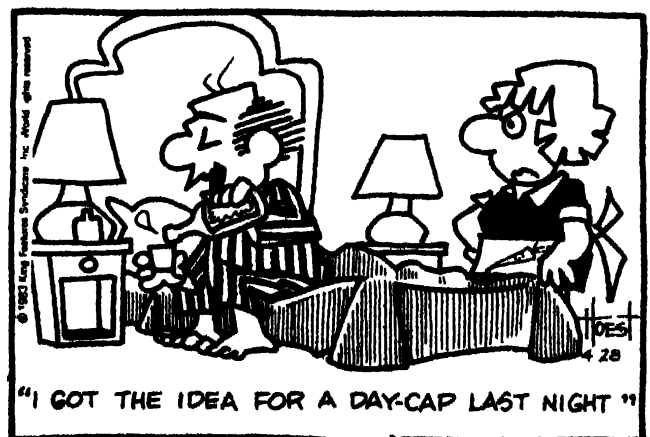
"I CALLED YOUR BOSS AND TOLD HIM YOU WERE TOO SICK TO COME IN TODAY, BUT HE DIDN'T EVEN KNOW WHO YOU WERE."



"I WANT YOU TO FIND ANOTHER COUNSELOR. ARGUING ABOUT YOUR PROBLEMS IS ADVERSELY AFFECTING MY MARRIAGE."



"WHY DON'T YOU SELL YOUR FORMULA TO A DRUG COMPANY THAT MAKES APPETITE SUPPRESSANTS?"



"I GOT THE IDEA FOR A DAY-CAP LAST NIGHT"

## PANORAMA / ALOA

# FOR THOSE WHO ALSO LIVE

Love, and service, for all animals

**F**OUNDED by one Mrs Elizabeth Doris Matthews in 1948, the All Lovers of Animals Society has a unique record—it serves pets and strays alike. This tradition dates back to the society's early days when Mrs Matthews, aided by a few friends, started the clinic. Persistent indifference to their efforts and a dearth of funds did not deter the society from its ideal of selfless service. For over three decades the ALOA and Mrs Matthews were almost synonymous, till the latter's death in 1982.

"Today the ALOA is yet to get used to her absence. She remains, as she always will, the spirit behind everything we do. She is no more, but the show must go on," says Mr S. N. Biswas, the present administrator. A former government servant, the bespectacled administrator also keeps the society's accounts. As the functional head of the society Mr Biswas is aided by three doctors, two compounders, two peons, one sweeper and one driver—all paid workers. Together they constitute the staff serving at the clinic at Kyd Street and the society's hospital on

Park Street. The latter unit is an enlarged version of the Kyd Street Clinic and provides the same facilities for treatment of diarrhoea, dysentery and skin diseases, besides facilities for neutering and spaying operations.

Apart from these semi-specialised chores, the ALOA feeds a sizable number of stray dogs in the city. A three-wheeler belonging to the society makes daily rounds of the streets, feeding the hungry strays with a meal of meat and rice.

The ALOA also has plans for expansion, envisaging a full scale hospital-cum-home complex at Mrs Matthews' Chandannagar residence—a project already cleared by the local municipality and to be financed by the money left by Mrs Matthews.

The ALOA, mindful of the complexities and varieties of animal diseases and the sophistication their effective treatment involves, envisions a large modern hospital complete with a full-scale operation theatre, a doctor's examination room, a dispensary, a pathological test-room, a rescue home for 40

animals, a quarantine room for sick animals, a treble for big animals and pens for a hundred birds. Nevertheless, the society has to cope with a chronic shortage of funds, notwithstanding donations and grants from domestic and overseas sources. For the fiscal year '82-83 the society has received Rs 49,000 from the Animal Welfare Board (Govt of India) with the RSPCA being the other major donor. Contributions from individual donors, some of them coming from as far as England, W. Germany and Sweden, also constitute a substantial part of the budget.

Besides cash contributions, the ALOA also accepts help in kind. No help is too small to be welcomed. Old garments sent over from London and Burdwan, or waste paper and scrap given by UBI and ICI are sold, the proceeds being earmarked for the upkeep of the place. These old rags and scraps, when sold, made the ALOA richer by Rs 6,855 in 1981. Dunlop India Limited, in a thoughtful gesture, keeps the society supplied with ambulance tyres, while G. C. Chatterjee and Co assists the society with its audit work, free of cost.

But, barring Rs 200 from the governor's personal fund, the ALOA, despite repeated appeals to the chief minister, has not received any financial assistance from the government to date. This attitude of studied indifference is also manifest in the customs authorities' refusal to waive the import duty of Rs 5,000 on the free supply of the anti-rabies vaccines from the RSPCA.

Despite this, the society, determine to carry on the mission of the departed mother, spends Rs 70,000 every year on the treatment of about 4,000 animals, 80% of which are either stray or abandoned.

Pets belonging to members of the ALOA depot receive preferential treatment at the society's units. However, members enjoy a reduction of Rs 5 on treatment charges. Membership fees (Rs 400 for life members, Rs 24 for annual members) go towards the replenishment of the general funds. Non-members are charged Rs 5 as visiting fees, while an operation, depending on its complexity, costs between Rs 15 and Rs 40. In a private clinic, asserts Mr Biswas, fees would be around Rs 18, with operations costing anywhere between Rs 200 and Rs 500. Choosing not to restrict itself to its feeding and nursing role, the ALOA has also published a book titled



A three-legged dog undergoing a check-up at the Kyd Street Clinic

# The Other Mother



Mrs Matthews with some helpers in the early days of the society

**B**ORN in 1901 at Arrah, an obscure town in Bihar, and educated in London, Elizabeth Doris Matthews had a deep love for animals. This not-so-unique trait, in consonance with an equally commonplace incident, launched her on a course that resulted in the birth and growth of a movement that, after 35 years, survives, thrives and looks forward to wider acceptance.

It all began one fine summer day. India had become independent a year before and Calcutta was still left with a good number of Europeans who still stuck around, basking in the afterglow even though the imperial sun had finally set. To cater to the needs of these pet-keeping sahibs and their Indian counterparts, Calcutta already had a number of vet-clinics. The Calcutta Society for Prevention of Cruelty to Animals was by far the most renowned of them. It is here that Mrs Matthews, first aghast at the long queues of suffering animals, and then infuriated at the vets' readiness to serve her dog first (obviously owing to her fair skin) resolved to set up a clinic/

Funds became a problem, but Mrs Matthews had that courage of conviction which compensated for this handicap. The founders' list contains seven names, all European, including that of Mr S.J. Matthews, a tennis marker at South Club, without whose unstinted support the project might not have got off the ground. Her clinic, the All Lovers

Of Animals Society was attracting more and more members, rendering its original premises behind Park Mansions increasingly inadequate and, forcing it to move to its present address at Kvd Street.

Mrs Matthews started going out and feeding her own lunch to stray dogs and cats in the early days of the clinic. Till recently the figure of Mrs Matthews fondly feeding the strays of Calcutta was a familiar sight in the Park Street-Chowringhee area. Every day she would make it to Calcutta all the way from Chandannagar just to feed and be with her 'pets'

The society soon came to own an ambulance that took over from headcarriers and went out on daily rounds with its load of animal feed, eagerly awaited and welcomed by joyous barks and wags at every turn of the road. Persistently prone to bites and scratches, the lady took it all with the indulgent smile of a mother.

But time was running out for Mrs Matthews. In a relentless chase of her fond dream this octogenarian lady was drawing on her dwindling reserves of physical energy for too long. The end came on 28 February, 1982. In an ironic turn of events Mrs Matthews tripped over one of her dogs at Chandannagar and never rose again. But, prior to her death, the heirless lady had left all her moveable and immovable property and a sum of Rs 3 lakhs to her able lieutenants to carry on her work.

*Care and Management of Dogs*" by M. R. Sengupta, a veterinarian attached to the society.

The society has not lost sight of its original goal which was to foster man's love for animals. Every January a poster exhibition is held in front of the Indian Museum. Drawn by children, the posters depict animals in their myriad moods. "The idea is to make budding artists develop a love for animals," said Mr Biswas. Apparently the idea is bearing fruit, for the collection drives on the society's flag day, in the first fortnight of September, are drawing more and more participants from schools—St Anthony's, Pratt Memorial and St Thomas' being only a few among them.

## Chandannagar Chapter

**I**F the scene at the Calcutta chapters of the ALOA is one of unalloyed optimism, the one at Chandannagar presents the other side of the coin. Dilapidated and weedridden, the ALOA's Chandannagar home broods in abysmal despair. Mrs Cynthia Mary Westmoreland, the 75-year-old widow of a founder of the ALOA, presides over six bighas of desolation and neglect. Originally a home for 40 dogs, 20 cats and two goats, the place now has only 27 animals, the rest having died of starvation.

Today, the unfortunate dogs are each allotted a nondescript morning meal consisting of three chappatis and a little tea with khichiri in the afternoon. The cats, too, have to do with the meagre amounts of milk, bread and fish that come their way from time to time. The goats, normally reliant on leaves and plants, have now settled for chappatis and rice owing to steady defoliation of the garden. Mrs Westmoreland cites the case of a paid doctor responsible for daily care of the animals but who was last seen three months back.

No less vocal, the staffers at the Chandannagar unit of the ALOA recalled two dogs called Patch and Danny. "The dogs," says one attendant, "died so hungry that in their last days one took to chewing leaves while the other ate its own stool."

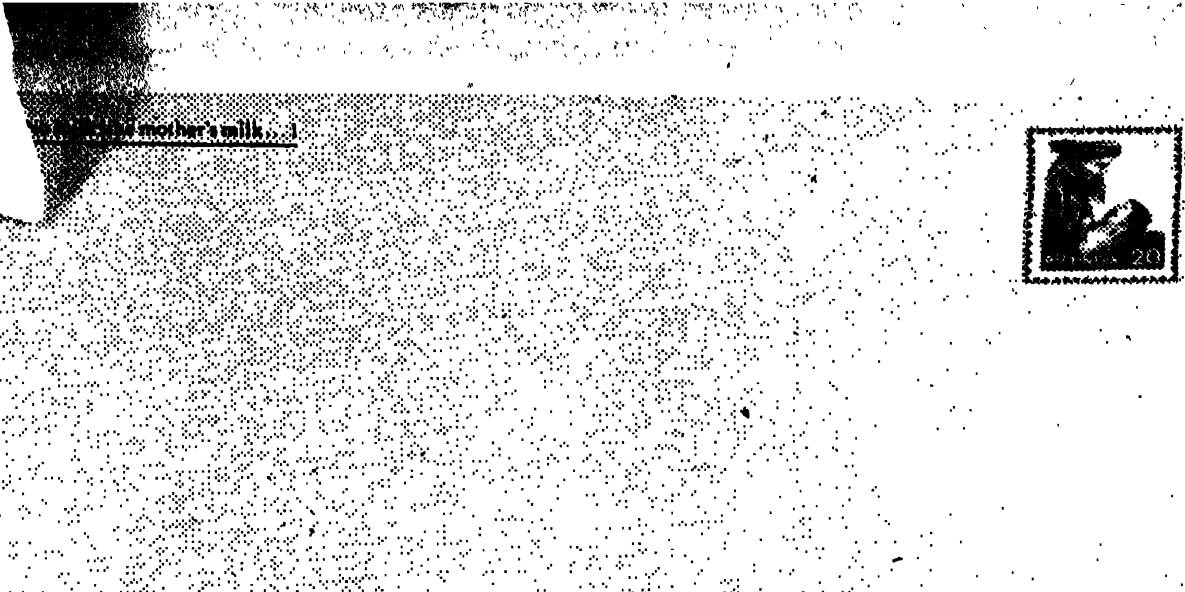
"We were dumb onlookers, unable to pay the butcher his dues for over six months," adds the cook.

This is a sad commentary on a movement that was born in love, nursed in love and spells love for those who are loved by so few.

**Surajit Roy and  
Nandita Chatterjee**







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## Post Mortem

### Charisma

The Colour Magazine had published a writeup about Charisma, a furniture shop on Lord Sinha Road (26 December 1982, Guide on Christmas and New Year Shopping). I would like to warn unsuspecting readers like me about this shop.

I had placed an order for a wall cabinet last February and paid an advance of Rs 2,500. The cabinet never got done although the delivery time was within four weeks. Despite my repeated requests and visits I was only given casual promises causing me much harassment. After three months I came to know from the sub-contractor that the order was placed on him only the day before, after Charisma received my ultimatum. I was compelled to cancel the order.

In May, I was given a cheque in refund of my advance. Upon presentation, the cheque has been dishonoured twice and a registered A/D letter sent to the shop has been returned with the remark, 'Not accepted.' I have neither received the refund nor a reply from Charisma.  
Gopa Sen,  
Calcutta

### Amusing

I find the illustrations by Debasish Deb on the Markings page more amusing than the accompanying text. Why don't you publish the illustrations in colour?

Leela M. Ghose,  
Jamshedpur

### That's All

In the Contents column (19 June) it was written: "Rainbow: All about a gorgeous snakecharmer." But there were just four sentences written about her as a caption. Was that all about the snakecharmer?

The only thing I like about the Colour Magazine are the photographs of Calcutta. It is hardly a colour magazine. The quality of the paper is not the same as before and you should try and improve it.

Unlike the newspaper, the magazine is "putdownable."  
Anushka Ghosh,  
Calcutta

### Short Memory

The article on Swatilekha Chatterjee (5 June) distorted some significant facts. It is reported that Rudraprasad Sengupta first spotted her in the play, *Kolkatar Electra*, in 1977. Rudra did not even see this play.

I happened to know that Rudra was then looking for a new person to cast in their next play and because Swatilekha's performance had impressed me then, I phoned Rudra and suggested that they try her out. Rudra agreed, I contacted Swatilekha through a relation, and so it happened that "a star was born." Memory does seem to be rather short.

Incidentally, she played the role of Mrs Sarti in the play *Galileo*, and not *Virginia* as written.  
Sunanda Basu,  
Calcutta

### Charmed Circle

Your article on Calcutta Models (3 July) was disappointing because it just gave some information about leading female models of Calcutta. It did mention the name of a solitary male model; otherwise, it was dominated by female beauties. There are hundreds of male aspirants knocking on the doors of ad agencies for a break.

Ruma Sircar would have done some justice to young aspirants had she done some more field work to lay bare the whole gamut of the problems one faces while trying to get a break as a model rather than playing

up already recognised and established female models. From what I understand it is impossible to break into the charmed circle without having a godfather.

Dilip N. Dave,  
Calcutta

### Dynamism

It was nice to read about Mrinal Sen and his films (26 June). Mrinalda has certainly come a long way in providing serious films. He has the instinct to hit at the right spot. Directors like Purnendu Pattrea are also great, but get bogged down because of their lack of dynamism.

Prahlad Ghosh,  
Calcutta

### How Dare

"I am the first ass among the first 20 asses," said Kanad Chakraborty (12 June) who topped the ICSE. Kanad may be an ass or a prodigy, but how did he dare to call the other 19 asses?

Subhash C. 'Nirav',  
Calcutta

### Moulali

It was very disappointing to note that instead of appreciating the article on Moulali (8 May), Mr Mobin-Al-Rashid has condemned the pronunciation and spelling of Quran. I would like to remind him that Islam, or any religion for that matter, is not so unstable that it can be profaned by mere misspelling or mispronunciation.

Rozat Qutlridin,  
Calcutta

### Not South

In your report on Subrata Majumdar (*Dress Circle*, 15 May), the name of the college should have read as Seth Anandram Jaipuria College and not South Anandram, etc.  
Arunesh Datta,  
Calcutta

## Contents

The Telegraph

24 JULY 1983

4

He is a sculptor who has weathered many storms and shunned publicity in a tumultuous creative career. Debabrata Chakrabarty is our **Personality** this week.

8

Soma Chatterjee's first film after a 'comeback' has just been completed. She also celebrated her birthday twelve days back. The daughter of Supriya Devi steps into the **Limelight**.

11

Today is the third death anniversary of Soma's foster father, Uttam Kumar. He was a legend even when he was alive. But does anyone remember him now? A companion piece in **Nostalgia**.

16

A **Rainbow** feature by Pranab Mukerji, a widely travelled freelance photographer, who recently had an exhibition-cum-sale of his photographs in aid of the Lighthouse for the Blind.

Cover:  
Nemai Ghosh

### SECTIONS

Post Mortem	3
Markings	6
Quiz	14
Inner Eye	15
7 Days	18
Wonderland	22
Comics	24
Talking Shop	28
Dress Circle	29
Calcutta	30

PERSONALITY / Debabrata Chakrabarty

## CONTOUR, RHYTHM, CHARM AND GRACE

Admired for the speed and movement depicted in his works, this sculptor has also been influenced by fibreglass technology

**D**EBABRATA Chakrabarty appears docile, eyes withdrawn, wearing glasses, slightly fatigued; but his inner self is a bedrock of strength and tough resolve. Here is a sculptor who has weathered triumphs and setbacks of a tumultuous creative career, ignoring the glamour of publicity tempests sought by many artists today to boost their egos and shield artistic deficiencies.

Debu, as he is affectionately known in art circles, has a studio strewn with plaster, wood, fibreglass, aluminium and other varied material, absolutely crude and virgin in their feature, but on studying them, one observes these very materials transforming themselves into sculpture. Each a piece of utter beauty: contour, rhythm, charm, spell, delicacy and grace. Not only that, the melody that emanates from each one of them is mellifluous, permeating into our soul. The combination of visual delight merged with the eloquence of the delicate sound of his creativity, sprung from his deeper core, gives us a unique experience. What one consistently

admires in his work throughout is movement and speed.

There are many sculptors who may have depicted movement in their works with success, but to add stress to speed needs great skill, which he has in plenty, and also a keen sense of observation not only of the environment, but life as a whole. Debabrata's achievement is due to the fact, that he remains constantly at work, mentally at least. His mind is always preoccupied with the process of assimilation of ocular experiences he encounters daily with clarity and freedom. For, freedom is the essence of the creative act. All creativity begins in freedom. To create is to bring to birth possibility, thus transforming it into actuality. The readiness and the openness with which he is able to create and view the world around, gives him a grasp over the scene outside his being, uniting with the inner vision. The creation results from the merging of the subjective and objective worlds, overcoming the split between the external imagery and his internal impression of that imagery.

Clay, cement, plaster, wood, wax and aluminium are some of the media he has exploited successfully, until 1968 during his visit to Hyderabad when he encountered a new medium of fibreglass at Hylam and Company. Here, he saw in the demonstration room of the company, fibreglass with resin being utilised for bathtubs, helmets and such other items. He felt instinctively that this medium had enormous potential for sculpture if properly turned to advantage. Since then, Debu has evolved multiple techniques to use it for his own gainful creative ends. "How durable could fibreglass be for outdoor sculpture?" I enquired. Debabrata picked up the bust of a female figure done in this medium, and showed it to me, pointing out the rough texture of the medium, stressing its durability by tapping it with his finger and emphasising, "Fibreglass of 1/8th inch thickness is completely bulletproof. Compositions with this thickness or slightly more could withstand the onslaught of time." Science and technology, indeed, have helped advance plastic art considerably. In the field of painting also, acrylic, plastic emulsions and many modern methods are being commonly used today.

Aluminium, another exciting but difficult medium, yields gracefully to the deft hands of Debu. *Swimmers*, a two-figure composition in this medium, has immense swiftness of lines, momentous speed, animation and also an agility that is most noteworthy. This particular composition has found a soft corner in the heart of Debu, as he intends to erect it in the centre of the pond of his home at Bally, on the outskirts of Calcutta. He has already commenced work on this project by installing a massive column, and hopes to begin work on figures shortly. Aluminium being a shiny metal, could enhance the beauty of the sculpture, when reflected on ripples of the pond on cool breezy days, elevating its viewers to a mys-



The sculptor at work in his studio

tic trance.

Another medium that attracted Debabrata is wood. Over the years, his knowledge of woodcraft has considerably evolved to pick up the best timber merely at a glance. Its age, surface, texture, grain and many other salient qualities can be gauged by him instantly. This visual expertise enables him to decide not only the exterior, but the internal attributes of wood as well. He has had experience of working on a variety of wood, but his preference has always been for mahogany and teak. 'Mahogany must be regarded as the king' of all wood, for it yields to severe chiselling, faithfully and submissively," Debu says smilingly. Works in his studio convince us about this annotation. No wonder Debabrata's 'wood period' from 1960 to 1970, has produced pieces of poems in wood.

To finish a sculpture in bronze, not only does one need thorough knowledge of technique, but the tenacity to adhere to precision, for the process is cumbersome and demands the utmost attention. Debabrata's two striking pieces: *Our Voyage* and *Man Sitting on Charpoi*, both in bronze, are works of delicate and fastidious craftsmanship, and prove his virtuosity over this difficult medium. Both the themes glorify the rural setting. The lethargic villager tending his lone donkey with a feeling of uncertainty, invoke sympathy for his and his companion's depressed condition; both may like to convey their inner feelings to us, but helplessly cannot. *Our Voyage* is a sculpture that is extremely sensitive and responsive to deeper emotions of truth. To arrive at the truth, a work of art, in its essence, in its intrinsic value, its fundamental structure, must be reduced to the minimum and evaluated more in depth, eliminating all the superfluous elements and illusory effects.

Indian artists were by no means alone in their strivings, their revolutionary aspirations, for all their subjectivity was certainly part of the general European consciousness at the outset of the post independence era—a consciousness that vastly altered the sense of life and stylistic expressions in art here. Debu's works may have stylistic affinity to the West, but in its feelings and depth, closely associated to his environment, customs, habit, belief, usage, conditions of life and so forth, prevailing in this land of myths and legends where life is



**'Our Voyage': Sensitive bronze that glorifies rural life**

perpetually in colourful growth.

Let us now turn and see Debabrata's commissioned works: between 1971 and 1973, with Surajit Das, he jointly executed for Nehru Zoological Gardens, Hyderabad, two massive dinosaurs in fibreglass, one measuring 25 feet in height and 51 feet in length and the other, 11 feet in height and 26 feet in length. Both these works are considered as the world's biggest models in fibreglass. Mr T.M. Reed, director of the National Zoological Park of Washington, D.C. said: "Very popular with children is a park for prehistoric animals made of fibreglass. The dinosaur model looks more like the original beasts must have looked like than any I have seen so far." Debabrata and Surajit took nearly two years to research and study this massive prehistoric animal: its fossil, anatomy, overall structure, texture of skin, formation of eyes, teeth and so forth. Another feather in Debu's cap of success lies at Himachal Pradesh Geological Survey Museum, Saketi, where two giant sized tortoises have been made in fibreglass, each measuring 14 feet in length and five feet in height. Today Debabrata Chakrabarty is considered a master in the fibreglass technique.

Debabrata works as an engraver and sculptor at the Government of India Mint, Alipore, Calcutta. Here, he has executed some excellent designs for coins and medals. In 1980, a coin on the theme, "Rural Women's Advancement," was designed by him, showing the figure of

a rural woman husking corn. This design found admiration in various parts of the world and silver coins in the denomination of Rs 100 and Rs 10 were minted, which went into important world coin collections. Similarly, another series on "World Food Day," designed by him, minted in mixed alloy, was also well received by world coin collectors.

Debabrata had his training in sculpture from the Government College of Arts and Crafts, Calcutta, under Prof Chintamani Kar and graduated in 1959. Since then, he has participated in important exhibitions here as well as abroad, and of the numerous awards to his credit, mention must be made of an impressive design he engraved for the Government of India for the Asian Games, which gained him international appreciation and fame.

Debu's talent is undoubtedly profound. His intimate knowledge of material and the ability to conceive creative forms from it is exceptional. It is this maturity that has helped him in the execution of massive dinosaurs on one side and miniature coins on the other. Debabrata Chakrabarty's *sadhana* towards his art teaches us: As long as the mind remains as one's clear basis, unchallenged by any 'disturbing potent force, there is no need to heed to those thoughts which flow against its creativeness.

**J. Sultan Ali**

# MARKINGS

## Beer Facts

HOW do you go about launching a new brand of beer in a city where there is much competition for the frothy liquid. Here is how a beer manufacturer went about his campaign in Calcutta.

A Beer Drinking Contest was held at different clubs of the city at the end of which the winners from each club made it to the guzzling finale under blazing spotlights. The rules in a nutshell went like this. At the bang of a gunshot competitors had to open the beer (supplied

free of charge by the sponsors) and drink straight from the bottle for all of two minutes. The winner in the men's category guzzled as many as four bottles to earn a free ticket for two to Kathmandu.

There was also an event for couples. The rules were the same, except that of course the total amount consumed by the two was taken into account. And for the record, the lady downed more beer—two and three quarter bottles—than her husband. No comment.



## Fur and Feathers



BEAUTIFICATION of Calcutta is a campaign that reappears time and again to assault the city with a many pronged programme. However, the facelift is but temporary and the old city lapses into its wrinkled dirtiness once again.

The roads of Calcutta known for their hawkers and pavement dwellers, garbage dumps and potholes have now acquired an added attraction. These are large and ugly wire sheds, harbouring within them a variety of small birds. Some of the south Calcutta roads

where these are most apparent, sport not merely a feathered look but a furry one as well, because few of these sheds harbour rabbits in them.

There are two opinions about this project of importing nature into urban surroundings. Some feel it's a quaint idea. Others argue that it is a bird-brained scheme because these cages with their innocent victims, far from rendering any positive benefit, actually clutter up the pavement, causing further congestion on already narrow pavements and roads.

## One Track Mind

A man who was transferred to New Delhi from Calcutta two years ago was noticed being totally partial to trams on his revisit to the city. He would let a half-empty bus go by (even though that is a rarity in our city) in favour of a tram.

This was very surprising because all through his stay in Calcutta, this man was known for his apathy towards these

'stupid, slow moving vehicles.' He would have none of these 'worn-out contraptions.' He also had strong objections to their contribution to the traffic jams in the city.

Another peculiar thing was noticed that he would preserve the tram tickets, too. But nobody dared to ask him anything despite the puzzlement knowing him to be a man of devastating wit.

Finally, on his departure for New Delhi again, someone summoned up enough courage to question him about his new games. The answers, however, were less puzzling than the acts. He was merely feeling homesick in Delhi and missing the trams very much. And he was taking the tram tickets along for his wife as she had asked him to bring along something typically Calcuttan.



## Counter Points

RECENTLY a typical case came to the notice of this correspondent at Counter No. 7 in the Reservation office of Eastern Railway at New Koila Ghat. A man well known (it seemed) to the counter clerk approached him with a ticket reserved in the name of one Mr L.M. Mukherjee with a request to change it in the name of one Mr S.K. Rastogi.

Our correspondent was stunned to see that the request was heeded immediately and the ticket was changed accordingly.

In the case of a general passenger, first of all the ticket would have to be cancelled by foregoing a certain amount and only then reservation in the name of another person



would have been possible.

Lesson: (i) there is no need to change your name by making an affidavit before a Judicial Magistrate, just approach any Railway Reservation office. (ii) Proxy is possible in the railways even if you have left school/college.

## Hard Pressed

ONE of the ways in which our reporting department has kept track of the quick passage of the first year of THE TELEGRAPH has been by, believe it or not, following the schedules of the President, Giani Zail Singh.

His Excellency initially

A further six months and exactly a year after the launch of THE TELEGRAPH saw the Giani make his third visit to the city. This time he stayed for four days and proved to be a memorable experience for newsmen.

The major problem

from the script. Readers who read about his calls to the nation to end dowry, bring national unity, fight regionalism and remain nonaligned should note that they were all extempore calls to the nation.

In fact, so confused



Illustrations: Debanish Deb

visited Calcutta just a few days before THE TELEGRAPH was launched in July last year when he was the Presidential candidate and had come to seek the votes of legislators here. He constituted the first major assignment of our fledgling reporting department.

He next came exactly six months later to inaugurate the Netaji Institute of Sports at Salt Lake, this time with all his Presidential trappings, and once again provided a first experience for the newborn newspaper, that of covering ceremonial pomp and splendour.

faced by reporters of all newspapers here was language. At every function, a copy of the President's speech in English would be circulated in advance. When Mr Singh would launch into his speech in Urdu (interspersed with Punjabi quotations) the reporters would be lulled into thinking that this was no problem for the report could be based on the copy in their hands.

Invariably, however, about five minutes after the President would start his speech, panic would reign in the press corner. For, the President is an impressive orator and has a penchant for deviating

were the reporters, that after the first day of his trip, all newspapers reported different versions of what he had said. Behind the scenes at THE TELEGRAPH it was decided that henceforth only those reporters with north Indian origins would be sent to cover his programme. The Presidential entourage, too, seemed to have taken note of the communication gap between the President calling and the nation hearing from the second day onwards. Mr Singh's press secretary made it a point to recall the President's words in English for the benefit of the Press.

## Timely Warning

A few days ago, some female passengers tried to catch up with a Jadhvamgram local train for a very simple reason: the train left on its scheduled time at 9 am.

The agitated passengers stormed up to the station master and demanded to know why the train had left on time, an unusual event, and who would be responsible for such a disaster in their routine life.



They wanted to know why this train wasn't allowed a late departure like the other trains.

Even while the station master was recovering from the shock of being presented such arguments to which he had no answers, the announcement could be heard that another train was about to leave, so please hurry up, it's already 40 minutes late.....



## LIMELIGHT / Soma Chatterjee

# ONCE MORE WITH FEELING

So what if she failed in her first foray into films?

SOMA CHATTERJEE had made a half hearted attempt to enter Bengali films in 1978 with bit roles in *Pankhiraj* and *Kalankini Kankabati*. Now, the young (24) and pretty Soma is trying to storm back with Shankar Bhattacharya's *Anwesan*. And this time it's for real.

Seven years of marriage and two children later. But this time it's for real.

Soma got married to a successful businessman, settled abroad, in 1976 and returned to Calcutta soon after. Tuli, her daughter, now five years old, was born and so was her film "career." Both films were major disasters and the critics took her apart. Couldn't she have waited for a better film, considering that her foster father, Uttam Kumar, had the Bengali film industry at his feet? Couldn't she have been a little more prudent especially as she was ripe for a film career then?

"I was doing nothing at that time," she says with some hurry. As if she is trying to sweep the past two films under the rug. "And Babi (Uttam) had casually suggested that I do the films. There was a good scene towards the end—you know, the crying bit, and emotions and all that. So I just took a shot at it. I had always been interested in acting, had done plays in school and college. I had watched Babi and mother and films were close to me, anyway."

Does she accept the general opinion that she cannot act to save her life? She smiles, somewhat nervously, and in her breeze-gentle voice says: "Both were minor roles and as an actress there wasn't any scope to 'come out.' But if a director can handle me, I can emote.

I'm a sensitive person. Babi did handle me in *Kalankini Kankabati* because of the death of the director Piyush Bose. But there were hardly enough scenes to matter. As I said, I did both the films just for a lark."

She does confess that, in retrospect, they were mistakes. They could be just the past that could affect her future. Make things that much more difficult. That memory might be keeping good directors and roles away from her and now she will have to rise above her reputation. "It's true, those two roles might have created a certain prejudice in the minds of the better directors. Maybe that's why I have just one film so far. But most of those who

have seen the rushes of *Anwesan* have congratulated me for my naturalness."

Shankar Bhattacharya had gone over to her house when she returned from Zurich for the second time last year and delivered her second child Neil, now a year old. History repeated itself and she was signed for a film, based on a story *Krishna Ba Phere Nee* by Syed Mustafa Siraj. Only, this time she plays the central character of Krishna in this suspense thriller. Others in the film are Pradip Mukherjee, Sumitra Mukherjee, Sabitri Chatterjee, Anil Chatterjee, Kalyan Chatterjee, and in a guest appearance, Supriya Devi.

*Anwesan* (The Search) is the third film of this very promising director, Shankar Bhattacharya, whose earlier films were *Daur* and *Shesh Raksha*. "He's a very uncompromising kind of director," says Soma. "He takes the last bit out of anyone. The union was very helpful to me too. Basically, I'm a director's actress, I need direction." The film has been completed save the dubbing, and will be released by the year-end.

Taking on a lead role is such an import, and after being butchered by the critics for her acting talent, she must have got somewhat overwhelmed by the situation. She refuses to take that provocation. "I'm taking a very realistic view of it all. I'm dedicated. I want to make it. But I don't forget the fact only a handful of films are made here every year and no actor can build a career on this arithmetic...Circumstances, of course, can be changed. A few dedicated persons could change things and the film industry would look up again. I've seen the charisma of

'I'm an optimist'





---

single person, Uttam Kumar, which brought in flocks of people. Dedication always works.

"I'm not saying that dedication can make anyone Uttam Kumar. But he was absolutely nothing when he started, he had a tremendous struggle. But could anyone deny him his place in the sun? And I would like to acknowledge my debt to Shankar-da here. People feel that I'm too 'sophisticated' to do most types of roles in Bengali films. But Shankar-da had guts and he cast me in the lead. The role is of a middle class girl, very ordinary. I've been extremely lucky to have him as my first director. Look at Raakhee and her background; yet she did the role of a highly sophisticated advertisement executive in *Donsru Aadmi*. I didn't see the film, but heard that she did it superbly. That's what acting is all about."

One cannot overlook the fact that Soma has made a re-entry when the scene is very drab. The resultant vacuum in terms of actresses surely made things a good deal easier.

And she seems to be doing a Moon Moon Sen. Did she, considering their common points, have a Moon Moon Sen complex? A kind of Supriya's daughter competing with Suchitra's? Almost startled by the suggestion, she says: "Why should I have a Moon Moon complex! She's such a sweet person. There's room for healthy competition, but I haven't entered films just because she has."

How long did she give herself to make it this time? And how long did she think she would last, having made it? "One thing is sure," she says, and one imagined her gritting her teeth, "if I don't make it, I'll do something else. I intend doing higher studies, I'll do that. But if I can emote, I don't see why I shouldn't make it. When is always the big question. The answer is always around the corner."



Soma has one more offer, a fairly sensational one, except that it's still very tentative. Samaresh Basu's controversial story about sex and corruption, *Prajapati*, was staged in a somewhat watered down version in 1974 with Basabi Nandy first playing the lead role of Shikha. It may now be filmed by Biswarup Mukherjee with Soma playing Shikha, an infra-red character. And this could be the role of a lifetime.

For those interested in numerology, Anwesan could be the flashpoint of her career. It will be her third film. Soma's birth date is 12 July (which adds up to three), she stays at 3, Moira Street and her parental configuration has always been a threesome, she being the only child of Supriya and Biswanath Chowdhury. Uttam Kumar, the man with whom she clicked so well, was born on 3 September and this is his third death anniversary and her own family now consists of herself and two children (with the husband settled abroad). By the look of things, she's bound to be third time lucky.

When Soma was just 13, Raj Kapoor had expressed his desire to cast her as *Bobby*. Later, when she was in Bombay for the premiere of *Amanush*, she was once again offered films. But she wasn't keen then being too young and having only a vague interest in films, anyway. But now she's more than willing and will grab the earliest opportunity. The point remains whether she will be able to cope with Bombay's fast pace if she chooses to be too coy. She has already expressed her serious objections to enacting "sexually suggestive sequences." "Given the chance, I would love to become the Meena Kumari of the Bengali screen," she has been quoted as having said. "My entry into films is not a financial compulsion. I need not go to Bombay for money alone. I'm serious about my career now, and I would love to do films in Bombay if I get the proper chance," says Soma with the usual explanation of being willing to expose if the scene is "relevant." She feels that a surfeit of sex is not desirable, but one cannot insist on its total avoidance nowadays. "Only, I don't want to go to Bombay to do a vamp role or a cabaret dance. But Bombay will be good. Unfortunately, Tollygunge hasn't kept pace with things. That's really sad. Hindi films, on the other hand, are in an enviable position even in Bengal."

10

What will be another asset to Soma is her linguistic flair; she is perfectly at home with English, Bengali and Hindi.

Supriya Devi, too, had gone over to Bombay for three quick guerrilla-like attacks, and come home rather successful. It was during the time she was in Bombay for *Aap Ki Parchhaiyan* (with Dharmendra) that Soma first met Uttam Kumar. "He would come over to our house in Jodhpur Park to see Ma with film offers. This was when she was divorced. I was five years old then and getting ready to leave for Darjeeling. (Her schooling was at St Mary's Convent, Nainital and she graduated with English Honours from Lady Brabourne, Calcutta.) Since Ma was away, I was staying with my aunt at Beckbagan and he came with a letter from Ma. I remember he took me out in a huge car and bought me lots of



Anil Dev

On the sets of 'Kalankini Kankabati'

chocolates and icecreams. He was already 'Uttam Kumar' by then and I was too shy. I didn't speak a word throughout! Later, we shifted to Moira Street and I became used to seeing Babi. I never felt any hostility towards him. And he was too nice a man to feel hostile towards. Later, Ma explained things to me and asked me to write letters to him. I never asked any questions. I just did so. At that age, I suppose you accept things more easily.

"I also remember very distinctly the day in 1964 when I was busy changing my name to Chatterjee (after Uttam Kumar, when he legally adopted her) on all my book covers. My schoolmates, of course, kept teasing me about it—you know how kids can be...The one thing I can recall about Babi is his generosity. He never said no to anything I asked for."

Living alone with her mother in sprawling house can be frightening sometimes, one supposes, especially when both have gone through turbulent times. "My mother is very strong person," says Soma with obvious pride. "She can take a lot of beating from time. I'm different, I'm emotionally dependent, I always need a guide. But she—she's strong that's the only word that fits her. For the last three years she's been all alone. After the death of Babi, she had a multitude of problems that could have shattered anyone. Her career is also towards its end. And yet she's carried it off so well. It hasn't been easy: she's lived with a legend for 17 years. I don't know what I would have done in her place—maybe, gone to pieces. But then, one has to be placed in the circumstances to know. Most human beings have this instinct for survival, they rise beyond their own strength when it comes to the crunch."

Soma spends most of her time in reading (she's a voracious reader) playing the piano, watching movies. She is trying her hand at modelling too, though it is strictly a casual interest. She has had training in Indian classical dance. Yet, the 'void' must be enveloping her some times, getting her down. "There are times when you feel the void. But every human being feels this void at some time or the other. That's life. And I do have my friends. Bringing up children is a fulltime vocation. To love watching them grow, it doesn't make me feel old. It helps that I'm hopelessly romantic, the dream sort. And I'm an optimist." A voiceless laugh hangs in the air. But the tinkle is missing.

Her reasons for returning to Calcutta, she says, are for the sake of her children. "I want to organise their lives in Bengal. I want them to grow up in Bengali surroundings. Her husband, Prasun Kumar Goswami, has agreed to the arrangement of her living in Calcutta with the children, she says. She dismisses all speculations that she had marital problems earlier and that she's separated again as "gossip rags" working overtime.

But one leaves her with a contradiction gnawing at the mind. Her nameplate reads Soma Goswami. She's returned to films as Soma Chatterjee.

Anil Grover

Photographs: Nema Ghosh

# WHO REMEMBERS UTTAM KUMAR?

Does the evergreen hero's memory linger on?

**S**HAKESPEARE was a student of Shuman nature with all its propensities, good or bad. On the occasion of the third death anniversary of Mahanayak Uttam Kumar, which falls on July 24, one is painfully reminded of the Shakespearean lament, "Blow, blow thou winter wind. Thou art not so unkind as Man's ingratitude."

Yes, that departed cinematic hero, who not only dominated Bengali cinema for more than three decades but gave it a commercial base, is now passing into oblivion. When he died prematurely three years back, there were numerous meetings where pious resolutions were adopted for setting up a museum comprising articles he had used, still pictures from the films in which he featured and the awards which he had won. A street to be named after him, the establishment of a film institute in his memory and the rechristening of Technicians' Studio, where he had his last shooting stint, as Uttam Studio are other resolutions that remain merely on paper and totally unimplemented.

Supriya Devi made a move to raise funds by organising cultural shows for the relief of distressed technicians, a cause for which Uttam Kumar had a very soft corner, but she was prevented by a court injunction from using his name for the purpose. However, she managed to collect Rs 9000 and handed over the amount to an executive of the Film Technicians' Association. Supriya Devi also approached the West Bengal CM and requested him that Minto Park, where Uttam Kumar used to stroll for nearly 17 years for his morning constitutional, be named after him. The CM, to whom Uttam Kumar had once delivered a cheque for Rs 4,12,099 which he raised by organising an exhibition cricket match between popular film stars (after visiting Bombay and Madras for this purpose even with an acute attack of cardiac asthma), assured Supriya Devi that this proposal would be favourably considered. Shortly afterwards, Minto Park was renamed 'Shaheed Bhagat

Singh Park!' Even Uttam Kumar's modest personal request to the CM to exempt the film *Dui Prithivi* (produced by Shilpi Samsad in aid of film technicians) from payment of amusement tax went unheeded.

Uttam Kumar was a great humanitarian. On March 26, 1947, just

before Independence, while Bengal was engulfed by a communal holocaust this writer could see the enthusiasm with which a boy of 21 begged for funds from door to door in the affluent sections of Bhowanipore, organised processions where he sang songs with folded hands



The hero before his cremation: Victim of ingratitude?

and urged people to help the victims of communal riots, and prepared food and delivered it to the houses of the victims of communal frenzy. Uttam Kumar never lagged behind when West Bengal experienced droughts or floods and he approached people with a beggar's bowl for old and used clothings, rice or money, to help the distressed. I personally know of several cases where he generously contributed funds so that indigent parents could marry their daughters, educate their children and ailing people, without any resource, could purchase medicines. No wonder his funeral procession was followed by millions with tear-soaked eyes, many recounting his humanitarian activities for relief of the helpless and the distressed.

Every year his death anniversary is observed by various cultural forums from where appeals are made to the state government and to the Calcutta Corporation to name a street after him, to set up his statue near Tollygunge tram depot—methods of perpetuating the memory of this immortal hero of the Bengali screen. He was the only artiste to be honoured with a 'Nagarik Sambardhana' by Calcutta Corporation, on January 19, 1969. Yet, the latter has not yet felt the necessity of responding to persistent requests from various forums, includ-

ing the West Bengal Citizens' Rights Committee, for naming a park or a street after Uttam Kumar. His brother, Tarun Kumar, had told this writer that the Central Government had taken a decision to do something to perpetuate his memory but one fails to see any such move to date. The request for giving the Dadasaheb Phalke Award posthumously to Uttam Kumar (as was done in the case of Prithviraj Kapoor) has also elicited no response. What is worse is that in the exhibition of stills of prominent film personalities organised in Society Cinema on the occasion of Filmotsav-'82 held in Calcutta, no picture of Uttam Kumar was on display.

On the occasion of the second death anniversary of Uttam Kumar, held in Rabindra Sadan under the auspices of Smriti Sangstha to pay homage to the departed hero, several renowned singers like Dwijen Mukherjee, Srikumar Chatterjee, Tarun Bannerjee, Chinmoy Chatterjee, Satinath Mukherjee, Utpala Sen, Sushil Mallik, Dharendra Chandra Mitra, Bandana Sinha, Argha Sen and Usha Uthup sang Tagore songs appropriate to the occasion. Recitations by Partha Ghosh and Gauri Ghosh and the presence of Debdulal Bannerjee were also noteworthy. Supriya Devi and Sumitra Mukherjee spoke with choked voices about Uttam Kumar but several popular

film stars, who were his contemporaries, were conspicuous by their absence.

There are two parallel organisations of film and stage artists, operating in West Bengal, namely Avinetri Sangha and Shilpi Samsad, the latter having been set up by the late Uttam Kumar. What is intriguing and painful is that Avinetri Sangha has so far not initiated any move to honour the departed artist. Shilpi Samsad, as reported by Tarun Kumar, has many moves on the cards, such as setting up of a three-tier stage, and also two complexes for screening films and staging Jatra performances, named after Promothesh Barua and Fani Vidyabinode respectively. The theatre, which will be named after Uttam Kumar, will also have an annexe where residential accommodation will be built and provided to indigent artists and technicians. Requests have been made to both the State Government and Calcutta Corporation for allotment of land for the purpose and the position, presumably, will rest at that.

On the evening of June 17 last, Bangla Chalachitra Puroskar Samity (Bengali Film Award Society) held its eleventh yearly session at Rabindra Sadan with a lifesize portrait of Uttam Kumar on the stage and the veteran film journalist Manujendu Bhanja in the chair. Film artists like Tarun Kumar, Anup Kumar, Suwendu Chatterji and Sumitra Mukherjee were present on the occasion besides the offbeat film maker Utpalendu Chakravorty and the renowned story writer, Samaresh Bose. But the recipients of Uttam Kumar Smriti Puroskar (Uttam Kumar Memorial Award), Biswajit and Savitri Chatterjee, were not present!

It is an indisputed fact that Uttam Kumar glowed like a blazing sun on the film horizon of Bengal for 30 long years. There had been quite a few actors before him, some of them quite impressive, and yet they did not leave their footprints on the sands of time as this legendary hero, had done. His advent into filmland is a story of an uphill climb. But, surpassing all obstacles by dint of his perseverance and fine histrionic talents, Uttam Kumar reached an apex in the late Fifties and from this point he never had to look back. He virtually gave his 'love, labour and life' to the Bengali cinema and his very appearance in any film, even with weak and incoherent scripts,



Uttam Kumar and Supriya Devi in earlier days



Suchitra Sen and Uttam Kumar in 'Priya Bandhavi'

**On the occasion of his third death anniversary, his numerous fans and admirers feel that no one has initiated any move to perpetuate his hallowed memory. On the other hand, some of his contemporary artists have even gone to the extent of belittling his contribution to Bengal's film industry and his unmatched talent as an artist by pointing out that the film industry in this state did not die with Uttam Kumar**

spelt commercial success. He became a phenomenon and in the Seventies, Uttam Kumar became a Mahanayak from a Nayak and maintained this stance till his death.

As he was aging, he expressed a desire to retire from acting and concentrate on film making, but was snatched from our midst by an untimely death. Since then, leading film distributors are disinclined to advance money for filmmaking, exhibitors are refusing to screen trashy films being made by the dozen by numberless mushroom film producers who are not being able to recover bare production costs, and the industry in West Bengal is now in a state of acute economic crisis. It faced a similar crisis of greater magnitude in the Fifties and it was really the Uttam-Suchitra starrers that turned the tide and weaned the audiences away from the tinsel glamour of Hindi commercials. He was indeed a lucky portent to Bengali cinema who is now being missed.

In the declining years of his life, Uttam Kumar could very well foresee the approaching slump in Bengal's film industry. He attributed this to various 'avoidable' factors. He said that if the state government had saddled him with the task of promoting regional films the first things to be done would be to remodel the studios in Calcutta with modern and sophisticated equip-

ment, set up a board of renowned directors for the selection of topics and approval of filmscripts, so as to eliminate third-rate stories which are used for filmscripts; ensure adequate power supply for the studios; make plans for establishing a training institute in Calcutta on the pattern of FTII, Pune, so that new aspirants with a flair for acting could develop their acting talents, break the vicious circle of distributors and exhibitors who block release of regional films and arrange minimum need-based remuneration for technicians and workers. He would also set up a home for aged, infirm and indigent artists.

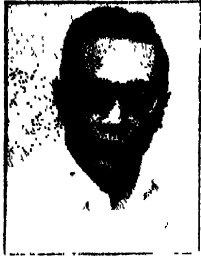
On the occasion of his third death anniversary, his numerous fans and admirers feel that no one has initiated any move to perpetuate his hallowed memory. On the other hand, some of his contemporary artists have even gone to the extent of belittling his contribution to Bengal's film industry and his unmatched talent as an artist by pointing out that the film industry in this state did not die with Uttam Kumar; that Uttam could impress only in the romantic roles he played in his earlier films and that his films which were made and released in the Eighties are nothing much to talk about and that they are still there to stem the rot that had set in recently. This is how Uttam

Kumar's contemporaries are evaluating their illustrious fellow-traveller who was undoubtedly a sheet-anchor of Bengal's film industry in a period of acute crisis and whose talent, in the words of Satyajit Ray, was such that Bengal would need several years to find a match for him. One feels like reciting from Shakespeare's immortal couplet that degenerated human nature being what it is, the word 'gratitude' has merely become a platitude.

And yet Uttam Kumar will continue to live for years in the hearts of the people of this state—the vast gathering who shouted 'Uttam Amar Rahe' at the cremation ground as his pyre was being lit on the afternoon of July 25, 1980. They pay their homage to the departed artist by patronising the films of yesteryears in which Uttam Kumar played lead roles and which are even now being systematically and regularly rescheduled in Calcutta's showhouses. Meanwhile, new films continue to languish in cans as the exhibitors have a feeling that the cine-going public has no taste for insipid stuff, directorial flaws, implausible stories, unimpressive acting and defective technical qualities. If such films fail to draw audiences, the fault lies squarely with their makers. At least Uttam Kumar left while the going was good.

**Phoni K. De**

# QUIZ / Neil O'Brien



Amit Kumar Sarkar, Calcutta-35, asks about Monaco as a tax-free state. Many millionaires live there and Bjorn Borg has been given the sobriquet 'the Count of Monte

Carlo.' Citizens of Monaco can never break the bank at Monte Carlo. They are prohibited from any local gambling, but they are exempt from taxation and make a lot of money from the foreign 'suckers' who are encouraged to gamble their little hearts out.

The terrace at the rear of the famous casino in Monte Carlo was for years the jumping-off place of unfortunates who lost everything at the gaming tables. If you jump from there today, you land in the lobby of a new hotel!

Here's a quiz report from Ranchi.

The Inter-Alumni Quiz Contest, introduced for the first time in Ranchi by the Bengal Engineering College Alumni Association, was a roaring success. Six teams from alumni of different universities, B.E. College (Shibpur), Indian Institute of Science (Bangalore), Jadavpur University, Sambalpur University, Regional Engineering College (Durgapur) and Calcutta University, participated. Prof T. O'Brien of St Xavier's College, Ranchi, was the Quiz Master who volleyed questions on a wide range of subjects. Till the

half-way mark the teams had scored evenly but the second half saw Calcutta and Jadavpur forging ahead. Calcutta University was the eventual winner and received from Shri S.K. Sanyal, general manager, MECON, the running trophy in memory of the late A.K. Chattaraj, an alumni of BIT, Mesra.

The success of this maiden venture is sure to make this quiz contest an important annual event here.

Rajat Kr Chakladar, Durgapur-4, is interested to know, 'What is a sonnet and what is the difference between a Petrarchan and a

**11th Question: What is the Great Australian Salute? (Sarbjit Ghosal IIT Kharagpur)**  
**Ans: Waving one's hand before one's face to keep the bush files off during the Australian summer.**

Shakespearian sonnet.'

'Sonnet' is derived from the Old French for 'little song' and at one time referred to any short lyric, especially any lyrical love song. The sonnet proper, however, is usually a 14-line poem. The Petrarchan or Italian sonnet (after the Italian poet Petrarch, 1304-74) begins with an eight-line section (octet) and ends with a six-line section (sestet). The typical rhyme scheme is a-b-b-a-a-b-b-a (octet) and c-d-e-c-d-e or c-d-c-d-c-d (sestet). The English or Shakespearian sonnet is made up of

three quatrains (four-lines) and concludes with a couplet which summarizes or caps the quatrain.

Originally concerned almost exclusively with love, the subject matter of the sonnet is now virtually unrestricted.

Rose Thomas, Calcutta-16, asks 'Is it true that Muhammad Ali was once in a Broadway musical?'

Yes, in a show called *Buck White* (1969). Ali chose to challenge Broadway in a musical version of *Big Time Buck White*, a play which described the turmoil that ensues when its militant black titular hero arrives to address the Beautiful Allelujah Days Society. Ali and the show, by relatively inexperienced writers, went down for the count of seven performances.

'Which is the most expensive film ever made, to date?' asks Talat Afroz, Calcutta-14.

"The highest-ever budgeted film has been *Star Trek* which received its world premiere in Washington DC on December 6, 1979. Paramount stated that the cost of this space epic, was \$46 million."

*The Guinness Book of Records, 1983* Ehtesham Anjum, Calcutta-16, asserts that 'Reading is to the mind what exercise is to the body' was written by Joseph Addison and not Richard Steele (22 May). *The Oxford Dictionary of Quotations* gives the source as Richard Steele, (*The Tatler*, No. 147). But then Addison and Steele go together like Tweedledum and Tweedledee!

## QUESTIONS

1. When is the 'calm' of a hurricane? (Arun Agarwal, Calcutta-7)
2. What is the motto of Calcutta University? (Manoj Mohta, Calcutta-70)
3. What does the phrase 'as the crow flies' mean? (S. Prakash, Jamshedpur-1)
4. In an electronic calculator, what is L.E.D? (Moloy Chandra Chakraborty, Dhanbad)
5. What is a kerf? (Pankaj Agarwal, 24-Parganas)
6. Which is the most expensive food in the world? (Kalyan Sengupta, Calcutta-19)
7. What is this sign " " placed below a line to show an omission called? (Syamal Bhattacharya, Calcutta-9)
8. What is an eye-aye? (Biji George, Calcutta-14)
9. What would be wrong with a person suffering from bulimia? (Subir Das, Calcutta-67)
10. The film *Gandhi* won eight Oscars. But in what three categories was it nominated and failed to win? (Siddhartha Chatterjee, Calcutta-29)

## ANSWERS

1. Within its centre or eye where calms or light breezes prevail.
2. 'Advancement of Learning.'
3. The shortest distance between two places—in a straight line.
4. Light Emitting Diode.
5. A slit made by sawing a piece of wood. As you keep sawing, the kerf gets bigger till it disappears and you have two pieces of wood.
6. Royal de luxe caviar, retailed at £224.50 per 500 grams at Fortnum and Mason, London.
7. A Carat.
8. A lemur.
9. He would have a morbid desire to eat.
10. Best sound, best music score and best make-up. All the answers have been given by the persons sending in the questions.

### ANSWERS TO 'THE PROVERBIAL TEST':

Silence is golden, familiarity breeds contempt, an apple a day keeps the doctor away, Jack of all trades, master of none, necessity is the mother of invention, people who live in glass houses shouldn't throw stones, many hands make light work.

# Inner Eye

## NEXT SEVEN DAYS FROM JULY 24 TO JULY 30

**A RIES**  
March 21—Apr 20  
Your week presages reviving fortunes, beneficial business changes, travel and success in secret matters. New friendships are likely. Beware of extravagance. Your health will improve. Curb overgenerous impulses and guard against misrepresentation.

**L EO**  
July 23—Aug 22  
Watch your business closely. The stellar portents are somewhat conflicting. A possible inheritance and new friends are depicted. But separation from a loved one will sadden you. A secret matter will progress. Adopt novel and original ideas in business for your success.

**S AGITTARIUS**  
Nov 22—Dec 22  
A week of sustained good fortune is indicated. Deal confidently with lawyers, agents, employers and elders. Your business and social activities are likely to expand. Avoid impulsive decisions. Much will depend on your initiative for the degree of success attained.

**T AURUS**  
Apr 21—May 22  
An eventful week is predicted. Good fortune including gains through elders may be accompanied by anxiety and dissension. Chances of a sharp disagreement in your profession although a good outcome is foreseen. Do not take hasty decisions.

**V IRGO**  
Aug 23—Sept 22  
Gain and loss, happiness and sorrow are strangely intermingled this week. Much will depend on your own actions. Avoid friends who are suspect. Seek and act upon the advice of elderly womenfolk. Avoid confrontation with those in authority. Do not speculate.

**C APRICORN**  
Dec 23—Jan 20  
Financial and social expansion are predicted. Inheritance and much conviviality are likely though also some loss through legalities. Utilise your energy to realise ambitions. Employers and officials will be helpful. Children will contribute to your happiness.

**G EMINI**  
May 23—June 21  
Your affairs will register some progress. An unexpected benefit is likely. Deal tactfully with those in authority. Exercise prudence in your work as a sharp quarrel threatens you. Do not neglect your business. Defer courtship and love affairs. Material success will eventuate.

**L IBRA**  
Sept 23—Oct 22  
A deceptive element prevails in domestic and love affairs. Guard against disagreements. Use tact when dealing with womenfolk. You may gain financially in the later part of the week. Courtship and love correspondences should be deferred. Attend to your business minutely.

**A QUARIUS**  
Jan 21—Feb 20  
Avoid hasty actions in all your dealings. You may expect a fairly good fortune. Your employers will be helpful but elders may cause some concern. Womenfolk may cause anxiety or provoke displeasure which will lead to happier situations. Much will depend on your own actions.

**C ANCER**  
June 22—July 22  
An unexpected event will be the notable feature of the week. Financial expansion is likely. Some elderly person or property may worry you. Do not spend on questionable pleasures. A fair measure of happiness is promised provided you exercise discretion.

**S CORPIO**  
Oct 23—Nov 21  
Your stellar portents are propitious. Financial success is likely. Chances of a promotion and benefits from higher authorities. Guard against extravagance and disagreements. Your affairs will make rapid progress. A pleasant journey is likely.

**P ISCES**  
Feb 21—Mar 20  
Your week calls for utmost care and tact in all your dealings. At least one pleasant surprise awaits you. You will benefit from your employer. One of your womenfolk may worry you but others will make you happy. A secret matter will prosper. Good luck will be yours.

## BIRTHDAYS

**July 24**  
Your year will be mainly fortunate, the more so if hasty, irrational conduct is avoided in business, domestic and love affairs. A romantic courtship and/or happy marriage or event is scheduled for you.

**July 25**  
Your year promises moderate success despite some sadness. New friends and congenial family associations are foreseen. Curb the dissatisfaction and restlessness now pervading you. You will be praised by all your friends and relatives.

**July 26**  
The stars in their courses greatly favour you promising success, unexpected benefits, changes and happiness. Much will depend on your initiative as to the degree of good fortune realised. A great love of psychic and musical subjects likely. Much travel is predicted.

**July 27**  
Your anniversary promises increased successful activity in business, intellectual and social spheres. Domestic harmony is shown along with a happy event. Courtship and marriage are well signified among family. Guard against extravagance and imposition.

**July 28**  
Your anniversary is most propitious especially if gambling and speculation are avoided. Health improves rapidly and happiness is yours. A secret help will help you in settling a difficult, worrying business or lending money.

**July 29**  
A busy, active and successful year is promised. An unexpected change or reversal will later give way to brighter conditions. Womenfolk may occasion some anxiety to menfolk or vice versa. Watch finances closely, this advice applying also to your womenfolk.

**July 30**  
Domestic, social, love affairs and marriage are well signified, as also the health of yourself and children. A fair measure of success comes your way. A secret matter will bring happiness during October or November. Concentrate on business, courtship, marriage and social activities. You will be well settled in 1984 only.

M.B. RAMAN

### SUGGESTIONS

### LUCKY NUMBER AND COLOURS

SUNDAY	AUSPICIOUS AFFAIRS	JULY 24	10	YELLOW
MONDAY	BUSINESS AFFAIRS	JULY 25	9	ORANGE
TUESDAY	SHOPPING	JULY 26	2	WHITE
WEDNESDAY	CORRESPONDENCE	JULY 27	3	RED
THURSDAY	DOMESTIC AFFAIRS	JULY 28	8	BLUE
FRIDAY	MEDITATION	JULY 29	5	GREEN
SATURDAY	SPORTS	JULY 30	7	NAVY BLUE



RAINBOW / Pranab Mukerji

## THE LEN'S EYE

DESCRIBING himself as "a worthless son of a worthy father," Pranab Mukerji (46) recalls that his first b/w picture was published by *Anandabazar Patrika* about 20 years ago. A set of five pictures of animals was used on the front page of the same paper a decade ago. "As a freelancer, I started with an earning of Rs 4 a day, and that, too, very uncertain. Today, I have the latest equipment," he says modestly. And all through, Mukerji has remained a freelancer and wants "to die as one."

Mukerji was the only invited Indian photographer at Prince Charles' wedding, was accredited by the PIB, government of India, as war correspondent and cameraman to cover the 1971 Indo-Pak war, attended the 25th midnight session of Parliament and many other such exclusives, all as a freelancer. He is also on the list of Associated Press photographers since 1981 and had the honour of *Time* magazine selecting his picture of Mother Teresa from among thousands submitted by various competitors. He is now into industrial photography. The key of his success, he says, is that he never walks if he can run. And his one regret is that senior photographers harbour professional jealousies to the extent of jeopardising younger talents.

Mukerji has an affinity for humanitarian causes. Earlier, he has done features on cancer, leprosy and the mentally retarded. In the first week of July, he had an exhibition of his photographs taken on his various tours abroad, the proceeds of which will be donated to the Lighthouse for the Blind.







Clockwise from top:  
1. Lung cancer operation  
2. Hudson Beach, New York  
3. Umbrellas in a Singapore  
factory canteen  
4. Golf bag  
5. Prince Charles in Calcutta

# 7 DAYS

S	M	T	W	T	F	S
24	25	26	27	28	29	30

The information given below is accurate at the time of going to press.

## HINDI FILMS

### REGULAR SHOWS

**Andhaa Kaanoon (A):** Elite (S.N. Banerjee Road 241383)—11, 2, 5, 15, 8, 30.

Another superstar of the south makes his Hindi film debut with this film Rajnikant is a young man whose father was murdered and his sister raped and killed by three gangsters (Pran, Prem Chopra and Danny). He has grown up now, but the crime has remained a thorn in his flesh and he seeks revenge. His other sister, Hema Malini, was also an eyewitness to the scene and seeks revenge, but only through the law. She is, in fact now a police officer. Rajnikant takes advantage of the loopholes of the law to do his job, and bumps into Amitabh Bachchan who is another soul wronged by these very

loopholes. Both join hands and Rajnikant's lady love, Reena Roy, also throws in her mite.

T. Rama Rao directs and shows that the law is an ass. **Angoor:** Metro (Chowringhee Road; 233541)—11, 45.

Another remake of Shakespeare's *A Comedy of Errors*, this time by Gulzar. It works out into contemporary slapstick, this story of mistaken identities of two long-lost brothers. But it manages to retain much of its original charm.

**Avtaar:** Majestic (R.A. Kidwai Road; 242266) Basusree (S.P. Mukherjee Road; 478808). Bina (Bidhan Sarani; 341522) Purnasree (Raja Raj Krishna Street; 554033)—all 4 shows.

A self appointed messiah called Avtaar and his servant boy called Sewakkan put together can give a tearjerking monument. **Avtaar** succeeds eminently.

The film starts with the **Avtaar's** widow's marble bust being garlanded. If you're puzzled why, the rest of the film is spent in trying to tell you the

answer.

A rich girl (Shabana Azmi) forsakes parental love and money to marry a motor mechanic who lives on love and fresh air. Two decades pass, their two sons grow up and in an attempt to provide the best for his son, overwork takes its toll and Rajesh Khanna's right arm, after an accident, remains in as peculiar an angle as his smile.

Accident insurance helps him to buy the house in the daughter-in-law's name. The son of course squanders everything. The younger son also deserts him to become the *ghar jamai* of a powerful businessman. Disillusioned, both take to the streets with the faithful servant (Sachin). Certain scores are settled and the *avtaar* helps to build an old people's home where the inmates are encouraged to work.

A film in which Rajesh Khanna truly storms back.

**Bemisal:** Roxy (Chowringhee Place; 234138)—12, 3, 6, 9; Bijoli (S.P. Mukherjee Road; 473462)—2, 30, 5, 30, 8, 30.

A remake of the Bengali film, *Ami, Shey-O-Shakha*, which

had Uttam Kumar in the lead; in fact, this one is dedicated to the late superstar.

The story of friendship between two young men—Vinod Mehra and Amitabh Bachchan. Mehra is the saccharine-layered son of a golden hearted judge who adopts the wayward son (Bachchan) of an impoverished school teacher. The two have more than just this in common; they both become doctors and also fall in love with the same girl (Raakhee). The rest is the usual melodrama of sacrifice.

Amitabh gets Vinod to marry Raakhee, sends him abroad and becomes a partner in his nursing home from illegal abortions. Several coincidences later, Vinod is hauled off for murder. Amitabh again comes to his rescue and takes the seven-year rap.

Hrishikesh Mukherjee, directs with assurance.

**Himmatwala:** Hind (Ganesh Chandra Avenue; 274259)—4 shows.

The way to your rival's daughter's heart is through courage. So Jeetendra tries this ploy to win over Amjad Khan's daughter Sridevi. This film is plugged as the storming-in of Sridevi but actually it is a comeback film after the box office failure of *Solva Sawan*.

**Jaani Dost:** Opera (Lenin Sarani), Crown (R.A. Kidwai Road; 244822), Naaz (Lower Chitpur Road; 262773)—4 shows, Ganesh (Upper Chitpur Road; 332250), Rupbani (Bidhan Sarani; 553413), Bharati (S.P. Mukherjee Road; 474686)—3 shows.

A film from the South with all the patent monstrosities. Dharmendra plays a truck driver who sacrifices everything for an orphan friend from childhood. Jeetendra, the orphan friend, is a police officer now and works as a spy in a criminal organisation. Parveen Babi plays his long lost sister and is also the debt Jeetendra pays, to friend Dharmendra. The leader of the gang for which Jeetendra pretends to work is the killer (Amjad Khan) of his father years ago. Sridevi,



Sridevi and Jeetendra in 'Jaani Dost'

Jeetendra's lover is also one of Amjad Khan's victims and she plays a karate champ.

Innumerable songs, dances—and yes—the much talked about sex siren, Silk Smitha, provide the rest of the titillation.

**Mahaan:** Jyoti (Lenin Sarani, 241132)—4 shows

In this film, Amitabh Bachchan plays triple roles—and that is the most talked about aspect of the film. As the father, he teams up with Waheeda Rehman, and as the two younger Amitabhs, he has Zeenat Aman and Parveen Babi for company.

**Nikaah:** Paradise (Bentrick Street; 235442)—12, 3, 6, 9

B. R. Chopra directs with aplomb

**Painter Babu:** Metro (Chowringhee Road, 233541)—2, 30, 5, 30, 8, 30.

A more or less Manoj Kumar film—a little less than more than his usual adventures into the making of a film. Brother Rajeev Goswami is the new star this time, and cast opposite new stars Meenakshi and Neelima.

A young painter is passionately loved by three young women, the second is a working class girl and the third, a classmate, but a spoiled daughter of a godfather. The third is also the catalyst for all the action in the film. The first is forced into marriage to a sidey, the second gets abducted and beaten up. The rest of the film doesn't have a story, it has songs.

**Souten:** New Cinema (Lenin Sarani, 270147), Grace (M.G. Road; 341544), Mitra (Bidhan Sarani, 551133), Kalika (Sachinanda Road, 478141)—4 shows.

The film dedicated to women and housewives, is directed by Saawan Kumar from his own story and has been set to tunes by Usha Khanna.

**Sun Meri Lalla:** Lotus (S.N. Banerjee Road; 242664) and Park Show House (Park Street; 441971)—4 shows; Sree (Bidhan Saranee, 551515) and Ujjala (Russa Road; 478666)—12 noon.

The film, directed by Chandar Bahl and music by Raam Laxman, stars Rajkiran and Deepika.



Juin Banerjee in 'El Chhilo Mone'

## BENGALI FILMS

### REGULAR SHOWS

**Agnisamskar:** Sree (Bidhan Saranee; 551515), Purabi (M.G. Road; 350680) and Ujjala (Russa Road; 478666)—3, 6, 8, 45.

Directed by Agradoot, this old hit has Uttam Kumar, Supriya Devi and Anil Chatterjee in the leading roles. The music is by Hemanta Mukherjee.

**Agradanee:** Uttara (Bidhan Saranee; 552200), and Indira (Indra Roy Road; 471757)—3, 6, 8, 45.

The film is based on Tarashankar Bandopadhyay's story and is a severe indictment of casteism. The protagonist, an illiterate brahmin, goes through a gradual degradation and ends up eating half-cooked offerings made to the dead during *shradh*. Observations are made on the machinations of the rich and powerful to attain their own selfish ends.

Poor direction, however, mars the film. Palash Banerjee fails to make anything worthwhile out of this film studded as it is with Soumitra Chatterjee, Sandhya Ro Sumitra Mukherjee, Anil Chatterjee, and Prasenjit.

**El Chhilo Mone:** Radha (Bidhan Saranee; 553045)—2, 30, 5, 30, 8, 30; Purna (S.P.

Mukherjee Road; 474567)

A hilarious comedy, directed and set to tunes by Subir Sarkar, stars Juin Banerjee, Samit Bhanja, Chinmoy Roy, Anup Kumar, Satya Bando-padhyay and others.

## FOREIGN FILMS

### REGULAR SHOWS

**Battle Beyond The Stars:** New Empire (Humayun Place; 231403)—12, 3, 6, 8, 30.

After the runaway success of *Star Wars*, there have been several imitations in the trail blazed. This one is yet another space adventure with a touch of science fiction: naive, simplistic and tiresome.

A peace loving planet, Akira, is threatened with conquest by a celestial scamp who has the ultimate weapon of destruction called the Stellar Converter. Doom stares Akira in its face. An emissary shuttles around to gather a bunch of effective mercenaries. Some romantic interest is thrown in for diversion.

Starring Richard Thomas, Robert Vaughn, George Peppard and John Saxon.

**Born Free:** Minerva (Chowringhee Place; 241052)—12, 3, 6, 8, 30.

**Gandhi:** Globe (Lindsay Street; 231769)—12, 4, 7, 45.

Fifty six years of the Mahat-

ma's life have been condensed into a three hours film by Sir Richard Attenborough. Self-confessedly, it is a biographical film on the filmmaker's personal hero. But all the ideology, political turmoil, personal equations, are there. What isn't is the character of Netaji. Among others.

The film opens with the assassination of Gandhi by Nathuram Godse and then goes back to Mohandas' political awakening in South Africa. The young confident attorney is transformed into a leader of his people, fighting for civic rights in the first nonviolent struggle.

With his homecoming, his journey through India is followed with affectionate detail in some of the outstanding shots in the film. Other memorable shots are of the Jallianwala Bagh massacre, the Dandi March, the explanation of the *saat pheras* by an elderly Gandhi and Kasturba to a foreign journalist, the scenes bringing out the Mahatma's obstinate nature as well as the self-mocking sense of humour, and his dilemma during Partition.

The film then comes full circle to the scene of assassination. A star studded film, with a superlative performance from Ben Kingsley as Gandhi.

**Rough Cut (A):** Tiger (Chowringhee Road; 235977)—12, 3, 5, 45, 8, 15.

The film stars Burt Reynolds, Lesley-Anne Down and David Niven.

Cinema crime's favourite is the diamond thief. Throw in a winsome lass, a seemingly naive Scotland Yard inspector, a 30 million dollar diamond heist being planned meticulously and you have the same old tried formula—or *Rough Cut*.

But this one does come off as an enjoyable comedy and fun film. Burt Reynolds plays the thief *par excellence*. The gorgeous Lesley-Anne Down plays the sidekick. And David Niven the inspector whose ambition is to put Reynolds behind bars.

**The Body (A):** Lighthouse (Humayun Place; 231402)—12, 3, 6, 8, 30.

This is a British documentary which "tells the facts about the human body which you and I do not know." But it tells them rather badly.

The central idea is that the

human body is nothing to be ashamed of in fact it is something to be proud of. Various scenes and settings are used helped by Vanessa Redgrave's commentary to establish that fact.

On the lines of those sex education films, this one is likely to draw in the crowds.

## TV

### CALCUTTA

#### 24 July

4 00 World of sports  
5 30 Feature film in Hindi  
7 25 Saptahiki  
8 45 Focus Current affairs  
9 15 Aarohi Light Music

#### 25 July

6 34 Children's film in English  
8 10 Malhar Ke Prakar Latafat Hussain Khan  
8 45 **Chitramala** Film songs in various languages  
9 15 *Aur Bhi Gham Hain Zamane Mein* (serial Part 8)  
Reoti Saran Sharma

#### 26 July

6 34 Harekarakamba Tabla Lahara Khayal Bharat Natyam  
7 00 Play in Bengali  
8 10 Sitar Debiprasad Chatterjee

8 45 *The World of Nature* presented by Khushwant Singh

9 00 *Ek Mulaqaat An interview with Dr. U.R.K. Rao*  
9 20 ABC of football (7)

#### 27 July

6 34 Pallikatha Floriculture  
7 00 English film serial  
7 40 Darshaker Darbare  
8 00 **Chitrahari**  
8 45 **The Lucy Show** (16)  
9 15 In this our land Kalamkari

#### 28 July

6 34 Industrial programme Documentary on electronic industry in West Bengal  
7 40 **Dristikone** Songs of Dinendranath Tagore by Indira Group  
8 45 Places of Pilgrimages



A scene from 'Parichay'

The shrine of Bombay Jesus in Goa

9 05 Light Music Himachal Pradesh

9 15 *Indian sea foods* Film

#### 29 July

6 34 Jana Ajana  
6 55 Tarunder Janye  
7 40 Sports round up  
8 10 Rabindrasangeet  
8 45 Towards Progress Fishing

9 15 National Programme of Music & Dance Moods ballet by Sachin Shankar Ballet Unit

#### 30 July

5 19 Shyamasangeet Ashim Choudhury

5 30 **Regional feature film**  
8 45 **Documentary on power production.**

9 15 *What's the good word* Quiz programme

## SPECIAL EVENTS

#### 24 July. 6 pm

In aid of Mandra Vivekananda Sevasadan Smriti presents a programme to commemorate the death anniversary of Uttam Kumar. The notable participants include Samaresh Basu, Prafulla Roy, Arundhati Devi, Tapan Sinha, Satinath Mukherjee, Utpala Sen, Chin-

moy Chatterjee, Haimanti Shukla, Shakti Thakur, Banasree Sengupta, Bani Tagore, Partha Ghosh, Gouri Ghosh, Debdulal Bandopadhyay, Shambhu Bhattacharjee, Partha Mukherjee, Ananda Shankar, Tanusree Shankar, Sumitra Mukherjee, Usha Uthup, Shoma Chatterjee and Supriya Devi.

At Rabindra Sadan (Cathedral Road 449937)

#### 24 July. 6.30 pm

Bohurupree presents its latest production *Dharmadharma* written by Shyamal Sen Gupta and directed by Amar Ganguly. The main participants are Kumar Roy, Amar Ganguly, Kaliprasad Ghosh, Debtoosh Ghosh, Tarapada Mukherjee, Soumitra Basu, Namita Majumdar and Avereedutta.

At Academy of Fine Arts (Cathedral Road 444205)

#### 24 July: 6.30 pm

Rangakarmee celebrates its 50th show with *Parichay* (based on Arnold Wesker's *Roots*) directed by Rudraprasad Sengupta. The cast includes Asha Shastri, Om Pareek, Usha Ganguly, Ashok

Singh, Vinayak Joshi, Bakul Ghosh, Rajesh Sharma and Rani Mitra.

At Kalamandir (B) (Shakespeare Saranee 449086)

#### 26 July 7 pm

A sell out on opening night. *The Country Show* goes into a repeat performance. Bertie da Silva with Willie Soraine and Cyrus Tata in a swinging concert of country music.

At Gyan Manchi (Pretoria Street)

#### 26 July 5.30 pm

Rupmanjari presents Tagore's dance drama *Shyama* with Sadhan Guha and Polly Guha in dances and Dhiren Bose and Bandana Sinha in songs. An added attraction of the evening would be a solo recital of Nazrul songs by Sutapa Bose and readings and recitations of selected pieces by Santu Mukherjee, Ajitesh Banerjee and Jochhon Das-tidar.

At Sisir Manchi (Acharya J.C. Bose Road 441451)

#### 27 & 28 July 6.30 PM

Joseph Heller's *We Bombed in New Haven* adapted as the sequel to *Catch 22* will be staged by Shobiz.

Set in an American Air Force base the play is a funny yet moving portrayal of the effect of war on men's minds. It is directed by Mithun Roy designed by Anita Bhatia and choreographed by Sudrshina Roy.

The cast includes Vinay Sharma, Kabir Dudeja, Abhijit Sinha, Roy, Sureshna Roy, Siddhartha Gautam, Laiti Vachani and Anil Pathak.

At Gyan Manchi (Pretoria Street)

## THEATRE

### BENGALI

24 July 3 and 6.30 pm  
28 and 30 July 6.30 pm

**Asami** Hazir Biswaroopi (2A Raja Raj Kissen Street 553262)

The play directed by Rashbihari Saikar from Bimal Mitra's story has Vasant Chowdhury, Premangshu Kiron, Sofia and Ujjal Sengupta and Sreela Majumdar with Dilip Roy in the leading roles.

**Bibor** Rungmahal (76 1B Bidhan Sarani 551619)

Subhendu Chatterjee and Subrata Chatterjee along with Santosh Dutta form the leading part of the cast in this play directed by Samar Mukherjee from Samaresh Basu's story.

**Rangini**, Circarena (6 Raja Raj Kissen Street 557213)



A scene from 'We Bombed in New Haven'

The play is based on Samaresh Basu's *Bijon Bibhuti* and is directed by Samar Mukherjee. The leading artistes are Haradhan Banerjee, Sailen Mukherjee, Samar Mukherjee, Srirup Mitra, Jayasree Sen Debika Geeta Karmakar, Aloka Ganguly, Geeta Dey and Miss Shefali.

**Sundari-Lo-Sundari:** Jogesh Mime Academy (S P Mukherjee Road 460746)

Directed and acted by Chinmoy Roy, the play stars Sumita Mukherjee, Deboprasad Singha Rupak Majumdar, Jui Banerjee and others.

## TRAVEL

### PLANES

**Calcutta—Bangkok—Hong Kong—Tokyo:** Calcutta departure, AI316 (2\*) at 2205 hours, Calcutta arrival AI307 (3) at 0200

**Calcutta—Bangkok:** Calcutta departures, TG312 (1, 3, 6) at 1345, Calcutta arrivals, TG311 (1, 3, 6) at 0900

**Calcutta—Karachi—Copenhagen:** Calcutta departure SK976 (4, 7) at 0800, Calcutta arrival SK975 (4, 7) at 0630

**Calcutta—London—New**

**York:** Calcutta departure, AI103 (2) at 0030

**Calcutta—London:** Calcutta departure, BA144 (2, 5) at 2145, Calcutta arrival BA145 (1, 4) at 1350

**Calcutta—Kathmandu:** Calcutta departure TG 311 (1, 3, 6) 0945, Calcutta arrival TG 312 (1, 3, 6) 1300

**Calcutta—Delhi:** Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630, Calcutta arrivals, IC 401 (daily) at 1040, IC 264 (daily) at 2205

**Calcutta—Bombay:** Departures, IC 1/b (daily) at 0640, IC 273 (daily) at 1950, Calcutta arrivals IC 175 (daily) at 0850

IC 274 (daily) at 1850

**Calcutta—Madras:** Departures, IC 265 (daily) at 1435, Calcutta arrivals, IC 266 (daily) at 1935

**Calcutta—Gauhati:** Departures, IC 229 (daily) at 1140, IC 230 (daily) at 1425

**Calcutta—Ranchi—Patna—Lucknow—Delhi:** Departure, IC 410 (daily) at 0550, Calcutta arrival, IC 409 (daily) at 1045

**Calcutta—Kathmandu:** Departures, IC 247 (1, 3, 4, 5, 7) at 1330, Calcutta arrivals, IC 248 (1, 3, 4, 5, 7) at 1250

**Calcutta—Dacca:** Departure, IC 223 (daily) at 1440, Calcutta arrival IC 224 (daily) at 1640

## TRAINS



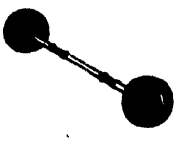
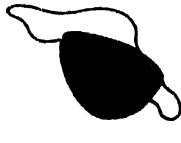
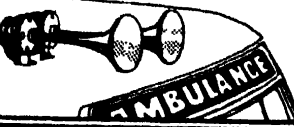
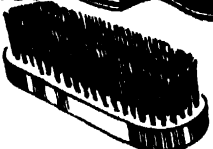


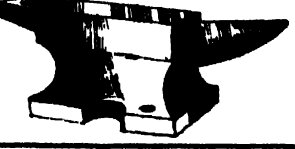

Departure Up	Time	EASTERN RAILWAY. (HOWRAH) MAIL	Arrival Time	Dn
1	19-20	Delhi Kaika Mail	8-15	2
5	20-00	Amritsar Mail	7-55	6
3	20-40	Bombay Mail via Allahabad	12-35	4
<b>EXPRESS</b>				
81	9-45	Air-Cond. Express Tri-Wkly via Gaya Dep—Tues & Wed up to New Delhi Dep—Saturday up to Amritsar Arri—Tuesday Wednesday & Saturday	17-10	82
103	9-45	Air-Cond. Express Bi-Wkly via Patna Dep—Thursday up to New Delhi —Sunday up to Amritsar Arri—Monday & Friday	17-10	104
101	16-55	Rajdhani Air-Cond. Exp. 4 days a week Dep—Mon, Thurs, Fri & Sunday Arri—Wed, Tues, Sat & Sunday	11-05	102
173	5-45	Himagiri (Jammu-Tawi) Exp Tri-Wkly Dep—Wednesday, Saturday & Sunday Arri—Monday, Tuesday & Friday	23-35	174
67	10-55	Bombay Janata Express Tri-Wkly Dep—Monday, Wednesday & Friday Arri—Tuesday, Thursday & Sunday	21-15	68
61	23-00	Dehradun Janata Express Wkly Dep—Sunday Arri—Sunday	8-15	62
9	21-35	Doon Express via Grand Chord	6-55	10
7	10-10	Toofan Express via Main Line	18-15	8
49	14-20	Amritsar Express	15-45	50
11	21-00	Delhi Express via Main Line	6-05	12
39	21-10	Delhi Janata Express via Main Line	5-20	40
19	22-00	Gorakhpur Express	10-50	20

Departure Up	Time		Arrival Time	Dn
21	16-25	Mithila Express	6-45	22
57	6-10	Kanchenjunga Express Tri wkly Dep—Tuesday, Thursday & Saturday Arri—Wednesday, Friday & Sunday	19-30	58
59	18-55	New Bongaigaon (Kamrup Express)	6-30	60
165	12-30	New Bongaigaon Janata Express	13-35	166
307	6-10	Black Diamond Express	21-20	308
309	17-15	Coalfield Express	10-25	310
305	18-20	Aansol Express	8-45	306
<b>SOUTHEASTERN RAILWAY, HOWRAH MAIL</b>				
3	20-00	Madras Mail	6-10	4
2	20-15	Bombay Mail via Nagpur	7-20	1
<b>EXPRESS</b>				
60	14-15	Gitanjali (Bombay) Exp 5 days a week Dep—Mond, Tues, Wed, Fri & Sat Arri—Mond, Tues, Thurs, Fri & Sat	13-40	59
134	21-10	Ahmedabad Express 4 days a week Dep—Tues, Thurs, Fri & Sunday Arri—Tues, Wed, Fri & Sunday	4-00	133
30	12-40	Bombay Express via Nagpur	14-30	29
141	15-45	Coromandal (Madras) Express	11-00	142
37	23-10	Madras Janata Express	4-10	38
13	17-30	Tata Steel Express	10-18	14
11	6-20	Ispat Express	21-50	12
5	22-10	Jharauguda Express	5-00	6
15	21-25	Ranchi Hatia Express	6-40	16
7	20-50	Puri Express	5-30	8
9	18-45	Puri (Jagannath) Express	8-25	10
45	10-50	East Coast (Hyderabad) Express	16-45	46

### SEALDAH (MAIL, EXPRESS & PASS.)

43	19-15	Darjeeling Mail	8-45	44
53	21-00	Gaur Express	5-00	54
51	11-45	Jammu Tawi Express	15-40	52
13	20-20	Upper India Express via SBG Loop	11-55	14
303	18-20	Bhagirathi (Lalgola) Express	10-20	304

# WONDERLAND

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**SOLUTIONS**  
**Across:** 1 Sword 5 Uvula  
 6 Steam 8 Shoebrush  
 9 Lever 10 Anvil 11 Siren  
**Down:** 2 Ocelot 3 Dumbbells 4 Patch 7 Quiver 8 Spear

## Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o The TELEGRAPH Colour Magazine, 6, Pratulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

• **Stereo:** I have a two-in-one stereo (Crown, Japanese) in good working condition. It consists of a two-band radio and a player. I would like to exchange it for a Walkman or any stereo tape recorder. Please write to Rakesh Bhatia.

• **Coins:** I have some coins of England and some 300 stamps of Australia, New Zealand, Malaysia, Argentina and England. I would like to exchange them for foreign picture postcards or books by James Hadley Chase. Write to Soubhik Ghosh.

• **Records:** I would like to exchange a LP (Super) Yeh Hai Amitabh for a LP of Tagore songs or two EPs of Tagore songs and a roll of Indu film. Interested persons may write to Kaushik Maitra.

• **Greeting cards:** I would like to have old issues of The Telegraph Colour Magazine for which I am offering new greeting cards. Those interested may contact Arvind Mukul.



## JUST-A-MINUTE

### THE PROVERBIAL TEST

by Shamlu Dudeja

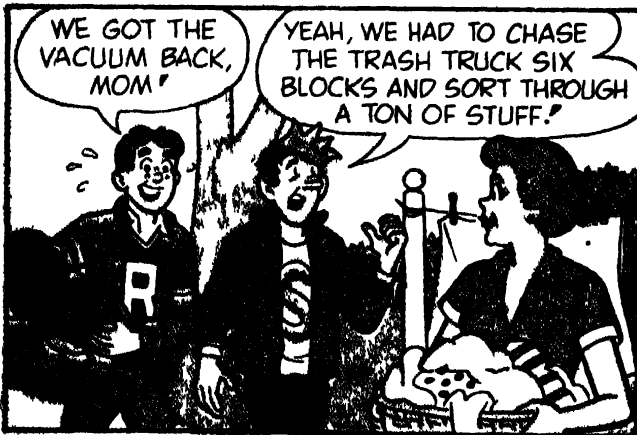
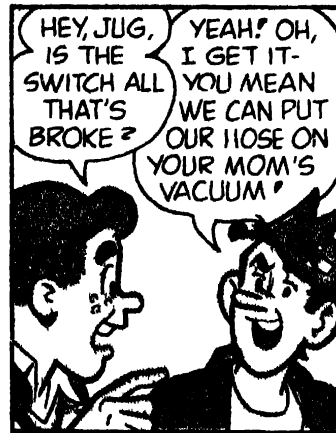
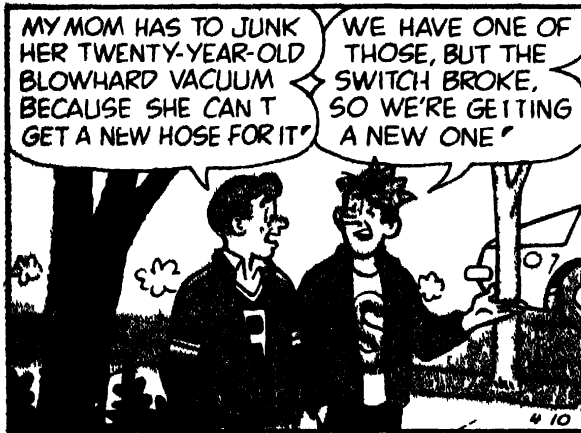


'T.M.C.S. the B.'  
 Not difficult to find what the above adage says, when accompanied by the picture alongside. 'Too many cooks...' Can you decipher the following proverbs, where the key words have been replaced by initial letters; no pictures to help!

S. is G.  
 F.B.C  
 An A. a D.K. the D.A.  
 J. of A.T.M. of N.  
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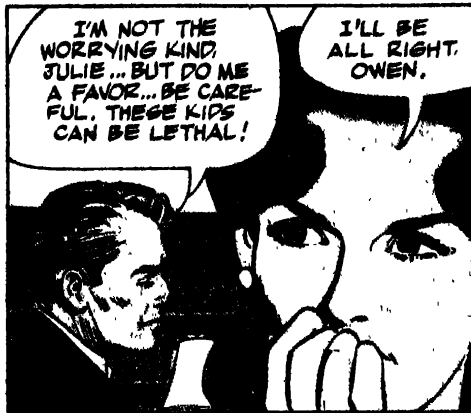
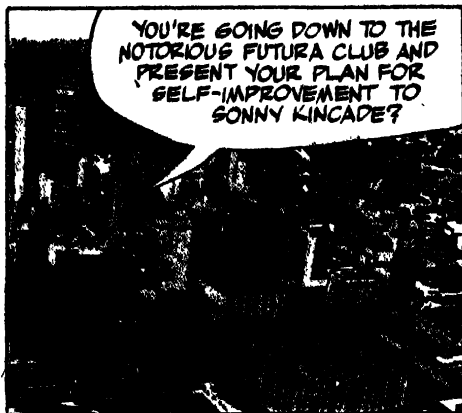
**ANSWERS ON PAGE 14**







# JULIET JONES



# WANTED

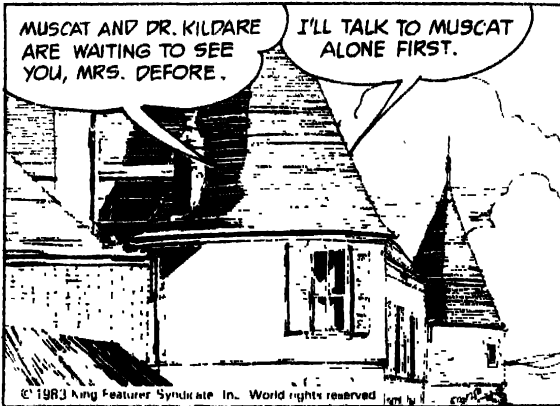
By Lee Falk



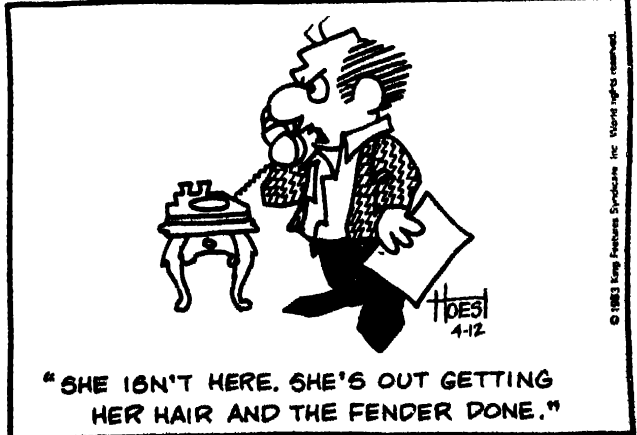
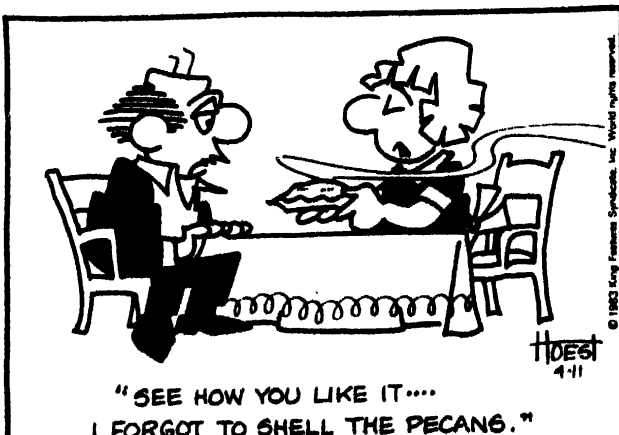
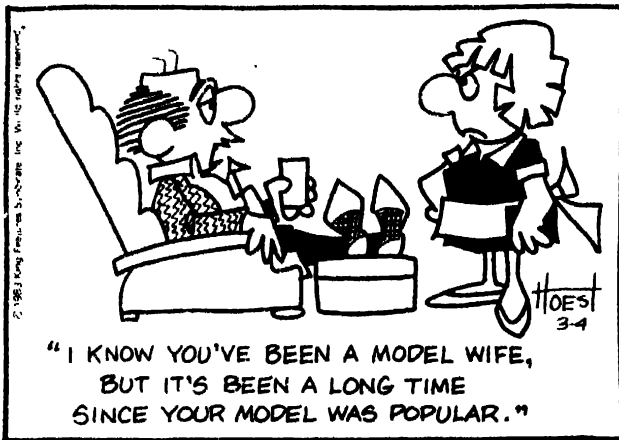


# DR. KILDARE

By Ken Bald



# THE LOCKHORNS



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## TALKING SHOP / The Shrievalty in Calcutta

# A TIME WHEN IT WAS HIGH NOON

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During the earlier years of the British Raj, the Sheriff had a lot of clout

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THE office of Sheriff in India is an ornamental one at present. However, it was not always so and there were days when the sheriffs used to enjoy considerable power and authority.

We can trace the office of Sheriff back to the Anglo-Saxon period when he was the reeve of a shire (the King's Officer in the provinces). From the Norman conquest till the beginning of the 13th century, he was little less than the governor of a province. He collected the king's revenues, presided over the shire court and recruited men for the army. However, his powers declined during the reign of the Tudor Kings and, by the 17th century, he became just another officer whose duty included carrying out the orders of the court, arresting debtors, seizing their property and hanging those found guilty of felony. So, when the office of Sheriff was introduced in Calcutta, along with the founding of the Supreme Court in the year 1764, it had already lost much of its former glory.

However, the early Sheriffs of Calcutta were not just dim reflections of their English counterparts. They had the rare opportunity of working with men like Warren Hastings and Sir Elijah Impey in creating history and laying the foundations of the British Empire in India.

They took a keen interest in current affairs. The first Sheriff of Calcutta, Alexander Macrabbie, was present at the historic execution of Maharaj Nandakoomar and gave a beautiful description in his notes about how the Raja faced his unjust death sentence with quiet dignity. "There was no lingering about him, no affected delay. He came cheerfully into the room...said he was ready...without the least mark of melancholy or depression on his part."

The early Sheriffs of Calcutta were mostly government officials; only a few were merchants. They had little trouble in discharging their duties for, in its initial stages at least, the British judicial system had proved to be most effective in India. Sheriff's men, whom Macaulay had

named "Cathpoles," could be seen making frequent trips outside Calcutta to carry out the orders of the court. The supremacy of the court was recognised by all. The judges listened gravely to the hearing of even the most trivial cases and wrote their orders on a piece of paper asking the Sheriff to arrest or release the persons concerned.

The Sheriff himself was not spared and sometimes His Lordship issued warrants for his arrest as well. Before the establishment of the Court of Insolvency, the Sheriff frequently had to send his men for the seizure of debtors' belongings. This duty was performed so meticulously that they often took away everything they could lay their hands on—from laundry bills to household furniture. Sometimes, even neighbours' properties were not spared. Mrs Thackeray, mother of the noted novelist William Thackeray, in a letter to the Sheriff once complained that his men had taken away her carriage while confiscating the property of the lady with whom she was staying. Thankfully, she got back her carriage immediately.

The Sheriff was also responsible for jail administration and the jailor was recruited by him. Endless streams of debtors flooded the 'Hurinbaree', as the Old Jail in Calcutta was called at that time.

Calcutta was a gambler's paradise. Besides, people from all spheres of life, including clergymen, judges, magistrates, traders, soldiers—all trying to copy lavish oriental lifestyles—lived beyond their means and were consequently always in debt. Their life in Hurinbaree was far from unpleasant. Both the Sheriff and the jailor treated the debtors and the native princes, imprisoned on political grounds, with great kindness and did everything in their power to enhance their comforts. They were allowed to bring their family, servants and even domestic pets inside the jail. They were a merry crowd and the walls of the prison echoed with laughter.

Unfortunately, the court was not to reign supreme for a long time.

Respect for the law gradually started to wane in Bengal. The frequent clashes between the supreme Court and the Governor-General-in-Council encouraged other officers of the East India Company to harass the agents of the law at the slightest opportunity and, more often than not, Sheriff's men became their victims. In 1815, Alexander Mackenzie, a judge and magistrate of Bihar assaulted the Sheriff's men when the latter went to arrest him on the strength of a decree on a debt charge. The Sheriff asked for the help of the army. William Butterworth Bailey, secretary to the government at Fort William, immediately sent a battalion of soldiers to Bihar. Mackenzie was arrested but he escaped imprisonment due to some understanding with his creditors. However, his quarrel with the Sheriff did not end there. In 1821, he intervened on behalf of his friend A.C. Barwell when the Sheriff's men came to arrest Barwell and again assaulted and killed some of them. This time the Sheriff did not get the army's help.

As the days went by, the conflict between the Sheriff and the officers of the East India Company increased. The officers tried to curb the Sheriff's activities outside Calcutta. In 1826, Mr Wright, a company official, forcibly released a wealthy nobleman arrested by the Sheriff's officer. Henceforth it gradually became impossible for the Sheriff to execute the writs of the Supreme Court outside Calcutta. His officers were often attacked and severely assaulted.

Towards the middle of the 19th century, after a life of about 100 years, the Shrievalty became a dying institution. An act, introduced in 1862, stripped the Sheriff of his main responsibilities. His jurisdiction was limited to Calcutta only and his revenue was diverted to other departments. From then on, the office of the Sheriff became just a showpiece, a mere shadow of its former glory.

**Karnika Sen**

# DRESS CIRCLE



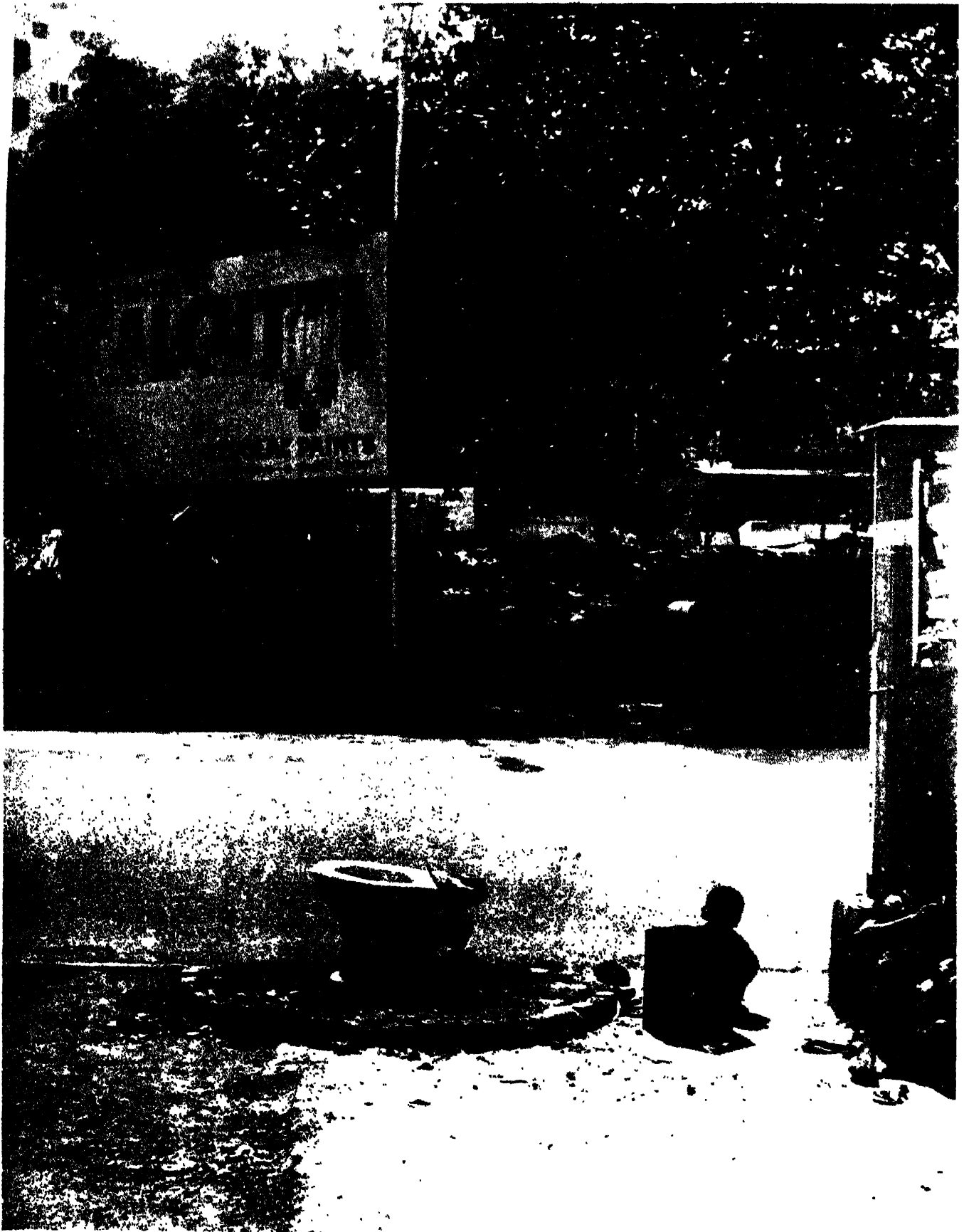
Anita Chakraborty

**Left:** Ranjit Majumdar, a young bus conductor employed by the Calcutta State Transport Corporation, married an orphan from the Home for Destitute Girls in Uttarpara, Anita Chakraborty (18). The lady was brought to the Home when she was a few months old after her father abandoned her; her mother, too, died when she was 11. Said Majumdar: "I want to create an example in the hearts of the young people of the society."

**Below:** The Federation Internationale de la Presse Cinematographique Jury awarded the International Critics Prize to *Dulia*, a film by Saikat Bhattacharya, for its honest and artistic portrayal of humanitarian problems. The film was also shown in the Indian Panorama (1983). The film's heroine, Debika Mukherjee, is seen at right.



CALCUTTA / Jai Talwar





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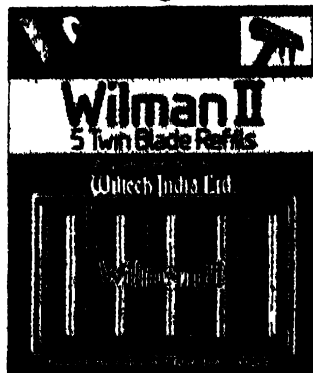
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## Post Mortem

### Old Wine

The article by Kanchan Gupta on house hunting (10 July) was like old wine in a new bottle. He would not have had to waste his energy if he had married his would-be wife first and gone house hunting together. For bachelors in Calcutta, hostels, boarding houses and sometimes paying guest houses are the only resorts.

Samir Pal,  
Calcutta

### Tolerance

I was shocked to read the letter of Mobin-Al-Rashid (26 June) in which he has overreacted on the spelling of a proper noun. Syntax is a branch of grammar dealing with sentence structure and hence it is no point following Arabic syntax while writing in English.

Even QU doesn't correctly represent the pronunciation of the alphabet Kaf or Qaf which is a guttural consonant pronounced by thrusting further down the throat than the ordinary K.

To me and to every sensible Muslim, writing the more common and established English spelling of the name of the Holy Book does not tantamount to profaning the scripture or the faith in any way.

Syed Marshood Ali,  
Calcutta

Reference Mr Mobin-Al-Rashid's letter (26 June), I was stunned at the veiled threat to your reporter for spelling the Islamic scripture as Koran instead of Quran. He perhaps did not bother to inform the readers that not only the alphabet Quaf (or Kwaaf?), but several similar alphabets in Arabic like Fay, Kha, Dwad, etc cannot be pronounced in the correct manner nor written in any script other than Arabic or languages conforming to the Arabic script. Secondly, I don't remember

seeing any books or articles in English where the spelling Koran was not used. In fact, the alphabet Kaf in Arabic cannot be pronounced even if written as Quran in English.

As for profaning the Holy Book, the number of guilty persons would run into billions, because barring some 3 crores of Urdu speaking Moslems of northern India, the 9 crores of Bangladeshis and a crore of (west) Bengali Muslims are incapable of writing the alphabet Kaf in their mother tongue, Bengali, which has no equivalent for this and other alphabets. Twelve crores of devout Moslems in East Asia and Indonesia should also be put in the dock. The English speaking Moslems (and non-Muslims) already stand convicted by Mr Al-Rashid. I hope he will take this criticism in the right spirit as Islam is not only a socialistic religion, but teaches tolerance towards even enemies.

Debaprasad Banerjee,  
Calcutta

*Correspondence on this subject is now closed.—*  
Editor

### Unique

Mrinal Sen's interview (26 June) is a pointer to the distinct truth that most of our so-called young Bengali avant garde filmmakers are far less than their fore-runners. Nearly everybody of the group is venerating the poor man's case on any possible plea. This zeal, however ardent, is making them victims of an abstract socialism which has nothing to do even with the Marxian concept of art.

All these flashing rebels treat Sen as a trendsetter. Sen himself, too, out of his 'elderbrotherliness,' is an unorthodox sponsor behind the expansion of most of these young talents' career. But does any one of them ever confess that film at first is a critique of the self and anything else after-

wards? Do they care to realise what it is to confront complacency without self degradation? Their answer most probably is that they are young, too young for such high philosophic utterances. But Sen, Ray or Ghetak, when they started had no guardians. The young rebels are playing on a much smoother field than them. The scope is now larger and time is now ripe for the youngers to realise and practise what Sen has disclosed in his unique interview.

Sankar Majumdar,  
Howrah

### One for the Roads

In your issue of 5 June, the article on roads was praiseworthy. But the picture depicting Rishi Bankim Setu near Howrah station was wrongly captioned as Vivekananda Setu.

Vivekananda Setu, on the river Hooghly, connects Bally and Dakshineswar. Monoj Kumar Lahiri,  
Bally (Howrah)

Bankim Chandra Setu was previously known as Vivekananda Setu, prior to the inauguration of the extension of the existing flyover by Mr Jyoti Basu in 1982. Similarly, Rabindra Setu is still known by its previous name, Howrah Bridge.—  
Editor.

### Rainbow

The Rainbow feature (22 May) was excellent. The picture showing the Iran-Iraq war reminded one of the dreadfulness of war. Ashim Kumar Sarkar,  
Calcutta

### Calcutta

Your Calcutta pictures are always unique. I have made an album and paste all the pictures there. But you must also publish them in colour.

Debabrata Roy,  
Purulia

## Contents

The Telegraph

31 JULY 1983

### 4

If you want to steer the right course on the roads of Calcutta, your first stop should be at one of the motor training schools: **Guide**.

### 8

Your favourite **Dress Circle** in colour this week. With special news about Victor Banerjee and his David Lean film.

### 10

Bula Chowdhury recently set five new national records in swimming. And Dibyendu Barua has also been in the chess news consistently for some time now. We focus the **Limelight** on the sensational teenagers of Calcutta who have become the pride of the city.

### 16

A centrespread on the world in colour: **Rainbow**. Special attraction—John Travolta.

Cover:  
Nikhil Bhattacharya

### SECTIONS

Post Mortem	3
Markings	6
7 Days	18
Quiz	22
Inner Eye	23
Comics	24
Wonderland	28
Calcutta	30

## GUIDE / Motor Training Schools

# HOW TO GET INTO THE DRIVER'S SEAT

And to steer the right course on the roads of Calcutta...

IF you are a boy and above 21, or a girl above 18, and you are interested in learning how to drive a car, the best place to start from is one of the motor driving schools which have mushroomed over the years in almost every part of Calcutta. These schools are not only equipped with experienced trainers and special dual-control cars, they also help the learner get through the formalities without too many snarl ups. It is best to avoid the Motor Vehicles Department since their offices are usually crowded and the officers hard pressed for time. Moreover the formalities are very tricky and time consuming—one has to stand in a queue for hours at end—and, therefore, the best way out is to leave it all for one of the training schools who get things done for you in a trice.

There is a plethora of motor training schools but only a few offer courses leading to non-professional licence (NPL). Most of them offer

courses leading to professional licences. Among those offering non-professional courses, the pioneer is **Bhagwandas Motor Training and Engineering School** which has five branches spread all over the city. The other schools which offer training for non-professional licences are namely **Alfa Motor Training School** and **Khanna Motor Training School**.

To begin with, one has to fill in three forms:

**Form A** : which is a form of application for licence to drive a motor vehicle and has to be filled in by the applicant;

**Form C**: which is a form of medical certificate in respect of an applicant for a licence to drive any vehicle. It has to be filled up by a registered medical practitioner;

**Form L** or **A**: which is a form of application for a learner's licence. Along with these, three copies of your photograph have to be submitted.

All the three forms are available at

any driving school or at the Motor Vehicles Department (off Sarat Bose Road). After filling in the forms, one has to submit them at the motor training school which he or she has joined. The schools then take the trouble of submitting them at the Motor Vehicles Department which finally issues the licence.

The enrolled candidate is given a learner's licence on payment of Rs 7.50 as a learner's licence fee. This licence is valid for three months and the date for a driving test, conducted by the Motor Vehicles Department, is given. The test takes place 45 days after the learner's licence is issued. In case you are unable to appear for the test, you are given another test date. These arrangements, as a rule, are done by the driving schools.

The learner's licence is a must before you start learning driving. You have to carry it with you while you are on trial driving. The driving schools provide a trainer along with (Continued on page 6)

## REST INSURED.

- **The Blue Book** : Any newly purchased vehicle has to be registered at the Motor Vehicles Department along with a registration fee (amount depending on the make of the vehicle). On registration, the owner is issued the Blue Book, which contains particulars about the owner, the vehicle—capacity and weight—along with the engine and chassis numbers. When the vehicle changes hands, the Blue Book is transferred to the new owner's name.
- **Road tax**: The vehicle owner has to pay road tax every year (amount depending on size of the vehicle) to the government for the use of roads. The owner has to prove the vehicle is insured before he is given a tax token.
- **Tax token**: This is a token given on the payment of road taxes and has to be renewed every year. It has to be displayed

in such a manner that it is visible from outside. The token is usually fixed to the windscreen.

- **Insurance**: There are different types of insurance policies and while some are optional, others are compulsory/mandatory. Premiums have to be paid yearly and the insurance value depends upon the make and year of production of the vehicle. Payment of insurance value depends on depreciation cost.

If no claim is made for a particular year then premium for the next year is adjusted by reducing the net amount by a certain percentage, according to the **No Claim Discount Clause**. A maximum of 60 per cent discount is given. The clause is applicable so long as the policy is renewed within 90 days of expiry of the last policy.

Insurance policies are not transferable. All premiums have to be paid to the **National Insurance Company Limited**.

**Third Party Insurance**: This is an obligatory insurance necessary to obtain the tax token. It covers a third person involved in an accident or the driver of the vehicle if it's a direct mishap. The minimum premium for this insurance is Rs 120.

**Act Only Insurance**: This insurance becomes obligatory at times. It covers death and injury and the minimum premium to be paid is Rs 100.

**Comprehensive Insurance**: This covers third party premium, owner damage premium, riot and strife risks, etc. It is preferred and is also advisable to adopt. The premium for this form of insurance is variable, depending on the items covered.

**Discounts**: If one is a member of the **AAEI**, some reduction is given in the annual premiums. The **No Claims Discount** is also subtracted from the gross amount of the premium paid.

**M.G.**

## STOP, LOOK, AND GO

### ● Bhagwandas Motor Training and Engineering Schools:

\* At Shyambazar (north Calcutta) 13, Bidhan Sarani; Calcutta-4; Phone: 55-1648, 55-3003.

\* At Bhawanipore (South Calcutta, near Motor Vehicles) 61-E, Sarat Bose Road; Calcutta-25; Phone: 47-4864, 47-9370.

\* Near Southern Market (south Calcutta) 194, Shyama Prosad Mukherjee Road; Calcutta-26; Phone: 41-0841.

\* At Alipore (South Calcutta) 8/1, Alipore Road; Calcutta-27; Phone: 45-1501, 45-5055.

\* At Taratala Plot no-46, Block C, New Alipore; Calcutta-53; Phone: 45-3756.

All these schools offer a one-and-a half month's course and gives individual training. Fees charged are Rs 500 (+Rs 35 which includes the learner's licence fee, test and the licence fee). Training is given three days a week for half-an-hour per day. One is allowed to choose one's own timing. Pick-up facilities are given to girls only at no extra charges

### ● Alfa Motor Training and Engineering School:

60-A, Garcha Road; Calcutta-19 Phone: 47-2955, 47-7079.

This school offers a one-and-a-half month's course to get a non-professional licence. Individual training is given three days a week for 20 minutes a day. One is allowed to choose one's own timing. Fees charged are Rs 500, which includes the learner's licence fee. Other fees have to be borne by the candidate. They charge extra fees for pick-up facilities, depending on the distance from their office.

### ● Khanna Motor Training School:

10 M. G. Road; Calcutta-9; Phone: 35-3642.

This school gives training five days a week—Monday to Friday—for half-an-hour per day. There is no facility for individual training. Fees charged are Rs 550. They do not arrange for pick-up unless you are staying very close to their office.

### ● Automobile Association of Eastern India (AAEI):

13, Promothesh Barua Sarani:

Calcutta-19 Phone: 47-5131, 47-5133.

This is a unique organisation which gives its members innumerable facilities. It pays to join this organisation because as a member you can:

\* Learn driving with your own car or a contracted car at a charge of Rs 200 and Rs 500 respectively:

\* Appear for your driving test under the authority of this organisation which also arranges for your licence:

\* Get an international driving permit and many other services like breakdown service, legal advice, car attendants, car examination and motor repairing classes. To cap it all, they also provide club services.

\* Admission fees are Rs.100 and annual membership fees are Rs 70 and Rs 35 for all other additional cars. Those who want to learn driving a motorcycle or a scooter can also avail of the association's services along with other services.

\* Membership facilities are transferrable to other parts of the country.

M. G.



Picking up the right signals



**There is more sweat and tears in learning driving than one imagines**

(Continued from page 4)

a specially equipped car. The learner is either picked up from home (this facility is offered only by some schools; see box) and practical driving instructions are given.

Small booklets are provided by the schools in which different traffic rules are mentioned. These booklets help the candidates prepare for the oral test, also taken by the Motor Vehicles Department. On the day of the test candidates are taken by their respective schools to the Motor Vehicles office. A test fee of Rs 7.50 has to be paid. After registration, the candidates are asked to report at the test grounds which is usually Richie Park (situated close to the Motor Vehicles Department). After a long wait, which usually runs into hours, the examiners come to take the test.

On successfully completing the practical part of the test (which is usually driving round the park, taking careful turns and showing signals, and performing a three cut



**Easy riding**

U-turn, which includes the use of the reverse gear), the candidates are asked to report at the Motor Vehicles Department for the oral tests.

If one gets through both the tests, then a Rs 20-licence fee has to be paid. The licences are issued on a particular day, between 4 pm and 5 pm. This licence is valid for three years and a renewal fee of Rs 50 is required to renew it for another three years.

In case you are interested in an international licence, then you have to apply for one after 15 days of getting your normal licence. The test fee for this licence is Rs 15 and this licence is valid for five years. The test is more rigid than the normal test.

And now that you have the licence and know all about the turns and the gears and how to steer your way through the milling crowds that is Calcutta, the roads are for you.

**Mila Ghosh**

**Photographs: Tapan Das**

# MARKINGS

## The Right Note



Illustrations: Debasish Deb

"IN memory of melody King Md Rafi," proclaims a metal contraption at the natty 'Mohammad Rafi Garden.' Situated on Circus Avenue, the garden is the handiwork of the Student's Boy's Club. Wanting to keep alive the memory of singing colossus Rafi, the club embarked on this venture

last year, on Rafi's second death anniversary on 31 July. They've fenced off a portion of the *kutchra* area between the pavement and the road, adjacent to the Circus Avenue and Karaya Road intersection.

That's not all though. The club has started a 'school' midway in this

garden. The 'Circus Avenue Free Night School' attracts about 40 to 45 students daily. The youngsters seek guidance from the three teachers who do duty. Guidance is offered in Hindi, Bengali, Urdu and English.

However, it is the garden to which one is magnetically drawn. Apart from varied types of flowers, it is a miniature zoo, having rabbits and birds on exhibit. They had also caged a kid monkey, but it died sometime back. It costs the club in the vicinity of Rs 350 every month for the upkeep of the garden, including the amount earmarked for the feeding of animals.

A bouquet to the SBC for branching out from the monotonous regimen and initiating a novel venture.

## Ups and Downs

SOME weeks ago, on a shot and lazy afternoon, she happened to be sitting in the verandah of a house situated in the heart of

Ballygunge, when her attention was attracted by a tiny red plastic bucket which was being slowly let down by a thin rope from a neighbouring three storeyed house.

To investigate this matter, she got up and followed the rope up with her eyes to find that this was being done by a small boy from the verandah of the third storey of the house. With him were another three boys who were watching this act with the utmost attention. The bucket had safely landed on the pavement of the road below, just outside the building, right into the firm grip of an equally eager icecream vendor.

He looked up and

shouted out to the boys, "Kya dega? (What shall I give you?)."

"Char (four) orange stick," shouted back one of the boys from the top. The icecream man very carefully placed the four orange sticks into the bucket and shouted out something again.

Immediately, the boy started carefully pulling up the bucket and within minutes the precious booty had reached its destination. "How much?" shouted down the boy again. As soon as the icecream man shouted up the amount, the money was put into the bucket which was once again lowered down safely into the hands of the icecream vendor.

## Loansome Stars

A perpetual pain in the neck to the bank managers are the clients who borrow, but never pay back. Young entrepreneurs, when approaching the banks for loans, are all smiles and full of promises, but when they finally talk the managers into sanctions and "have already put the butter on their toast," as a manager put it, they become different persons.

After paying the interest for a few months or, at most, a year, their enthusiasm gradually peters out in most cases. Repeated reminders from banks fall



on deaf ears. Sometimes personal visits to the clients' residence by the bank managers are answered with the typical he-is-out-of-station excuses.

A lady branch manager of a nationalised bank in north Calcutta has, recently, come up with what she thinks could be a brilliant idea if, of course, put into effect, for screening and eliminating clients who come to borrow.

"It's actually very simple, you see, why don't we check their horoscopes?" she asked.

# DRESS CIRCLE



Avinash Parikh

**Left:** Doe eyed, raven haired Mahima (26) is now a voice to watch out for in the world of ghazals. A President's Gold Medal winner, she has done her master's in classical music from Delhi University and among her many gurus is her own mother, Usha Rawat. Her first performance was for AIR at the age of eight and fortunately for her, she has a music loving husband (Pranav). Maj Gen Rawat's daughter had her LP released in a function in Delhi ten days ago. Mahima has come a long way when, at 11, she heard Begum Akhtar singing at her parents' house.



Hirak Sen

**Left:** A music programme starring **Bappi Lahiri**, indigenous disco music director, was presented by Regent and Green Room in the second week of this month. The star attractions were Mithun Chakravorty, Kim and Kalpana Iyer.



Anil Grover

**Right:** So what if I.S. Johar, Kabir Bedi and Persis Khambatta have made it to Hollywood? **Victor Banerjee's** signing on for David Lean's film based on E.M. Forster's *Passage to India* is the greatest news for Indian cinema in many decades. After turning down *Gandhi* and *The Far Pavilions*, Victor has bagged the prize role of Dr Aziz.



Chaitanyaji Ghosh

**Left:** Whenever Ravi Shankar performs, it's news for music lovers. But this time, presented by Anamika Kala Sangam and Badal Chowdhury, he performed with Samta Prasad on the tabla. They have not combined for a long time and the programme, some ten days ago, was charged with electricity. However, while Ravi Shankar soared as usual, it was some disappointment for the audience to watch the famous tabla player make mistakes which were certainly not usual for him.

**Below:** A rising exponent of Odissi is Arundhati Roy (left) and Abhijit Roy (right) is getting into the limelight with equal promise in Kathak. Both graduated in dance from Rabindra Bharati University and recently gave evidence of their mettle in a recital presented by the Indian Council of Cultural Relations. Arundhati, apart from her interest in dance, is a familiar face on the TV screen, being one of Doordarshan Kendra's presentation announcers.



LIMELIGHT / Bula Chowdhury

## POOLING ALL HER RESOURCES

Swimming against the tide and still coming out the winner



NIBALI Bhattacharya

### Causing ripples in a competitive world

If there is one national champion known to consistently squint and duck for cover everytime the spotlight has been turned on her, it is 13-year-old Bula Chowdhury. Small wonder why, when called on her at her Hind Motor residence for this interview, it took a lot of persuasion by her mother before she agreed to join us in the talk about her and her record breaking feats in swimming pools around the country. Her involvement in the conversation seldom went beyond monosyllabic replies to most of our questions; more often than not she would smile shyly, draw rimless circles on the floor with her big toe and give the impression that she would rather have watched television.

Bula first made a big splash as a nine-year-old in the 1979 National Age Group Aquatic Championship (NAGAC) held in Bombay. She finished first in five of the events in her age group. The following year, in Trivandrum, she not only won seven gold medals but also sank the national mark in one event and equalled it in another. The NAGAC has been a personal favourite of Bula and in the meet held in New Delhi earlier this month, she set the Talkatora swimming pool ablaze

with five new national marks in her group.

Born in 1970 of a typically middle class Bengali family, Bula is the third child of Mr Ajit Kumar Chowdhury and Mrs Bakul Chowdhury. Her paternal grandfather hailed from a nondescript Chittagong village. He father spent 17 years in Burma, nurturing his small business unit, before moving home and hearth to Hind Motor in 1966.

Bula took to water like the proverbial duck. Says her father with unconcealed pride: "Ours has been a family of good swimmers. But Bula, even as a tiny two-year-old, showed signs of being out of the ordinary. When she was five years old she joined the Chatra Swimming Club in Serampur. This is when she caught the attention of Mr Pashupati Kundu. To this day he continues to be her friend, guide and philosopher in matters swimming."

Bula's first taste of competitive swimming came during her first year with Chatra SC. This was over the stretch from Bhadreswar to Serampur. Barely seven years old, she was selected to don Bengal colours in the NAGAC meet in 1977. It was the 50 metres backstroke that had won her her spurs but unfortunately, due to extraneous factors,

the Bengal team was not sent for the meet that year.

The following year Bula realised her dream of turning out for Bengal. She made her debut in the NAGAC meet in Madras. She participated in no less than four events: the 50 metres backstroke, the 100 metres freestyle, the 200 metres freestyle and the 200 metres individual medley. She did not finish among the first three of any of the four events. But, as Bula herself recalls, she was not disappointed. Then came the Bombay NAGAC meet and the first of her history-making performances.

From age group and national school games competitions it was one big jump for Bula when she was, not unexpectedly, selected for the trials to select the Indian team for the IX Asian Games. Pitted against seniors, she did not fare too badly. Her efforts of 1 minute 08.7 seconds in the 100 metres butterfly and 2: 29.7 in the 200 metres butterfly succeeded in posting new national marks.

One thing which Bula considers very significant is her meeting the well known East German coach, Bernard Johnke. As the coach of the Indian swimming contingent for the Asiad campaign, Johnke visited Calcutta in 1981. Says coach Pashupati Kundu: "I had heard that Johnke was staying in Fort William. I wanted to show him what Bula was capable of, especially with the butterfly stroke. We arranged for a demonstration and Johnke was visibly impressed by Bula's natural style in the butterfly."

Johnke went back to Patiala and in February 1982 Bula received summons to report at the Patiala camp. For the first time this slip of a girl was exposed to the continental school of aquatic training.

What was the training like? For a change, Bula becomes eloquent when asked this question. "It was all very new to me. Earlier, I would manage to practise only about 3,000 to 4,000 metres daily. But by the end of his training I was doing anything between 7,000 and 18,000 metres every day. Where I was once doing four laps of practice, I was able to do



40. My stamina improved incredibly as did my timings."

Another setback for Bula came immediately after the Asiad trial camp when she was selected for the Brisbane Commonwealth Games but could not make it there. She had an attack of viral fever and was admitted to the All India Institute of Medical Sciences (AIIMS). There she had a taste of official apathy and mismanagement. Coming out of the hospital, she found that she did not know what to do next. There were no instructions from the Swimming Federation of India (SFI) for further coaching at Patiala. So she decided to return home.

Another controversy about her passage to Brisbane had emerged prior to the team's departure for the Games. The question on whether the government should bear her passage to Brisbane or her family had been a matter of dispute. Ultimately her father made arrangements for a sum of Rs 7,000 out of which the secretary of the state association had also lent substantial help. However, as she could not make it to Brisbane the money was refunded.

The preparations for the Asiad in Delhi last year, though a blessing for Bula personally, were not without its disappointing and frustrating moments. She was down with chicken pox within days of reaching Patiala for the preparatory camp. After being laid low for 21 days, coach Johnke asked her to undergo a medical examination. The following day she was ordered back to the pool by Johnke who immediately put her through a 10,000 metres workload. Other coaches and swimming officials raised their eyebrows when they learnt about this. But Mr Pashupati Kundu allayed their fears by telling the Doubting Thomases that Johnke was right in what he was doing to Bula. (Bula not only recovered in time for the trials but also achieved the qualifying standards to represent India in the Asiad.)

Her sensational performance at the Asiad trials notwithstanding, there was never really a chance of her winning anything at the Asian Games. After observing the performances of all the potential competitors at the camp Johnke said that none of them were likely to bag a medal at the Asiad. The training would, however, advance their standards by at least 10 years. His comments proved to be true.

Of course there were many other factors that played a part, specially

in Bula's case. The main drawback was the very short time at the coaching camp. She got an effective training time of seven months only. The camp started in February and at the end of the month the inmates were released for a couple of weeks, even though Johnke was against this break since it meant a rescheduling of the training programme and beginning it all over again. Then came the National Age Group Aquatic Championship at Kanpur from 23 to 28 June. After that Johnke wanted that should go back straight to the camp from Kanpur. Here again the officials intervened and they were given a break for 10 days.

All the breaks went against her achieving the expected results. And of course her illness has sapped her of much of her strength. In any case, in her opinion, more longterm coaching camps with scientific training programme would be necessary before any noticeable result in international competition could be achieved.

And this brings us to the crucial question—what is wrong with Indian swimming? As Bula sees it, the problems are many but all of them can be solved if tackled properly. The primary difficulty is, of course, with the coaching. Previous to the coming of Johnke as the coach, scientific training and practice was conspicuously absent in the Indian swimming arena. No coach from Bengal nor the NIS coaches were as well acquainted with modern training methods.

And of course neither the government nor the Swimming Federation

of India has a longtime programme of locating talent and then training it properly. In the last Asiad, the supremacy of Japan was rudely shocked by South Korea and China. Both these countries follow the policy of "catching them young" and training them scientifically. All their needs including education are looked after by the government. The result is there for the world to see.

The next problem is the availability of a swimming pool. A proper swimming pool should have a minimum length of 50m and width of 20m with at least 8 lanes each of 2.5 m wide. The depth of the pool should be at least 1.8 m. At the end of each lane there should be automatic electronic timing pads. The water of the pool, chlorinated and completely clear and transparent, should be kept at a minimum temperature of 77° F. There are very few swimming pools in the country answering to these international specifications. Calcutta has no such pool. What is worse it has no public swimming pool. Those at the Fort William and at the Anderson Club are restricted to a particular category of members only. The renowned swimming clubs of Calcutta, viz. the National Swimming Club, the Central Swimming Club, the Hatkhola Club and the Bowbazar Bayam Samity have no swimming pools. They use the tanks at Azad Hind Bagh, Deshbandhu Park and the College Square which are obviously used for other purposes also.

The only public swimming pool at Beliaghata in Calcutta is on the verge of ruin. After a bitter struggle

## BULA'S BEST

Bula's timing at the Asian Games trial at the Delhi National Stadium (12 to 17 September 1982)

This was the first time Bula had participated in the Open Meet.

200 metres butterfly	1st	2: 29.7 secs (national record)
100 metres butterfly	1st	1: 08.7 secs (national record)
100 metres backstroke	2nd	1: 17.7 secs
800 metres freestyle	(1st Persis Madan) 2nd	10: 30.2 secs
200 metres freestyle	(1st Anita Sood) 2nd	2: 22.2 secs
100 metres freestyle	(1st Anita Sood) 2nd	1: 04.6 secs
400 metres freestyle	(1st Anita Sood) 2nd	5: 03.5 secs
200 metres individual medley	3rd (1st Persis Madan)	2: 46.3 secs

for its custody among the government of West Bengal, the Calcutta Improvement Trust, and various other sports bodies in the city, the pool has now been rendered thoroughly unusable. The swimming pools belonging to big hotels and the private clubs are beyond the reach of an average person.

Bula used to do most of her practising in the Hooghly. This created problems for her. When she later went to a closed swimming pool, she had difficulty in her timing and rhythm. Moreover, the first time she swam in a proper swimming pool she could not keep her eyes open in its chlorinated water. The swimming pools at the Delhi Asiad were like heaven for her. After that it's been back to square one for her. Says Bula: "I cannot get any swimming pool to practise in. I have to practise in the Hooghly. The muddy water prevents the coach from detecting flaws and errors in my method and style.

"And lastly, there is the question of physical fitness. In this we are far behind foreign competitors. Living conditions and diet have much to do with it. The average Indian is handicapped here. When at home it is difficult to keep to the required diet chart. An average of Rs 26 per head per day was spent in the training camp on food only. How many average Indians can afford to spend that much?"

Bula is all praise for her contemporaries. She holds a very high opinion of Anita Sood, Persis Madan, Geeta Anand, Geisele Barocha, Kavita Sood (all Maharashtra) and Mina Thapa from her state.

Says Bula: "In order to better her own timings Anita had persuaded me to compete in the 800 metres freestyle at the Asian trial games. At the NAGAC at Fort William in 1981, Anita had lamented that she could not find a suitable competitor and she was having to compete with the clock. Imagine my joy when she said that she had found a true competitor in Bula."

Her joy also knew no bounds when she beat Persis in the 100 and 200 metres butterfly at the Asian trial games. "But remember one thing about Persis; she usually concentrates on the backstroke. I am waiting for the day when I will be able to compete with Geeta Anand, the best in the breaststroke." Bula says.

An early riser, Bula follows a fairly rigorous practice schedule. On



**The future is bright**

some days her mother takes her to her club at Serampur where she practises in the Hooghly. On the other days her coach comes over to her place at around 8.30 in the morning to supervise her practise at a nearby pond for almost three to four hours. Johnke had given a practice chart to her coach and she follows it strictly. Obviously she misses her classes for the day.

After lunch she takes some rest. Again at 3.30 or 4 in the afternoon she dives into the pond for another three hours. After seven hours in the pool she has hardly any energy for her studies. Once in every 15 days she gives herself a complete day's rest.

A student of Rajmohan Pal Balika Vidyalaya, Bula is now in class IX. Her Madhyamik examinations are due in 1985. How is she going to cope with the exams considering her tight practice schedule? In all probability, she won't. She is quite sure: "No, I won't be able to sit for the examinations. I do not feel I will be successful." Bula is likely to miss many more classes due to the forthcoming national senior meet and the Asian Age Group Championship in Hong Kong. Bula feels the fate of her studies has more or less been decided already, even though her father is keen that she should study. Had there been the facility of a

training camp where both practice and studies could have gone on simultaneously she would not have to neglect her studies.

Bula seems to have been hardly affected by her laurels. There is virtually no pride in her. Whenever she is at home she is just the same with her local friends to whom the metropolises and the Asiad are still a wonder. However Bula's parents recall that she was truly happy when the Ladies Study Group adjudged her the best sportswoman for 1982-83 and presented her a cash award of Rs 11,000.

How will Bula fare in the adult age group? If some of the opinions of specialists are any guide, then she should have a bright future. Says Bernard Johnke: "Had Bula been a resident of a western country, I could unhesitatingly have guaranteed that she would bag at least one Olympic medal."

Mr Dilip Mitra, honorary secretary of the Swimming Federation of India and the National Swimming Club, agrees that Bula has the potential to be a great swimmer. But she needs more rigorous conditioning and practice. Unlike Maharashtra's Anita Sood she has not been able to keep up her Asiad trial timings. Says he: "Bula should concentrate on freestyle and butterfly only. And she has to stop practising in the river. She may have developed strong muscles by swimming in cross currents but swimming is now more of a fine art and to develop this art fully one needs the still waters of a pool. She should come over to Calcutta to practise in tanks. Also, during the off-season, she needs to devote considerable time to weight exercises."

Bula has, not unexpectedly for a girl of 13, other more exciting things on her mind. Her one source of recreation is watching television. When our conversation ended she immediately jumped up to put the TV on. It was time for *Chitrahar*. But she was in for a disappointment: all she could get was one song before the programme finished.

"We tried to console her by pointing out that the next day was Thursday and she could see *Chitramala* then. Bula was, however, beyond consolation. "Don't you know," she shot back, "about the inter-club competition starting tomorrow at the Dhakuria lakes? As a competitor where do I have the time for *Chitramala*?"

**Sumit Mukherjee**

LIMELIGHT / Dibyendu Barua

## MAKING THE RIGHT MOVES

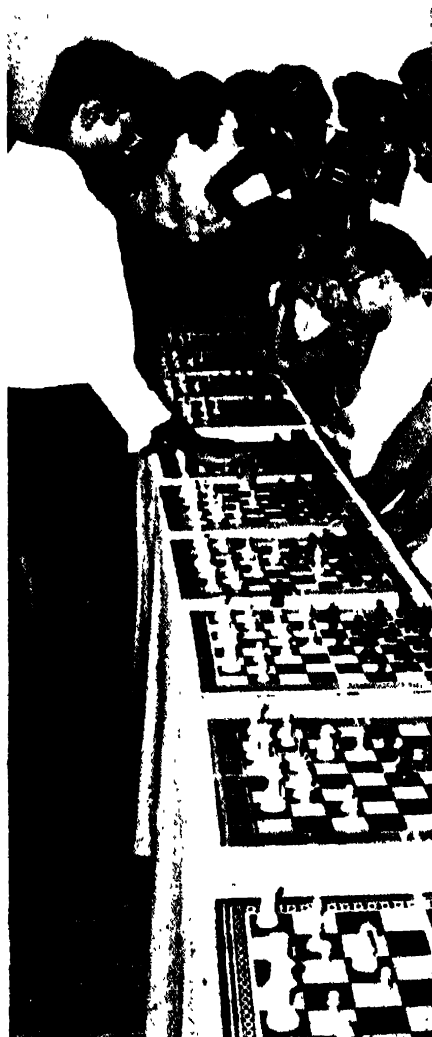
A king among the pawns, and still in his teens

WHEN Bobby Fischer of the United States was locked in a chess battle with Boris Spassky of the Soviet Union in 1972, Dibyendu Barua was not even six years old. He knew the moves and learnt them early from his father Binoy who used to play an occasional game with a friend of his.

Dibyendu learnt not only the moves of the game, but was also able to judge the positions and suggest better moves, and once showed a move better than the one his father was about to make. This of course surprised Binoy and his friend, who did not even know that Dibyendu had learnt the game. Thereafter Dibyendu started playing regularly with his father, sometimes losing, sometimes winning. Within a short time he picked up the game so thoroughly that his father would have no chance of winning. About this time, in November 1972, there was an open-to-all chess tournament at the Writers Buildings, Calcutta, and Binoy entered his son's name in the tournament. There was quite a sensation that such a boy was competing with the grownups, and his photograph was published in the mainline dailies of the city. There was a somewhat mock-serious editorial in one of them encouraging the young players taking part in the tournament. Dibyendu's performance was disastrous and the event was soon forgotten. This however did not discourage the boy or his father. Dibyendu stuck to the game as if nothing of consequence had happened, and his father continued to encourage him.

Today, after more than 10 years, Dibyendu is a celebrity. He started his chess career seriously in 1975 when he participated in the 5th national junior championship where he secured the seventh position; in 1977 he went to Kottayam to participate in the 6th national junior championship. He fared none too well securing the twelfth place, but in 1978 he showed an overall improvement, winning the first place in the state junior championship in January and also topping the state

senior championship competition. In the same year in the All India Open-to-All tournament he was placed seventh and in May in the National 'B' played at Polachi he got the tenth place. In 1979 he competed in six tournaments, in the National 'A' (Trichur), obtaining the sixteenth position. He got the second place in the National Junior (Nagpur), the fourteenth in the International Alekhine Memorial Trophy (Calcutta), the fifteenth in the National 'B' (Hyderabad), the third in the World Minor Tournament (Mexico), and again the third in the Asian Junior (Shivkashi).



A match for all of them

In 1980 his results were more impressive. He competed in as many as seven events that year, securing the top positions in the National Sub-Junior (Udavpur) and in the National Junior (Jaipur), seventh in the National 'B' (Delhi), fifth in the World Sub-Junior (France), sixth in the World Junior (West Germany) again first in the National Sub-Junior (Pondicherry), and third in the National Junior (Tamil Nadu).

In 1981 he showed promising results at the National 'A' (Delhi), and stood sixth in the Rated Chess Tournament (Bangalore), third in the World Sub-Junior (Argentina), first in the Lloyd's Bank Junior Master Trophy, seventh in the National Sub-Junior (Karnataka). In 1982 he again won the All-India Kodmons Open Tournament (Calicut) and the National 'B' (Agartala), showed ample promise in the Lloyd's bank (London), stood fourth in the Bhilwara Grandmasters' Tournament.

Incidentally, Dibyendu got his International Master title this year when he obtained his third and final international norm in the Bhilwara tournament.

In 1983, so far he has competed in four important tournaments and has stood second in the National Junior (Delhi), first in the National 'A' (Agartala), was joint winner at New York Open Tournament, and won the Buffalo Open Championship. His latest achievement was in the USSR, where he was invited to compete in a tournament of sixteen players of class which included nine Russians and seven players from Hungary, Austria, Yugoslavia, Bulgaria, Austria, Czechoslovakia and India. There were as many as seven Grandmasters, five International Masters, and four seasoned competitors.

From his track records it is by now clear that he has progressed phenomenally. Already in his rather short career he has met as many as eighteen Grandmasters, losing to only eight. He won against four and drew the game with six. His most

sensational win was against Victor Korchnoi in London in August 1982. At one time, in a difficult position Korchnoi had a chance to draw, but he did not play the line, instead tried to win, thinking perhaps he could count on the inexperience of a comparatively young player. As proved later Korchnoi's calculation was wrong. When he resigned the game, Korchnoi just walked out without shaking hands with Dibyendu.

Dibyendu encountered his first Grandmaster when he was only nine in Yuri Averbach, the celebrated Russian player, theoretician and end-game specialist. Averbach played 30 in a simultaneous demonstration on the Calcutta University Institute Hall, defeated most of them showing his wonderful faculty as a chess player as well as his leg power. He was continually on his feet walking almost all the time from four in the afternoon to about 10.30 in the night. Dibyendu lost the game, but it was his first taste of a Grandmaster, and the experience helped him to gain a maturity.

In 1979 another Grandmaster from the Soviet Union came to Calcutta and participated in the International Alekhine Memorial Trophy. In that tournament Dibyendu drew with Gipslis earning a lot of accolades from the Grandmaster. It is not an easy task to draw with a Grandmaster. This gave Dibyendu a boost. In the Lloyd's Bank Tournament in 1981 Dibyendu played against three Grandmasters, drew with Tony Miles and former World Champion Smyslov. Dibyendu had White pieces. Incidentally, Smyslov is now 62, and he is still in the running for the next world championship scheduled to be held in 1984 if all goes well.

Dibyendu's next victory was against Korchnoi. Again, Korchnoi was not a spent force as some might have believed when he lost twice in the world championship events against Karpov. He has shown his ability to recover, and he is also in the running, and may challenge Karpov next year. In the Bhilwara tournament Dibyendu drew with two Grandmasters, Dorfman and Tamanov, and won a gruelling 67-move game against Kupreichik in 1982. In Russia this year he met some more Grandmasters and drew with Dolmatoff, lost to four, and won against two, Raskavsky and Csom.

How long Dibyendu would take to

become a Grandmaster, is a question frequently being asked by persons who perhaps think it is a kind of college examination, and one has to obtain, say, 60 per cent to be number one. For one thing, chess does not resemble any examination. Chess playing at its greatest height is as difficult, if not more, as conquering the Everest. To be an IM one has to compete in FIDE recognised tournaments and obtain norms. Usually obtaining three norms played within a certain period gives one the IM title. There are at the moment about a thousand IMs in the world. We have only six IMs. (Arson, Ravisekhar, Ravikumar, Parameswaran, Dibyendu and Thipsay), and not a single Grandmaster. The only unofficial Grandmaster we ever had was Sultan Khan (1905-1960). To become a Grandmaster then again one has to obtain Grandmaster norms—maybe doing very well in three strong FIDE recognised tournaments would do the trick, but those tournaments are not many to go round. In India the chances of having many strong Grandmasters tournaments could not be many. One has then to go out of India to get the title. And that is not the only constraint. Modern chess is such a proposition that one has to be a specialist in all the phases of the game. The competition is fierce, and only persons with vast practical and theoretical knowledge of the game, together with strong physiques and sound nervous system should try to be a Grandmaster.

There are now about two hundred active Grandmasters in the world,

and they are mainly in Europe and Russia. In Asia there are only three Grandmasters. The reason for the small number of IMs and GMs in Asia is manifold. The game is not popular amongst the general public, it is not encouraged at the school level as many people think it would spoil the children and ruin their academic career. People also thought, probably rightly, particularly before the Fischer-Spassky match in 1972, that chess as a career was a gloomy one and should be limited to the older people as a pastime. Even now there is tremendous family opposition to the game. It is also a fact that more than ninety per cent of the top players learnt the game when they were very young—before they were eleven. That means, generally, a child must learn the moves, and practise the game fairly regularly and take keen interest in it before he is fourteen or so. Chess prodigies are not many, but they became chess prodigies because chess playing ran in the family. Fischer's case was a bit different. The lonely child needed something to keep him occupied, so his elder sister bought a chess set thinking it would be an ideal thing. He learnt the moves from the instructions leaflet supplied with the set, unlike Casablanca, Keres, Karpov and many others who learnt the moves from their family members. And only when thousands of young persons start playing chess seriously can, statistically speaking, some of them turn out to be the best players. Until then we will have to be satisfied with a gifted individual here,



Playing the game with father and sister



Tapan Das

**How long before he becomes a Grandmaster?**

and another there.

Many think that the only person who has some chance of becoming a Grandmaster in this country is Dibyendu. The hope is not unreasonable though Dibyendu has his limitations. In a letter dated 17 June the president of London Chess Association, Stewart Reuben, wrote to Dibyendu's father, "It may be theoretically possible to obtain a GM norm at the British Championship, but it is extremely unlikely. At the Lloyds Bank Masters also it would be very difficult. The possibility at the Benedicline depends on the people who actually play. Frankly, Dibyendu is not yet ready to achieve the GM norms. It is essential that he learn to control his handling of the clock better. In particular when he runs short of time, he becomes confused as to the number of moves he must make. It is desirable that he learn either to keep a check or to retain a head count."

I asked Dibyendu, who is generally calm and collected, the reason for this confusion. He replied, "I take more time in the opening." Dibyendu is weak in the opening and he knows it. Until recently he didn't study the theories of chess, first because he did not have the time, and secondly because he did not have the books. What does he do with his time? He has to go to his school whenever he is in town. Next year he will appear for the higher secondary examination, and after

that he intends to study engineering. He is good at studies, always securing more than 60 per cent marks.

Dibyendu has a happy disposition and with his parents, Binoy and Nilima, elder brother Debashis, and younger sisters, Deepika and Devika, he looks even happier.

When will Dibyendu become a Grandmaster is a natural question but not an easy one to answer. He has many plus points. He has a dogged determination. He is frail but has the stamina to withstand superior forces. The best Indian player at the moment, he has just touched 2475 on the FIDE rating, which is the rating barometer of the chess players, a rating always subject to change. Karpov was 2775 and Fischer 2780 a few years back. Most of the GMs are over 2450. Ravisekhar is now 2400, Thipsay is 2430, Ravi Kumar is 2395, Parameswaran is 390. They are, as I have mentioned before, IMs. Aaron's rating used to be 2295 a few years ago. So Dibyendu tops the rating. Very recently Taimanov said about him, "He is quite good in his play and his standard is quite high, but he needs more experience. His play is more tactical than positional. He appreciates combinations quickly and uses them, but, in higher tournaments, positional play counts for a lot of success." In the same interview Dorfman said, "I think Barua is playing a bright game, but Ravisekhar is playing a more consistent and steady

game throughout."

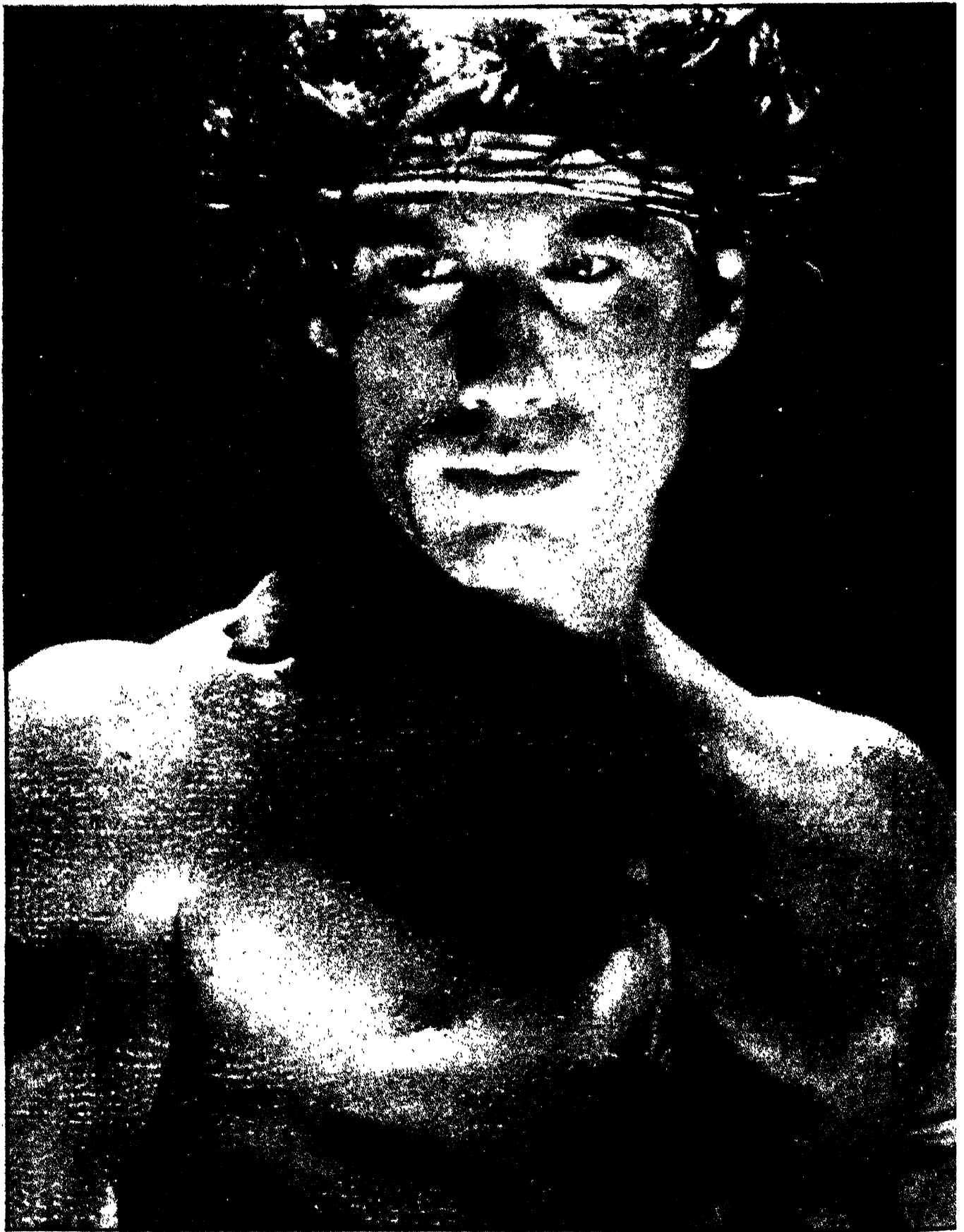
Dorfman and others thought Ravisekhar and Dibyendu should play each other so that both can learn from the exercise.

The tragedy is that Dibyendu does not have stronger players to play with and improve his skill barring Ravisekhar, who lives in a distant city. It would have improved Dibyendu's ability if he could go to Russia or America and stay there for at least a year, learning and practising. This should be done without delay. "Time is running out" said one of the wellwishers from America, who thinks he is now in the most formative stage. Of course he is having some playing the Grandmasters and International Masters, but what he needs at the moment is regular training. This along can wipe out some of his weaknesses. Otherwise in the difficult competitive world of chess he would certainly fail somewhere as so many prodigies do.

Who can help Dibyendu right now? The State Chess Association certainly could, but they do not have sufficient resources or will. The next is the state government, whom Dibyendu's father is reluctant to approach because he has to go to it for airfares and daily allowances needed during Dibyendu's stays abroad. Whenever Dibyendu is invited to a foreign country it becomes his father's headache to find the money to cover the expenses. This is a national shame. India's Federation of Chess also seems to be in poverty, as its latest letter to Dibyendu's father reveals. In it Nasiruddin Ghali writes: "The cost of the Certificate (IM) was Rs 855, the amount collected from Ravisekhar but the dollar has gone up, so you may send Rs 900 through a DD in favour of All India Chess Federation payable at Hyderabad."

Probably the Federation could not alter the rules for Dibyendu, but he will now have to send it from his own pocket. The constant worry for money is another impediment for the young player. In an interview in the United States, where he was asked about his chances of becoming the world champion one day, Dibyendu had said, "I am never sure of anything." That of course was his modesty; but it could also be a true comment if we take into consideration the tremendous odds he is forced to face.

**Himanish Goswami**



## BOOK-RANK



**Facing page:**

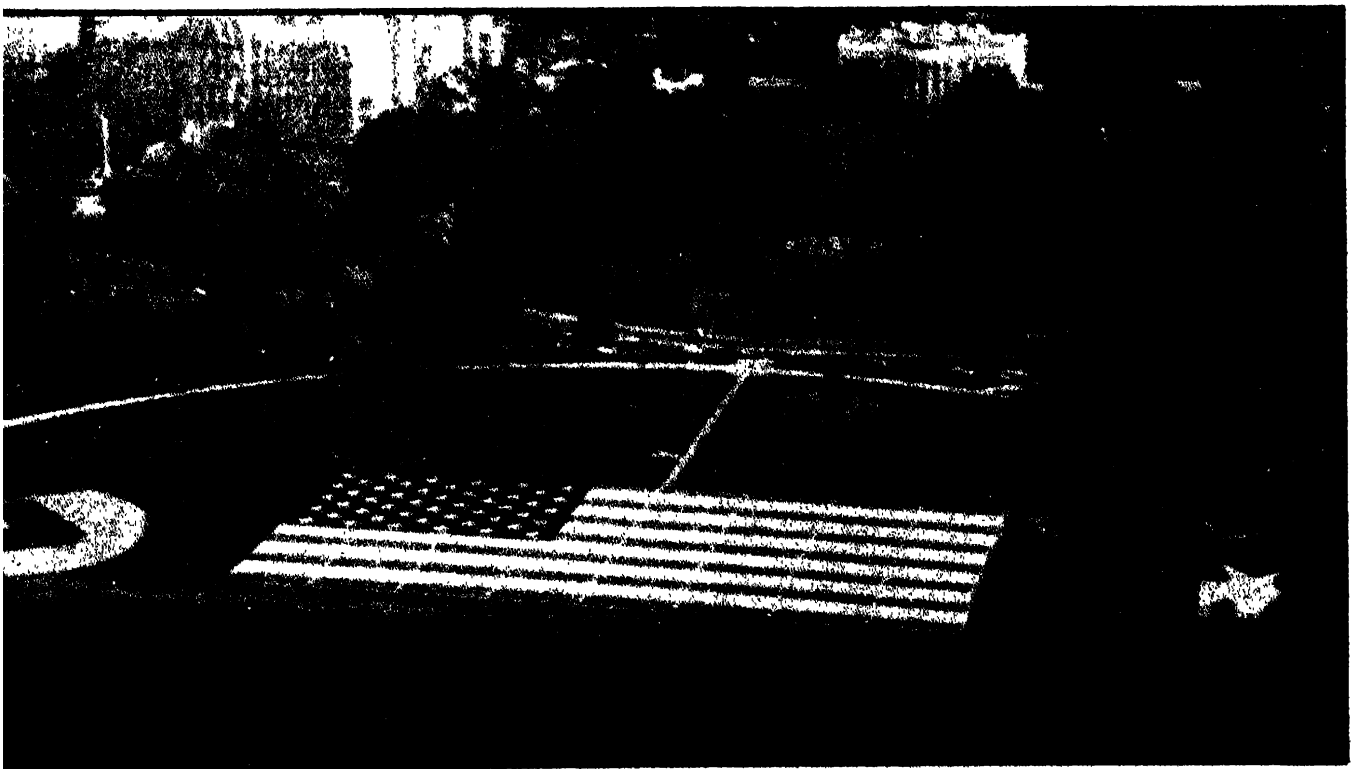
John Travolta, synonymous with disco, prepared for his role in the new film, *Staying Alive*, by doing some body building. He plays a dancer who conquers Broadway on the opening night of a new musical with his explosive interpretation of a man tempted by the forces of evil. The film is directed by Sylvester Stallone.

**Left:**

The pretty little American student, Samantha Smith (11), visited the USSR at the invitation of Soviet President Yuri Andropov. Here, she is seen being conducted round one of the historic buildings in Moscow.

**Below:**

On Flag Day, a huge 2-acre American flag was displayed on the Ellipse, at the base of the Washington Monument just south of the White House.





# 7 DAYS

S	M	T	W	T	F	S
31	1	2	3	4	5	6

The information given below is accurate at the time of going to press.

## HINDI FILMS

### REGULAR SHOWS

**Angoor:** Metro (Chowringhee Road; 233541)—11.45.

Another remake of Shakespeare's *A Comedy of Errors*, this time by Gulzar. It works out into contemporary sapstick, this story of mistaken identities of two long-lost brothers. But it manages to retain much of its original charm.

**Avtaar:** Majestic (R.A. Kidwai Road; 242266), Basusree (S.P. Mukherjee Road; 178808), Bina (Bidhan Sarani; 341522), Purnasree (Raja Raj Kissen Street; 554033)—all 4 shows, Roxy (Chowringhee Place; 234138)—3, 6, 9.

A self appointed messiah called Avtaar and his servant boy called Sewak can put together can give a tearjerking monument. *Avtaar* succeeds eminently.

The film starts with the *Avtaar's* widow's marble bust being garlanded. If you're puzzled why, the rest of the film is spent in trying to tell you the answer.

A rich girl (Shabana Azmi) forsakes parental love and money to marry a motor mechanic who lives on love and fresh air. Two decades pass, their two sons grow up and in an attempt to provide the best for his son, overwork takes its toll and Rajesh Khanna's right arm, after an accident, remains in as peculiar an angle as his smile.

Accident insurance helps him to buy the house in the daughter-in-law's name. The son of course squanders everything. The younger son also deserts him to become the *ghar jama* of a powerful businessman. Disillusioned, both take to the streets with the faithful servant (Sachin). Certain scores are settled and the *Avtaar* helps to build an old people's home where the inmates are encouraged to work.

**Samisal:** Roxy (Chowringhee Place; 234138)—12 noon, Bili (S.P. Mukherjee Road; 173462)—2.30, 5.30, 8.30.



**Rajkiran and Deepika in 'Sun Meri Laila'**

A remake of the Bengali film, *Ami, Shey-O-Shakha*, which had Uttam Kumar in the lead; in fact, this one is dedicated to the late superstar.

The story of friendship between two young men—Vinod Mehra and Amitabh Bachchan. Mehra is the saccharine-layered son of a golden hearted judge who adopts the wayward son (Bachchan) of an impoverished school teacher. The two have more than just this in common; they both become doctors and also fall in love with the same girl (Raakhee). The rest is the usual melodrama of sacrifice.

Amitabh gets Vinod marry Raakhee, sends him abroad and becomes a partner in his nursing home from illegal abortions. Several coincidences later, Vinod is hauled off for murder. Amitabh again comes to his rescue and takes the seven-year rap.

Hrishikesh Mukherjee directs with assurance.

**Himmatwala:** Hind (Ganesh Chandra Avenue; 274259)—4 shows; Uttara (Bidhan Sarani; 552200)—noon.

The way to your rival's daughter's heart is through

courage. So Jeetendra tries this ploy to win over Amjad Khan's daughter Sridevi. This film is plugged as the storming-in of Sridevi but actually it is a comeback film after the box office failure of her *Solva Sawan*.

**Jaani Dost:** Opera (Lenin Sarani)—4 shows

A film from the South with all the patent monstrosities. Dharmendra plays a truck driver who sacrifices everything for an orphan friend from childhood. Jeetendra, the orphan friend, is a police officer now and works as a spy in a criminal organisation, Parveen Babi plays his long lost sister and is also the debt Jeetendra pays to friend Dharmendra. The leader of the gang for which Jeetendra pretends to work is the killer (Amjad Khan) of his father years ago. Sridevi, Jeetendra's lover, is also one of Amjad Khan's victims and she plays a karate champ.

Innumerable songs, dances—and yes—the much talked about sex siren, Silk Smitha, provide the rest of the titillation.

**Nikaah:** Paradise (Bentinch Street; 235422)—12, 3, 6, 9.

Talkie Show House (Sibdas Bhaduri Street, 552270)—noon

B.R. Chopra directs with aplomb.

**Painter Babu:** Metro (Chowringhee Road; 233541)—2.30 5.30 8.30.

A more or less Manoj Kumar film—a little less than more than his usual adventures in the making of a film. Brother Rajeev Goswami is the new star this time, and cast opposite new stars Meenakshi and Neelima.

A young painter is passionately loved by three young women; the second is a working class girl and the third, a classmate, but a spoilt daughter of a godfather. The third is also the catalyst for all the action in the film. The first is forced into marriage to a sidey, the second gets abducted and beaten up. The rest of the film doesn't have a story; it has songs.

**Raja Jani:** Regal (S.N. Banerjee Road)—12, 3, 6, 9.

An old hit starring Dharmendra, Hema Malini, Premnath, Chopra and others.

**Souten:** New Cinema (Lenin Sarani; 270147), Grace (M.G.



Road: 478141)—4 shows.  
Gem (Acharya J. C. Bose  
Road: 249828)—3 shows.

Some exquisite shots in Mauritius are the highlight of the film apart from plenty of glamour, emotions and wardrobe.

The film centres around a smalltime boat owner (Rajesh Khanna) who falls in love and marries the daughter (Tina Munim) of a wealthy banker (Pran) who has a nasty second wife (Shashikala) and brother-in-law (Prem Chopra). He also gets involved in some marital clashes and an extra-marital (all right, platonic) affair with his Harjan accountant's (Dr Shriram Lagoo) daughter (Padmini Kolhapure).

Khanna becomes a shipping tycoon, but misunderstandings, villainy, songs and dances lead to an explosive situation. The film ends with a supreme sacrifice by Kolhapure and all's well because the barren wife offers flowers on the other woman's *arthi* and accepts the widowed (now dead) other woman's child as her own.

**Sun Meri Lalla:** Lotus (S.N. Banerjee Road: 242664)—4 shows; Sree (Bidhan Sarani; 551515) and Ujjala (Russa Road: 478666)—noon.

The film, directed by Chander Behal and music by Raam Laxman, stars Rajkiran and Deepika.

## FOREIGN FILMS

### REGULAR SHOWS

**Born Free:** Minerva (Chowringhee Place: 241052)—12, 3, 6, 8.30.

Virginia McKenna and Bill Travers star in this ever popular film.

**Bronco Billy:** New Empire (Humayun Place: 231403)—12, 3, 6, 8.30.

Written by Dennis Hacken, the film stars Clint Eastwood and Sondra Locke. Direction: Clint Eastwood.

**Duck You Sucker (A):** Tiger (Chowringhee Road: 235977)—11.45, 2.45, 5.45, 8.15.

This is not a slapstick romp (as the title may suggest), but a ponderous melodrama about the Mexican revolution.

Rod Steiger is an honest peasant bandit who lives modestly off the pickings of highway robbery. James Coburn, with an enviable arsenal of explosives on him, arrives in Steiger's life astride a motorcycle. He is an erstwhile IRA terrorist on the run from Irish law. Steiger joins forces with him in the hope of realising a



Clint Eastwood and Sondra Locke in 'Bronco Billy'

lifelong ambition to rob a bank. The rest is action.

**Going Steady (A):** Jyoti (Lenin Sarani: 241132)—12, 3, 6, 8.30.

A touch of European flavour to teenage romance, the film, directed by Boaz Davidson, stars Yaftach Katzur, Jonathan Segal, Zachi Noy, Yvonne Michaels, Daphana Armoni and Rachel Steiner.

**Heavy Metal (A):** Globe (Lindsay Street: 231769)—12, 3, 5.45, 8.30.

The film, based on original art and stories by Richard Corben, Angus McKie and Dan O'Bannon, promises a step beyond science fiction. Direction: Gerald Potterton.

**Modern Times:** Purna (S.P. Mukherjee Road: 474567)—3, 6, 9.

**Red Sun (A):** Elite (S.N. Banerjee Road: 241383)—12, 3, 6, 8.30.

An old hit starring Charles Bronson, Ursula Andrees, Toshiro Mifone and Alan Delon.

**The Body (A):** Lighthouse (Humayun Place: 231402)—12, 3, 6, 8.30.

This is a British documentary which "tells the facts about the human body which you and I do not know." But it tells them rather badly.

The central ideas is that the human body is nothing to be ashamed of; in fact, it is something to be proud of. Various scenes and settings are used, helped by Vanessa Redgrave's commentary, to establish that fact.

On the lines of those sex education films, this one is drawing in the crowds.

## BENGALI FILMS

### REGULAR SHOWS

**Agnisamakr:** Sree (Bidhan Saranee; 551515), Purabi (M.G. Road: 350680) and Ujjala (Russa Road: 350680) and—3, 6, 8.45.

Directed by Agradoot, this old hit has Uttam Kumar, Supriya Devi and Anil Chatterjee in the leading roles. The music is by Hemanta Mukherjee.

**Agradanee:** Uttara (Bidhan Saranee; 552200), and Indira (Indra Roy Road: 471757)—3, 6, 8.45.

The film is based on Tarashankar Bandopadhyay's story and is a severe indictment of casteism. The protagonist, an illiterate brahmin, goes through a gradual degradation and ends up eating half-cooked offerings made to the dead during *sradh*. Observations are made on the machinations of the rich and powerful to attain their own selfish ends.

Poor direction, however, mars the film. Palash Banerjee fails to make anything worthwhile out of this film studded as it is with Soumitra Chatterjee, Sandhya Roy, Sumitra Mukherjee, Anil Chatterjee, and Prasenjit.

**El Chhilo Mone:** Radha (Bidhan Saranee; 553045)—2.30, 5.30, 8.30.

Too many comedians spoil this broth.

The alleged comedy stems from the absurd situation in which a girl in love finds herself because of a host of suitors. Additional fun is supplied by her rich eccentric grandfather obsessed with writing poetry and forcing everyone in sight to listen to his recitations.

Generally, the film is nothing to laugh about.

**Kajla Didi:** Darpana (Bidhan Sarani; 552040)—2.30, 5.30, 8.30, Bhabani (Russa Road: 461528)—2, 5, 8.

The film, directed by Kaushik with music by N. Bhaskar, stars Gayetree Mukherjee, Satya Banerjee, Ajitesh Banerjee, Tarun Kumar, Nandini Malya and others.

**Srinkhal (A):** Rupani (Bidhan Sarani; 553413), Aruna (M.G. Road: 359561), Bharati (S.P. Mukherjee Road: 474686)—2.30, 5.30, 8.30.

Directed by Abeer Basu the film has Abhijit, Beena, Utpal Dutt, Joy Sengupta, Anup Kumar, Robi Ghosh, Chhaya Devi and Sreela Mazumdar in the leading roles. The music is by Robin Banerjee

## TV

### CALCUTTA

31 July  
4.00: World of Sport.  
5.30: Feature film in Hindi.  
7.25: Saptahiki.  
8.45: Focus: Current Affairs.

9.15: Sham-E-Ghazal.  
**1 August**  
 6.34: Chiching Phank: Tagore's drama *Juta Abiskar* and Tabla Lahara by Sandeep Das.  
 7.00: Bijan Prasange: Scientific explanation of drought and flood.  
 8.45: Chitramala: Film songs in various languages.  
 9.15: *Aur Bhi Gham Hain Zamane Main (9)*: Serial by Reoti Saran Sharma.  
**2 August**  
 6.34: Telescope: Willd Life.  
 7.00: Play in Bengali: *Brajo Sangbad*.  
 8.45: Maujiram (1): Film.  
 8.55: Ek Mulaqaat: An interview with Dr Salim Ali.  
 9.20: ABC of Football (5).  
**3 August**  
 6.34: Pallikatha: Palliparicharma.  
 7.00: English film serial.  
 7.40: Darshaker Darbare.  
 8.00: Chitrahah: Film songs in Hindi.  
 8.45: The Lucy Show (17).  
 9.15: In This Our Land: Handloom.  
 9.35: Folk music: Punjab.  
**4 August**  
 6.34: Industrial programme: Problems of unorganised labour.  
 6.50: Ghare Baire: Self employment for handicapped.  
 7.40: Chitramala: Film songs in Bengali.  
 8.45: Places of pilgrimage: Varanasi.  
 9.15: Santoor: TV documentary.

**5 August**  
 6.34: Jana Ajana: Programme on human digestive system.  
 6.45: Adhunik: Tarun Banerjee.  
 6.55: Tarunder Janye: Debate covering the role of youth in development work.  
 8.10: Rabindrasangeet: Dakhinee.  
 8.45: *Let Them Not Fall*: TV documentary on hardlife of the ragpicker.  
 9.15: National programme of Music & Dance: Prabha Atré.  
**6 August**  
 5.30: Feature film in Bengali: *Bignan-O-Bidhata*.  
 Cast: Chhabi Biswas, Jahar Ganguly, Robin Mazumdar, Renuka Roy and others. Direction: Bimal Roy.  
 8.45: Film: *The Tall*.  
 9.15: Quiz programme in Hindi.

## DHAKA

**31 July**  
 6.50: Sports programme.  
 9.00: Film: Hart To Hart.  
 10.25: Probaho: Magazine programme.  
**Second Channel**  
 7.30: Film: Best Of The West/ Alfred Hitchcock Presents.  
**1 August**  
 6.30: Cartoon: Fang Face/ Woody Woodpecker.  
 7.00: Tagore's song.  
 10.25: Film: Wheels.  
**2 August**  
 7.30: Film: Different Strokes.  
 8.55: Drama series: Shokal

Sandhya.  
 10.25: Film: Traper John MD.  
**Second Channel**  
 6.30: Sports programme.  
**3 August**  
 6.30: Cartoon: Battle Of The Planets.  
 9.00: Film: Man From Atlantis.  
**Second Channel**  
 7.25: Film: M\*A\*S\*H  
**4 August**  
 8.30: Drama of the week: Chand Bene.  
 10.25: Film: Yes Minister.  
**Second Channel**  
 5.30: Film: Great Western Theatre.  
**5 August**  
 6.30: Cartoon: Littlest Hobo/ The Spider Man.  
 10.25: Friday night cinema: Shane.  
**Second Channel**  
 6.30: Drama.  
**6 August**  
 Morning Session  
 9.50: Cartoon: Hans Christian Andersen.  
 10.45: Film: You Asked For It.  
 11.10: Ebari Obari: Family quiz.  
 12.05: Film: The Powers Of Mathew Star.  
 12.55: Sports programme.  
 Evening Session  
 7.30: Film: Bewitched.  
 8.55: Jatra: Traditional Bengali drama.  
 10.25: Film: Dallas.  
**Second Channel**  
 6.30: Musical show.  
**NOTE: The timings given here are Dhaka timings. IST will be 30 minutes less in each case.**

## SPECIAL EVENTS

**31 July: 10 am**  
 Gandharbalok Kalakendra presents the dance drama, *Krishnayan*, based on the life of Lord Krishna. The notable participants are Sadhan Guha, Polly Guha, Rekha Maitra, Dhurjati Sen and Shyamal Maharaj in dances and Haimanti Shukla, Pintu Bhattacharya, Samaresh Choudhury and Lalita Dhar Choudhury in songs. The programme is directed by Prof. Shyamal Maharaj.

At Rabindra Sadan (Cathedral Road; 449937).

**31 July: 6.30 pm**  
 Bohurupee presents Bertolt Brecht's *Galileo* with Amar Ganguly, Tarapada Mukherjee, Soumitra Basu, Sumita Chatterjee, Namita Majumdar and Avereé Dutta in the leading roles.

At Academy of Fine Arts (Cathedral Road; 444205)

**1 August: 5.30 pm**  
 Sur Sourabh felicitates Angurbala Devi through a programme of *Brindagan* and a dance drama *Alibaba*.

At Sisir Manch (Acharya J.C. Bose Road; 441451).

**4, 5 & 6 August: 7 pm**  
 Joseph Heller's *We Bombed In New Haven*, adapted as the sequel to *Catch 22*, will be staged by Shobiz.

The cast includes Vinay Sharma, Kabir Dudeja, Abhijit Sinha Roy, Sudeshna Roy, Siddharta Gautam, Lalit Vachani and Anil Pathak.

At Gyan Manch (Pretoria Street).

**5 August: 6.30 pm**  
 Kathak presents a programme of readings from Tagore's *Shesher Kabita* by Soumitra Chatterjee, Lily Chakraborty, Nilima Das, Bikash Roy, Partha Ghosh, Gouri Ghosh, Pranati Mitra Mustafi, Jagannath Bose, Urmimala Bose, Dhiman Chakraborty and Sonali Sen. The programme is directed by Bikash Roy.

At Rabindra Sadan (Cathedral Road; 449937).

**5 August: 7 pm**  
 Theatron presents *Medea*, a play by Euripides.

The cast includes Arundhati Banerjee, Ranjan Sarkar, Abhijit Sen, Bijoy Chakraborty and Babu Dutta Roy. Direction: Sali Banerjee.

At Academy of Fine Arts (Cathedral Road; 444205).

**6 August: 6.30 pm**  
 PLT presents its popular play *Ebar Rajar Pala*, directed by Utpal Dutta.

At Academy of Fine Arts (Cathedral Road; 444205).



Uttu Ghosh and Beena in 'Srinikshat'

## THEATRE

### BENGALI

31 July: 3 and 6.30 pm  
4 and 6 August: 6.30 pm  
**Aghatan:** Rangana (153/2A, Acharya Prafulla Chandra Road; 556846).

**Bibor:** Rungmahal (76 1B Bidhan Sarani; 551619).

Subhendu Chatterjee and Subrata Chatterjee along with Santosh Dutta form the leading part of the cast in this play directed by Samar Mukherjee from Samresh Basu's story.

## TRAVEL

### PLANES

**Calcutta—Bangkok—Hong Kong—Tokyo:** Calcutta departure, AI316 (2\*) at 2205 hours; Calcutta arrival AI307 (3) at 0200.

**Calcutta—Bangkok:** Calcutta departures, TG312 (1, 3, 6) at 1345; Calcutta arrivals, TG311 (1, 3, 6) at 0900.

**Calcutta—Karachi—Copenhagen:** Calcutta departure SK976 (4, 7) at 0800, Calcutta arrival SK975 (4, 7) at 0630.  
**Calcutta—London—New**

**York:** Calcutta departure, AI103 (2) at 0030.

**Calcutta—London:** Calcutta departure, BA144 (2, 5) at 2145, Calcutta arrival BA145 (1, 4) at 1350.

**Calcutta—Kathmandu:** Calcutta departure, TG 311 (1, 3, 6): 0945; Calcutta arrival TG 312 (1, 3, 6): 1300.

**Calcutta—Delhi:** Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630; Calcutta arrivals, IC 401 (daily) at 1040, IC 264 (daily) at 2205.

**Calcutta—Bombay:** Departures, IC 176 (daily) at 0640, IC 273 (daily) at 1950; Calcutta arrivals, IC 175 (daily) at 0850,

IC 274 (daily) at 1850.

**Calcutta—Madras:** Departures, IC 265 (daily) at 1435, Calcutta arrivals, IC 266 (daily) at 1935.

**Calcutta—Gauhati:** Departures, IC 229 (daily) at 1140, IC 230 (daily) at 1425.

**Calcutta—Ranchi—Patna—Lucknow—Delhi:** Departure, IC 410 (daily) at 0550; Calcutta arrival, IC 409 (daily) at 1045.

**Calcutta—Kathmandu:** Departures, IC 247 (1, 3, 4, 5, 7) at 1330; Calcutta arrivals, IC 248 (1, 3, 4, 5, 7) at 1250.

**Calcutta—Dacca:** Departure, IC 223 (daily) at 1440; Calcutta arrival, IC 224 (daily) at 1640.

## TRAINS

Departure Up	Time	EASTERN RAILWAY, (HOWRAH) MAIL	Arrival Time	Dn.
1	19-20	Delhi Kalka Mail	8-15	2
5	20-00	Amritsar Mail	7-55	6
3	20-40	Bombay Mail via Allahabad	12-35	4
<b>EXPRESS</b>				
81	9-45	Air-Cond. Express Tri-Wkly via Gaya Dep.—Tues. & Wed. up to New Delhi Dep.—Saturday up to Amritsar Arri.—Tuesday, Wednesday & Saturday	17-10	82
103	9-45	Air-Cond. Express Bi-Wkly via Patna Dep.—Thursday up to New Delhi "—Sunday up to Amritsar Arri.—Monday & Friday	17-10	104
101	16-55	Rajdhani Air-Cond. Exp. 4 days a week Dep.—Mon., Thurs., Fri. & Sunday Arri.—Tues, Wed., Sat. & Sunday	11-05	102
173	5-45	Himagiri (Jammu-Tawi) Exp Tri-Wkly Dep.—Wednesday, Saturday & Sunday Arri.—Monday, Tuesday & Friday	23-35	174
67	10-55	Bombay Janata Express Tri-Wkly Dep.—Monday, Wednesday & Friday Arri.—Tuesday, Thursday & Sunday	21-15	68
61	23-00	Dehradun Janata Express Wkly Dep.—Sunday Arri.—Sunday	8-15	62
9	21-35	Doon Express via Grand Chord	6-55	10
7	10-10	Toofan Express via Main Line	18-15	8
49	14-20	Amritsar Express	15-45	50
11	21-00	Delhi Express via Main Line	6-05	12
39	21-10	Delhi Janata Express via Main Line	5-20	40
19	22-00	Gorakhpur Express	10-50	20

Departure Up	Time		Arrival Time	Dn
21	16-25	Mithila Express	6-45	22
57	6-10	Kanchenjunga Express Tri-wkly Dep.—Tuesday, Thursday & Saturday Arri.—Wednesday, Friday & Sunday	19-30	58
59	18-55	New Bongaigaon (Kamrup Express)	6-30	60
165	12-30	New Bongaigaon Janata Express	13-35	166
307	6-10	Black Diamond Express	21-20	308
309	17-15	Coalfield Express	10-25	310
305	18-20	Asansol Express	8-45	306
<b>SOUTHEASTERN RAILWAY, HOWRAH MAIL</b>				
3	20-00	Madras Mail	6-10	4
2	20-15	Bombay Mail via Nagpur	7-20	1
<b>EXPRESS</b>				
60	14-15	Gitanjali (Bombay) Exp 5 days a week Dep.—Mond., Tues., Wed., Fri., & Sat. Arri.—Mond., Tues., Thurs., Fri & Sat.	13-40	59
134	21-10	Ahmedabad Express 4 days a week Dep.—Tues., Thurs., Fri. & Sunday Arri.—Tues., Wed., Fri. & Sunday	4-00	133
30	12-40	Bombay Express via Nagpur	14-30	29
141	15-45	Coromandal (Madras) Express	11-00	142
37	23-10	Madras Janata Express	4-10	38
13	17-30	Tata Steel Express	10-18	14
11	6-20	Ispat Express	21-50	12
5	22-10	Jharsuguda Express	5-00	6
15	21-25	Ranchi Hatia Express	6-40	16
7	20-50	Puri Express	5-30	8
9	18-45	Puri (Jagannath) Express	8-25	10
45	10-50	East Coast (Hyderabad) Express	16-45	46

### SEALDAH (MAIL, EXPRESS & PASS.)

43	19-15	Darjeeling Mail	8-45	44
53	21-00	Gaur Express	5-00	54
51	11-45	Jammu Tawi Express	15-40	52
13	20-20	Upper India Express via SBG Loop	11-55	14
303	18-20	Bhagirathi (Lalgola) Express	10-20	304

## QUIZ / Neil O'Brien



V. S. Subramanian, Calcutta-29 and Arun Guha, Calcutta-17, both tell us that Albert Einstein, like so many others, did have his last words; but why do we not know what

he said? The nurse who was attending Einstein when he died, unfortunately did not know German, the language in which he spoke his last words.

Bhaswati Chatterjee, Calcutta-60, has seen pictures of curling and would like to know something about the game.

Curling is a game similar to bowls played on a smooth ice-surface ('rink'). It is really not known whether the game originated in the Low Countries or in Scotland, although Scotland claims it as its 'ain game.' Two four-men teams alternately slide 2 flat, round stones ('granites') with handles per man at a 'circular target.' A point is scored for each stone fully or partially in the 'target,' the winner having the

most points after 10 or more 'ends' or bowling all 16 stones by both teams. Opponents' stones may be hit and knocked out of position. The game's name comes from the twist imparted to the stone, making it execute a curve. Teammates sweep the ice frantically with brooms just ahead of the sliding stones to in-

**11th Question: What is a levirate marriage? (Anup Datta, Salt Lake City, Calcutta)**

**Ans: The custom of marrying a widow to her late husband's brother (Latin: Levire (brother-in-law).)**

crease accuracy and distance. The old Scottish proverb, "What we have we hold," is not true of curling which has spread to other parts of the world, especially North America. Air Canada sponsors the world championship for the Silver Broom trophy.

Satish Murthi, Cochin-11, Javed

Haider, Calcutta-14, Prasupta Sen, Calcutta-10 and Subroto Mukherjee, Calcutta-64 have all asked about the significance of 'R' on a doctor's prescription.

Let's analyse the two parts. The letter 'R' stands for Latin Recipe ('take'). The decorative tail is the symbol of Jupiter (4) under whose special protection all medicines are placed. It could be paraphrased: 'Under the protection of Jupiter, the patron of medicines, take the following drugs in the proportions set down.' Another less popular theory is that it was an ancient prayer to the Egyptian god of healing.

Finally, this year's Argus Plate, open to teams who have not won an open AQUO quiz over the last three years, will be held at the Dalhousie Institute—prelims at 5 pm on Friday, 5 August, the finals at 6 pm on Sunday, 7 August. It's the only trophy that any team can win just once. Winners since its inception in 1980: D.I. 'B'. All At Sea and Cream. Brian Cecil and Kahir Sen make their debut as quizmasters on the open circuit and over 30 teams are taking part. See you all there!

## QUESTIONS

1. Who or what is a penang lawyer? (Siddhartha Mukherjee, Calcutta-4)
2. What is the cup that cheers but not inebriates? (Ranjit Sengupta, Durgapur-12)
3. Who might use a Stanley Gibbons number? (Chiradeep Banerjee, Calcutta-25)
4. What is a stein? (Santanu Ghosh, Belurmath)
5. What is the word for the study of human beauty? (Md Moghees Ahmed, Patna-4)
6. Who was the first Indian to climb Mt. Everest? (Aparajita Rao, Calcutta-19)
7. What is housed in Bush House, London? (J. P. Dutta, Calcutta-45)
8. Who has the best bowling record in a cricket Test? (Laxman Diyalani, Calcutta-25)
9. From which language did the word 'bamboo' originate? (Rongon Neogi, Calcutta-25)
10. What is the Island of Pearls? (Kalim A.F. Khan, Calcutta-58)

## ANSWERS

1. A kind of walking stick.
2. Tea.
3. A philatelist (Gibbons' Catalogue is the Standard British Catalogue for stamps).
4. A large mug, especially for beer.
5. KALONY.
6. Tenzing Norgay.
7. The B.B.C.
8. Jim Laker, England vs Australia, 1956 (10-53 and 9-37; Total 19-90)
9. Malay.
10. Bahrain.

### Solution to THE DEVIL'S PRINT

Since my written notes from earlier years have partially

disappeared, these books shall always be kept at the party

archives at my disposal. They remain my property.

Munich, 1932—Adolph Hitler.

You are right, the word used by Hitler was 'archive'; but 'archives' was used to align the last two lines.

# Inner Eye

## NEXT SEVEN DAYS FROM JULY 31 TO AUGUST 6

**ARIES**  
Mar 21-Apr 20  
Exercise caution in all your affairs. Avoid law suits, hasty decisions and actions. Defer changes. Pursue all correspondence carefully. Do not be disheartened if progress is slow: the cloud will pass. Your health will improve after initial indifference. Conserve your resources.

**LEO**  
July 23-Aug 22  
Your profession, social and intellectual services will expand. Much will depend on your own initiative as to the degree of success realised. Some help from secret sources is likely. Womenfolk will help you in a number of ways. Do not neglect your business. Guard against erratic decisions and actions.

**SAGITTARIUS**  
Nov 22-Dec 22  
Concentrate on business expansion and make changes if desired. A happy and successful week is envisaged if doubtful romantic adventures are eschewed. You will be duly rewarded for your courage, initiative and business accumen. Children and womenfolk may cause some anxiety.

**TAURUS**  
Apr 21-May 22  
The planets are well placed in your zodiac. Your own initiative will brighten the chances of a good fortune including a pleasant surprise. You will enjoy more than average luck and happiness during the week and gain in both expected and unexpected ways. A beneficial journey is likely.

**VIRGO**  
Aug 23-Sept 22  
Your week proceeds more or less on an even note. Attend closely to your business. Health of womenfolk or perhaps an elder may cause concern. Medical expenditures are shown among the family. Financial success is presaged, but do not be careless in business interviews.

**CAPRICORN**  
Dec 23-Jan 20  
Your fortune will be revived in unexpected ways. Chances of new friendships are likely. Property speculations are well signified. Exercise caution in love affairs. An excellent week for travel, changes, commencing new business, legal and property matters. Your health improves gradually.

**GEMINI**  
May 23-June 21  
Your week is fraught with difficulties and sorrow. A romantic attachment, which may prove unwise, is likely to cause much disaster. Apart from this, you will be rewarded for your courage and initiative. Be circumspect in your conduct with the opposite sex. Your health will remain good.

**LIBRA**  
Sept 23-Oct 22  
Provided business details are given due attention, you will enjoy a fair measure of success and happiness. Secret matters are well signified as also new friendships and elderly relatives. A profound yet scintillating intellect is evidenced which will ensure good fortune. A pleasant journey is likely.

**AQUARIUS**  
Jan 21-Feb 20  
Your week is indicative of financial loss through overgenerosity or ill-health, particularly where womenfolk are concerned. Property, speculation, courtship and love affairs should at best be avoided. Guard against extravagance, rash actions and overstrain. Defer changes.

**CANCER**  
June 22-July 22  
Your week indicates sustained good luck and happiness. You will be praised by your friends and relatives. Children will contribute to your happiness. Pleasant journeys, beneficial changes in profession, fresh intellectual and artistic activities and valuable new friendships are all foreseen.

**SCORPIO**  
Oct 23-Nov 21  
You will surmount unexpected difficulties through courage, resourcefulness and by the help from friends and strangers. Avoid unnecessary risks in business, family and social activities. Children and young colleagues are well signified. Do not fear to adopt new methods in your work.

**PISCES**  
Feb 21-Mar 20  
Your week is indicative of financial success, often unexpectedly. Some kind of indisposition or deception by womenfolk is threatened. Attend to your business carefully. Provided obstinacy and self-will are curbed, your affairs will make rapid progress often in unexpected ways.

## BIRTHDAYS

**July 31**  
A most happy and successful year is predicted. Children will prosper. Intellectual activities will make progress and your health improves. Your ambitions will be fulfilled. Do not neglect your business for pleasure. Conserve your resources.

**August 1**  
Yours is the most auspicious birthday in the calendar. Your anniversary promises increased successful activities in business, intellectual and social spheres. Domestic harmony is also shown. Stellar portents are propitious.

**August 2**  
Disappointment and sorrow threaten your domestic life. Defer requests, courtship, marriage and changes. A pleasant financial surprise will eventuate. Womenfolk may cause concern. Safeguard your health and that of your mother. Medical expenditures are shown within the family.

**August 3**  
You may expect a year of ups-and-downs. Progress and much happiness are envisaged from 1984 onwards. Womenfolk will help you but do not neglect business for pleasure. Guard against erratic decisions and actions. Your life proceeds on an even note.

**August 4**  
A happy, successful year is envisaged, especially if doubtful love adventures are avoided. Much manual dexterity, travel, good fortune and happiness are presaged. A secret help is vouched safe in settling a worrying business.

**August 5**  
Stellar portents indicate a mixed grill. A busy, active, successful year bringing much happiness lies ahead. Financial success may be followed by untoward reverses. Do not spoil your chances of happiness and good fortune by impetuosity.

**August 6**  
You are strongly advised to keep a strict watch on finances. Exercise caution in property matters. Take care of your and your family's health. Avoid excesses. A secret matter will prosper. Much will depend on your own actions.

M.B. RAMAN

### SUGGESTIONS

### LUCKY NUMBER AND COLOURS

SUNDAY	TRAVEL	JULY 31	4	GREEN
MONDAY	BUSINESS AFFAIRS	AUGUST 1	9	LEAF GREEN
TUESDAY	PILGRIMAGE	AUGUST 2	6	WHITE
WEDNESDAY	MEDITATION	AUGUST 3	1	YELLOW
THURSDAY	DOMESTIC AFFAIRS	AUGUST 4	2	GREY
FRIDAY	CORRESPONDENCE	AUGUST 5	3	RED
SATURDAY	ENTERTAINMENT	AUGUST 6	8	BLUE



# JULIET JONES



# VIANDRAKE

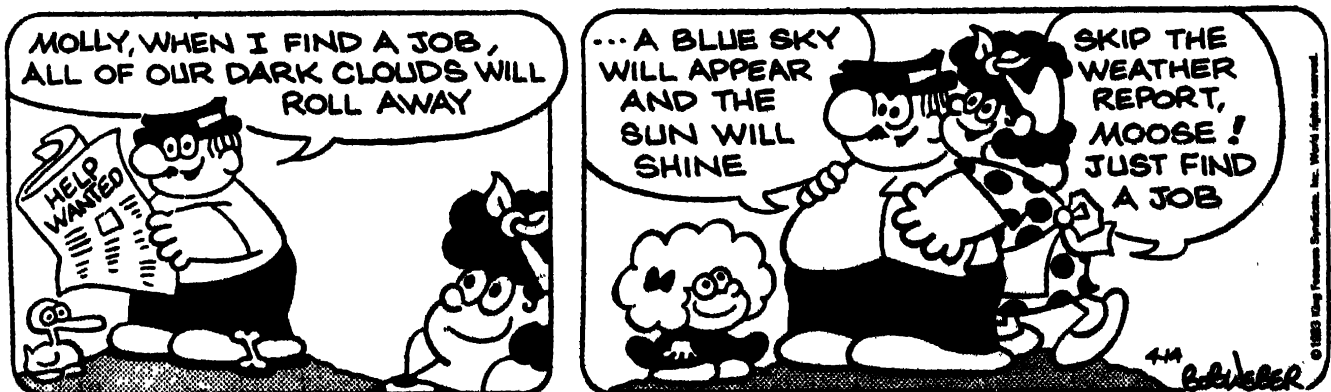
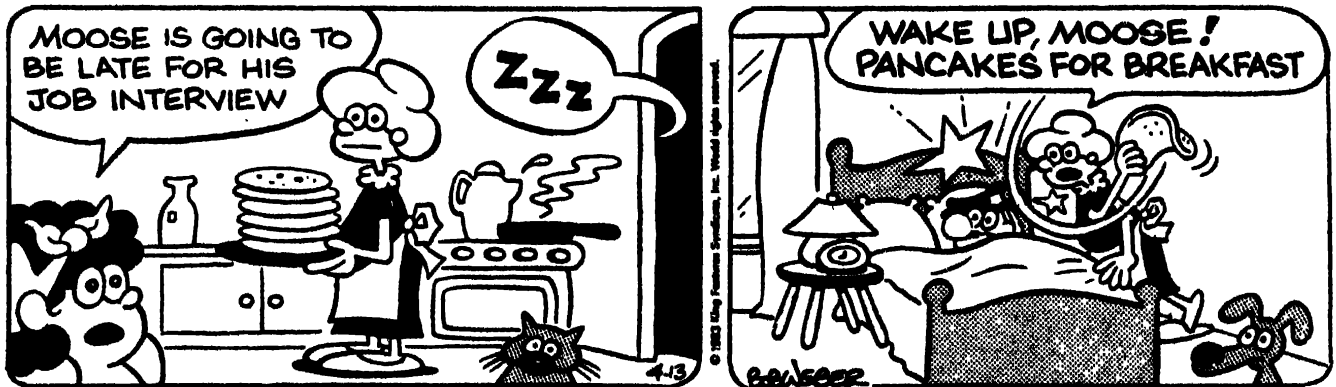
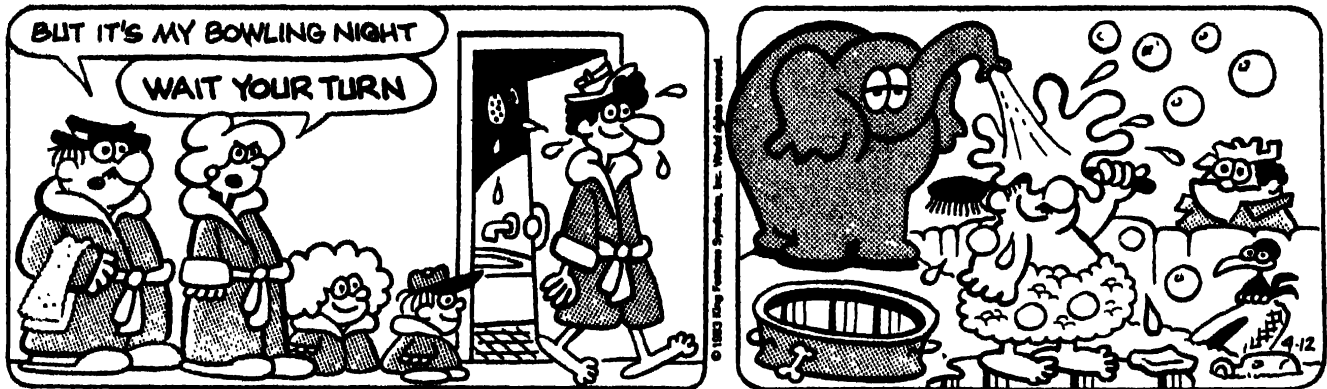
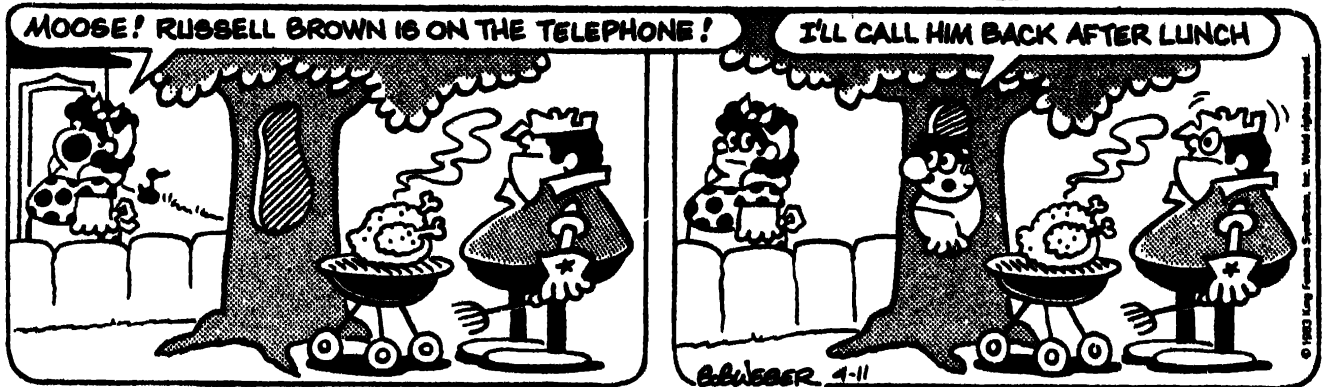
By Lee Falk





# MOOSE MILLER

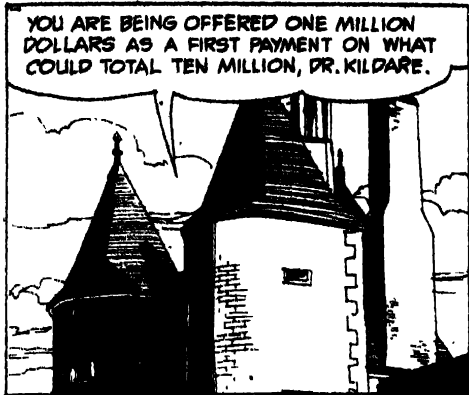
By Bob Weber





# DR KILDARE

By Ken Bald



YOU ARE BEING OFFERED ONE MILLION DOLLARS AS A FIRST PAYMENT ON WHAT COULD TOTAL TEN MILLION, DR. KILDARE.



AND TO MERIT THIS FORTUNE, I MUST DO WHAT, MRS. DEFORE?

GET MARRIED.



"TO SOME WITCH, NO DOUBT" YOU ARE SAYING TO YOURSELF. AM I CORRECT?

YOU'RE CLOSE.



DEIDRE! COME HERE INSTANTLY. YOUR FUTURE HUSBAND HAS JUST ARRIVED.

WAIT A MINUTE ...



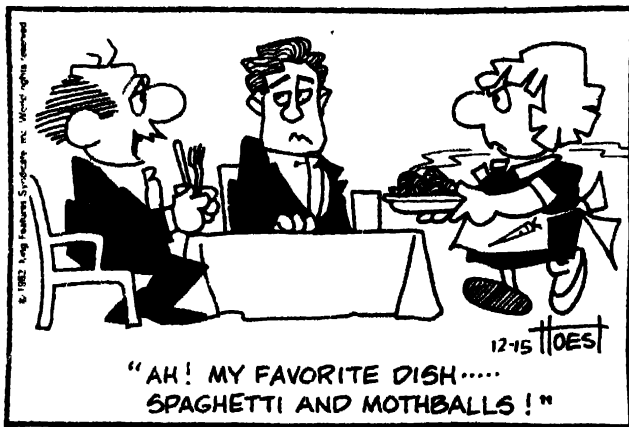
WELL, YOUNG MAN. IS THIS A WITCH?

KEN BALD 1-28

DEFINITELY NOT!

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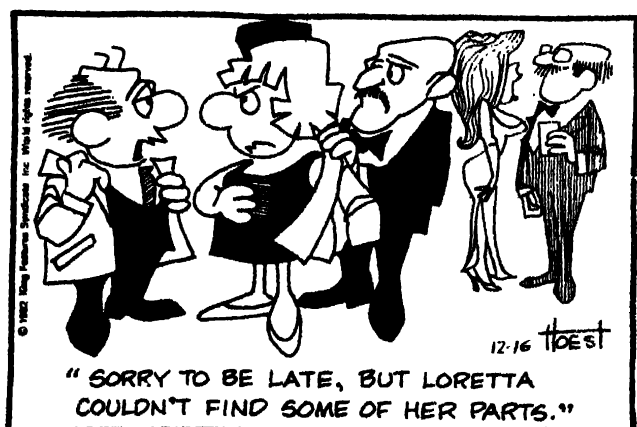
# THE LOCKHORNS



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12-15 Hoest

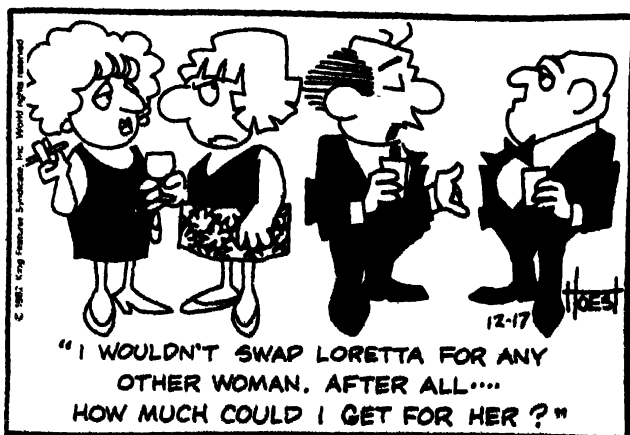
"AH! MY FAVORITE DISH..... SPAGHETTI AND MOTHBALLS!"



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12-16 Hoest

"SORRY TO BE LATE, BUT LORETTA COULDN'T FIND SOME OF HER PARTS."



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12-17 Hoest

"I WOULDN'T SWAP LORETTA FOR ANY OTHER WOMAN. AFTER ALL... HOW MUCH COULD I GET FOR HER?"

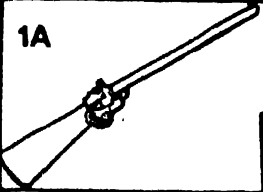

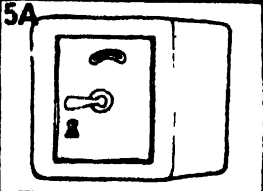

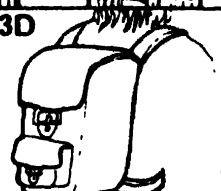
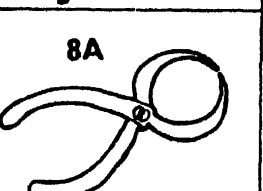
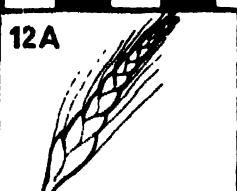
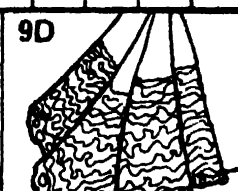
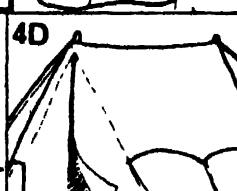
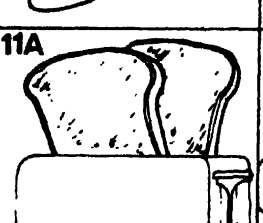


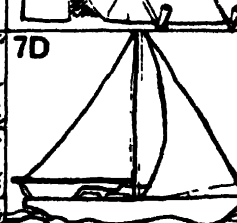


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12-18 Hoest

"WE REALLY HAVE TO BE GOING. THAT CASSEROLE YOU SERVED MADE US SICK."

# WONDERLAND

1A 	<b>PICTUREWORD</b>				1D 
5A 					1 2 3 4
6A 	6 7 8	9 10	3D 		
8A 	12A 	9D 	4D 		
11A 	13A 	10D 	7D 		

**SOLUTIONS**  
**Across:** 1 Rifle 5 Safe 6 Berry 8 Pincers 11 Toast 12 Corn 13 Joker  
**Down:** 1 Robe 2 Furniture 3 Haversack 4 Tent 7 Yacht 9 Lace 10 Star

## Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6 Pratulla Sarkar Street, Calcutta 700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

• **Mountaineering Goods:** I would like to offer a high altitude suit, a sleeping bag and two pairs of high altitude goggles for which I want a couple of Kodacolor negative film rolls. Anybody interested may contact Deepak Sharda.

• **Records:** I have some 78 rpm records of renowned singers of the last 35 years including those of S.D. Burman and K.L. Saigal. I would like to exchange them for ghazals of Begum Akhtar or any other ghazal singers. Please contact Amit Paul.

• **Camera:** I would like to offer my Olympus Pen electronic camera (35 mm) for any other foreign camera of equal value. My camera is worth around Rs 1,000. Those interested may write to T. Banerjee.

• **Camera:** I have a Minolta automatic pocket camera which has not been used. I would like to exchange it for a 35-105 mm zoom or a 200 mm tele or a 25 mm wideangle lens usable with Minolta XG9 SLR. Write to Debarata Biswas.



### JUST-A-MINUTE

By Shamlu Dudeja

**The Devil's Print:** Had Hitler not been such a perfect dictator, he may have been a better typist! Can you decipher the 'overprinted' message which have been typed in Munich in the '30s?:  
 Solution on Page 22

Sandee my ears the have past factly  
 disappeared these the book part shall  
 The give mainat my dispersealy.



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CALCUTTA / Dhiren Dev



The Telegraph Readers' Forum The Telegraph Readers' Forum The Telegraph Readers' Forum The Telegraph Readers' Forum

The Telegraph Readers' Forum The Telegraph Readers' Forum

The Telegraph Readers' Forum The Telegraph Readers' Forum The Telegraph Readers' Forum The Telegraph Readers' Forum

# The Telegraph Readers' Forum

We are happy to announce the start of a Readers' Forum. Each month we will ask our readers to send in their views on a specific subject in an effort not merely to provide a ventilation of a cross section of opinion but also to try and elicit new ideas and approaches. The problems that continue to burden our lives are multiplying, and the once-glorious 'solutions' seem tired failures now. But the search for answers must continue. THE TELEGRAPH would like to promote a small effort in that direction.

Perhaps the most appropriate moment to begin would be August 15. And the first subject that comes to mind is our coming Independence Day itself.

We will publish a representative selection of your entries on August 15. So please send in, within 250 / 300 words, your essay on this subject:

**August 15, 1983**  
**A Day of Hope or a Moment of Despair?**

To help us in our reference and filing, please fill in the coupon and send it along with your entry. Books will be sent to the three best entries.

Cut here

(in block letters please)

Name .....

Occupation ..... Age .....

Address .....

.....

.....

The Telegraph Readers' Forum The Telegraph Readers' Forum The Telegraph Readers' Forum

A shampoo called Lakmé  
and a woman called you.

The result is sheer magic.



**Lakmé shampoo with conditioner.  
The beauty treatment for your hair.**

The conditioner in Lakme shampoo does all kinds of lovely things to your hair.

It leaves a glossy coating on every single hair shaft which gives body and bounce to your hair.

Makes it more manageable.

And leaves it tangle-free.

For soft, shiny, silky, unbelievably beautiful hair, there's only one shampoo.

It's called Lakme.

Not an ordinary shampoo.

Neither are you an ordinary woman.



There are four kinds of hair.  
There are four kinds of Lakme shampoo.

## Post Mortem

### Ready Reference

The discerning reader found your article, 'School Admissions' (17 July), superfluous and inconsequential. The information given is so commonplace and repetitive as to have little practical value. What becomes more clearly established is the deliberate effort to pad the pages with scrappy, loosely connected, insignificant bits of information. And this indulgence of yours is nothing new. Perhaps, you are facing a shortage of worthwhile matter these days.

What started as a glossy, colourful, entertaining and wholly absorbing periodical is slowly turning into a drab compendium for ready reference. A magazine that was expected to take the city by storm has now started languishing. Maybe, you are being lulled into complacency by temporary success.

Your concern for consumer service is understandable. Stretching this to its logical conclusion, it is expected that very soon you will be providing your readers with ready references of onion, potato, kerosene and baby food dealers, their stock-in-trade position, availability prices, procurement procedure, etc. Calcutta being a city of scarcities, and the trade specialisation your magazine has currently picked up, definitely assures for it a bright and stable future. But what a sharp blow and disappointment for its enthusiastic readers. The ultimate beneficiaries will be the local and petty dealers.

Even the most casual reader of your magazine can sense your unquestioned predilection for missionary educational institutions. The elaborate coverage you have accorded to them in the past issues, too, the symphony of irrational, unbalanced, unmitigated praise you sang for them

when they turned 'silvery' and the refrain of eulogy and adulation you keep horn-blowing ceaselessly for them, all have an apparent justification. An infant publication like yours, toddling and wobbling in this overcrowded, intensely competitive trade, straining its utmost to find a foothold, can be excused for going to inordinate lengths as these. But for heaven's sake, keep a sense of proportion, know the direction you are drifting into and, above all, assess everything you write on in its correct perspective.

Shekhar Anand,  
Calcutta

### Impressive

The article on Sunil Gangopadhyay by Santosh Kumar Ghosh (17 July) was very impressive. It is apparent that Gangopadhyay came to the forefront as a noted Bengali writer due to his mighty pen. His style of writing and projecting the events and occurrences are very authentic and heart touching. He is doing remarkable service for Bengali literature. He has also tried his best to project the various problems of present-day youth and society in his novels.

B.N. Bose,  
Jamshedpur

### Second Year

Fulfilling our earnest expectations, THE TELEGRAPH Colour Magazine has stepped proudly into its second year. Lots of kudos, cheers and a melodious tune of "Happy birthday to you" from me will still fall short in front of the immense pleasure and joy I received from the magazine. However, along with the usual quota of bouquets, here are some brickbats which are bestowed with a loving heart for the further development of the magazine.

On the first page you previously published Kaleidoscope, now it has

been replaced by Post Mortem. You have stopped giving crime puzzles. You have also stopped reviewing records.

When the magazine was only a few months old, you started a column on the schools of Calcutta, and to begin with, you had South Point and Don Bosco. We hope to read more of these in future.

Subhash Chakraborty,  
Calcutta

### Discriminatory

It is my strong view that your Quiz column is highly discriminatory as it accepts questions that can be answered easily only. Tough questions, if put, are never accepted. This is shameful.

Shristik Nath,  
Calcutta

### Shame

Barun Ghosh deserves all praise for his report, 'Withering Before They Bloom,' (19 June). The chief minister deserves a Lenin Prize for West Bengal's alarming growth in child labour. Mrs. Indira Gandhi should hang her head in shame.

According to ILO, India has the largest child labour force in the world—a staggering 16.5 million in the age group of 3-15. In recent years, it has assumed greater proportions with the population growth and ignorance among the rural masses. The revelations have failed to stir the conscience of the politicians in power.

Abir Padhy,  
Berhampur (Orissa)

### Pinned

Thanks for the feature on the Rodin Show (5 June). The pictures were good enough to be cut out and kept, but being on the centrespread, 'Suzon' got her beautiful aquiline nose pinned.

Anomita Roy and Gautam Saha,  
Calcutta

## Contents

The Telegraph

7 AUGUST 1983

4

Paritosh Sen is one of the well known contemporary painters. **Lime-light** traces his years as an artist and what made him what he is today.

8

A colour feature on international news, including Lady Diana: **Rainbow**.

16

Tarun Majumdar is perhaps the most successful of Bengali film directors in terms of commercial and aesthetic values combined. He has just completed his most ambitious venture, 'Amar Geeti.' A detailed account of the film in **Cinema**.

Cover:  
Javabrato Chatterjee

### SECTIONS

Post Mortem	3
Markings	10
7 Days	12
Quiz	20
Inner Eye	21
Wonderland	22
Comics	24
Talking Shop	28
Dress Circle	29
Calcutta	30

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LIMELIGHT / Paritosh Sen

## PORTRAIT OF AN ARTIST

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Or, what made him what he is today

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THE day we met Paritosh Sen was a strange melange of monsoon clouds and memories. Through the dark silhouette of the perpendicular iron bars of the window and over the fleshy green haze of leaves, the sky was an ominous grey as the clouds piled on, constant in their intent and threatening to spill their contents any minute. But within the whitewashed security of his study, the artist gave us glimpses into the intimate and some very precious details of his life and times, punctuating the passing hours with pregnant silences followed close on heels by myriad moments charged with nostalgia.

Through the argosy of flashbacks and the misty haze of bygone years lived to the hilt, Paritosh Sen, distinguished artist and critic whose canvases have been exhibited the world over and who can rightfully claim his nomenclature among the top five living artists in India today, took us back through the tangled arteries of Dhaka to that one particular narrow road in the Nabab-bari locality he still holds dear to his heart: Jindabaha Lane. The street on which he lispied his childhood, squandered his youth and dreamt his private, sun-drenched dreams of becoming an artist. The dreams are still alive and can be looked upon, fraught with vivid colours rinsed out from the lush emerald of paddy fields, the dull green of bamboo thickets, the flaming vermilion in his mother's parted tresses, the somber brown of jamrool tree trunks knotted with age, the turquoise of the kingfisher's wings, the black smeared in the magic eyes of young girls crowding the family puja pandal. From the texture of skins and the passion of the flesh; from the lust of life and the agony of death symbolised by the diabolic orange, now leaping into the sky in some weird demonic dance, now hissing its venom in malevolent flickers of yellow emitted from the flames of his father's funeral pyre. For Paritosh Sen, Jindabaha Lane will remain an undying mark of a private springtime that still lives on.

It was on Jindabaha Lane that the

artist spent his first sixteen years in the rambling family house overrun with relatives and his brothers and sisters. His father, a well known kabiraj, ruled the family with an iron rod, a man of fearsome temper

and infinite gentleness. Paritosh Sen says, "My father had married twice and as a consequence we were an extremely large family. From his first marriage there were eight children and my mother had a dozen of



'There was no time to feel left out or lonely'



her own sired by him. So you can well imagine what a full house ours was! There was no time to feel left out or lonely and I had the added advantage of being born an extrovert. My only regret is that I was never able to steal a single private moment from my mother and share her affection. She was so busy with household affairs that she could never give her time to the children. When I got up in the mornings, she was usually already halfway through her chores in the kitchen and when I went to bed at night, she

In the environment in which I grew up I could only share with myself my aspirations as an artist. My school art teacher and my headmaster, however, were always very encouraging."

At the age of 17, young Paritosh went to Madras to study at the Government Art & Crafts College. It was the year 1936, two years before the Second World War. There were many private longings, many beautiful dreams that were still unfulfilled. But the stage was slowly being set and on the canvas of life, the

casually chatting at a common friend's drawing room in Calcutta when the proposal came up.

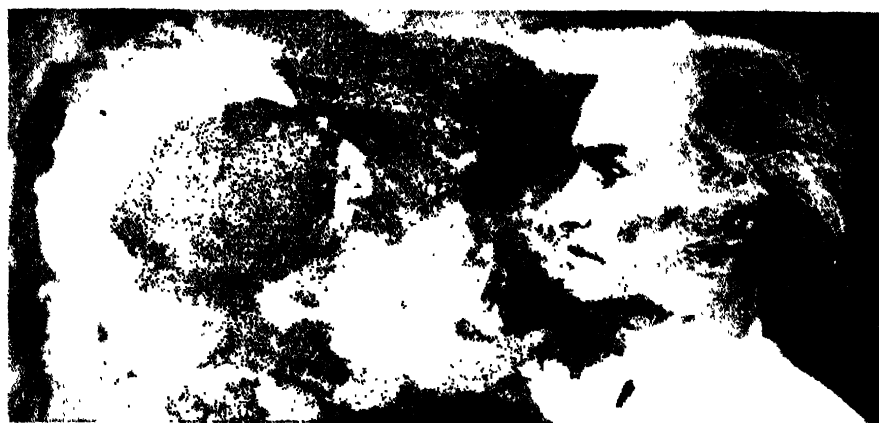
"Will you be able to go that far away from Calcutta, to teach a bunch of pampered boys who may not live up to your expectations?" Sudhir Khastagir had asked provocatively.

"Why not?" had been Paritosh's simple but enthusiastic answer.

The deal was clinched and for almost ten years Paritosh Sen taught art to boys between the ages of six and fourteen. He also found time to paint himself. Slowly, his individual style began to evolve. And for the first time he got the opportunity to travel and witness India's art heritage, centuries old, at Sanchi, Khajuraho, Elephanta, Ellora and the timeless masterpieces of Ajanta.

When it came to the female form, the classical Indian artist and sculptor went into ecstasy and broke all the barriers of prude, conservative morals. Paritosh Sen was fascinated by the incredibly sensuous, robust yet totally feminine female form he got an opportunity to see in classical Indian art.

"One of the most glorious aspects of our classical art lay in the excellence in treatment of the female form. Whether it be that of a goddess, a yakshi, an *apsara*, a princess or a *mithuna*, it was invariably glorified," Paritosh Sen had declared in an article once on the female form in Indian art. He had gone on to say, "Yet, despite the idolisation and canonical constraints, the female form was always invested with a rare, robust earthiness. The Indian artist succeeded eminently in capturing it in all its supple, provocative and variegated stances, in rendering it in all its sensuous variety. Apart from the obvious feminine endowments of the breasts and the hips, the most subtle—and for the artist the most elusive—part of the female anatomy is the region from just below the navel to the top of what Kalidas described as the *nava durbadala shyama*, the freshly grown, deep-hued grass. This region can be likened to the most gentle rise and fall of the contours of a distant moon on a misty morning—imperceptible, yet very much there in its tactile feeling. Only someone who has had the chance to make his sensitive hand travel gently over it could create a torso as beautiful as that of the Sanchi dryad figure, the Nokas figures or the broken skirted figure



**'I still have faith in love and fellow-feeling'**

was as busy as ever. That is why, in my later years, whenever I met a woman or fell in love, I wanted her to mother me as well!"

It was a dangerous situation and Paritosh Sen overcame his Oedipus complex soon enough. But we are almost sure that he still misses the affection he never got as a child. His father died when he was barely seven years old and in the rumble-tumble of days that followed, nobody in the family recognised his talent as an artist. But Paritosh, the child, was deeply touched by the wonderment of nature's colours and her many capricious moods. He looked upon the world with growing amazement and awe and often translated what he saw in vivid visuals on paper. By the time he finished high school his art teacher had recognised his talent and he was more or less determined to do a full-fledged course in fine arts.

"My elder brothers were dead against the idea," Paritosh Sen tells us with an ironic smile, "but my mother understood me, curiously enough. Eventually, they let me go but there was no promise of any monetary help. After I arrived in Madras, one of my brothers took pity on me and sent me some cash.

portrait of an artist received its first major brush strokes. In the plethora of ambition and desire, a semblance of symmetry was taking shape, a balance and beauty of forms was quietly evolving.

"The years in Madras were very rigorous. We were training under the guidance of Debi Prasad Roychowdhury, the renowned sculptor and artist, who was our principal and also a very demanding teacher. Not an idle moment was spent. We were being pushed to work really hard. He insisted that we produce work every single day and we painted like mad. Debi Prasad Roychowdhury himself took it up with fiendish energy and he expected it from us. My days were full to the brim. It was a period of constant learning. Some of my other colleagues were K.C.S. Pannikar, Gopal Ghosh and Prodosh Dasgupta."

After completing the course in Madras, Paritosh Sen went to teach art at Daly College in Indore. The job came to him when Sudhir Khastagir, who was already an art teacher at the prestigious Doon School in Dehra Dun, mentioned to Paritosh that there was urgent need for an art teacher in Daly College. They were

by a sixth century north Indian sculptor. It is said that when Isadora Duncan, the famous American dancer, went to see Rodin, due to his failing eyesight the sculptor could not see the beautiful body of the dancer. Instead, with two big hands, he gently felt the curves and subtle planes of her exquisitely lithe body and went again and again over that area which I have just mentioned and complimented her on the most perfect pubis he ever knew."

Whether it was the Donor Couple on the facade of the Karli caves carved in the second century A.D., or the Amravati woman, or the lusty sensuality of the Ajanta girls, with their eyes half open like lotus petals, Paritosh Sen was filled with delight at watching these wondrous forms transfixed forever in time. That may be the reason why the urban, contemporary woman leaves him cold. With a sardonic laugh he says, "Barring rare exceptions, they are shapeless, to say the least. By and large their breasts are either too small or when released from their props, they tumble down like a roll of gauze cloth. The use of the foreign invention of the bra has taken away the delight of perceiving the soft movements of dancing breasts under the robe. Their hips have lost the delightful rhythmic gyration which came so naturally to their predecessors, thanks to the senseless women's footwear of today. The region around the navel, instead of being a feast for the eyes causes visual shocks due to the layers of fat—the inevitable result of self-indulgence, indolence and greed. They should turn their attention to the lovely fisherwomen of Maharashtra, the Andhra peasant girl, the working women of Rajasthan, not to talk of the Santhal girls of Bihar and Bengal. If the presentday movie stars, specially of the south Indian variety, are models of feminine enchantment, they are a far cry from their Amravati or Ajanta ancestors. They are coarseness personified. No wonder the female form has almost disappeared or been rendered sadly anaemic in contemporary Indian art!"

Paritosh Sen held his first exhibition in Lahore at the age of twenty-two and immediately after, Uday Shankar invited him to his Centre at Almorah. Amrita Sher Gill, the prolific painter, had died by then but her canvases were much discussed and held in very high esteem. In Almorah, Paritosh painted some

evocative landscapes and was glad to be among friends, specially Zohrah, the exotic dancer and Kamesh Saigal. At the end of 1949 he boarded a ship which was to take him ultimately to the Mecca of all aspiring artists—Paris.

It was a chance decision that linked Paritosh Sen's destiny so inextricably with the art movement in Europe. Walking along the streets of Bombay, he happened to read a poster plastered on the facade of the Scindia office with the alluring message of getting people across to Liverpool for £35. His heart missed a beat. Surely he would be able to muster up that amount to set sail with others and satisfy his wanderlust! Across the road, in the *Times of India* building, sat his good

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**Whether it was the Donor Couple on the facade of the Karli caves carved in the second century A.D., or the Amravati woman, or the lusty sensuality of the Ajanta girls, with their eyes half open like lotus petals, Paritosh Sen was filled with delight**

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friend, Michael Brown, the then editor of *The Illustrated Weekly of India*. Paritosh went to see him and discussed the possibility of doing a few covers for the magazine which used to reproduce paintings as their cover illustration each week. Michael Brown gave him the green signal and Paritosh painted feverishly for a couple of days before returning to him. Brown immediately took six paintings from the lot the artist had produced and gave him Rs 1200 on the spot. "This should pay for your passage and a suit," he had told Paritosh Sen with a laugh, before shaking his hand and wishing him luck. Having taken leave from his job for a year, Paritosh bid Daly College goodbye and turned his sight to the West. His days there were going to be the greatest lesson he could have ever learnt. For he went there armed with only a keen mind and some of his precious canvases. He spent the first three months in London, eking out

his existence via art reviews in Hindi and English over BBC. Then came an invitation to hold an exhibition in Brussels where he managed to sell some of his work and make a little money. Paris, inevitably, was the next stop.

"The minute I stepped into Paris, I knew that I would have to start all over again. The slate had to be wiped clean of the past. When I visited the museums and the art galleries, I realised that I knew nothing about painting. Nothing at all! For a whole year I did not touch a brush. I was understanding modern art. I was imbibing. I had seen the work of some of the great masters like Gauguin, Cezanne and Van Gogh in reproduction when I was in India but to stand before an original, face to face, was a fantastic experience. It gave me goose-pimples all over. I would stand for hours before the work of such great masters, not once but several times. I was thirty-one years old and I was ready to understand and absorb things. I am glad I didn't go to Paris earlier."

From his room in a tiny little attic in a plebian locality, Paritosh Sen attended classes not only in painting but vital subjects like the history of art that put things in proper perspective. At that time no college of art in India had heard of such a subject! Some friends from his homeland who were also in Paris then were Raza, Ramkumar and Akbar Padamsee. Later, Hussain joined them for about three months. Souza, who was living in London, also came to visit them once in a while. Living on a shoestring budget, eating at subsidised university canteens and spending hours and hours in galleries and museums, those were the days in Paris. Looking back in time, Paritosh Sen tells us, "Those who were in my class knew the history of European art and had an intellectual appreciation of art. This did make me feel very inferior in the beginning. But my sensibilities were developing at a very fast rate. I was seeing things in a different light. So many new things were happening to me."

But Paris was also the city of love and Paritosh Sen was smitten by its euphoria. But none of the involvements were serious. Only once did he come close to the portals of Venus when he fell for a charming Yugoslav belle but as he puts it, "I did not even hold her hand! We would go out together, walk the boulevards, share coffee and go to

the cinema. But that was all. I cared for her a lot. With the others, it was just infatuation. A bit of fooling around. There was no dearth of women in Paris and they came as easy as a cup of coffee. But what I learnt in my five years there was a lesson of a lifetime."

The highwater mark of his stay was his encounter with Pablo Picasso, whom he had gone to see only for fifteen minutes and with whom he ended up spending five hours.

"I introduced myself to him as an Indian painter at the opening of the Salon de Mal in Paris in 1953. I asked him when I could visit him and show him some of my work. To which he very kindly asked me to come to his studio the day after the next. I was, of course, tremendously excited. On the appointed day at exactly 10.30 in the morning I arrived at his Rue de Grande Augustin Studio with my friend Barin Saha who helped me to lug my canvases. Within seconds all my excitement disappeared and utter disappointment took its place when I discovered that the great painter had, as a matter of routine, granted interviews to at least three scores of people all on the same day and at the same hour. Picasso of course knew too well what he meant when he had said, 'Come, day after tomorrow!'

However, sheer luck got Paritosh Sen and his friend past the door and into the presence of Picasso, who not only saw his canvases but with great enthusiasm showed the Indian artist some of his work. His humour, his modesty and his courtesy were so contrary to the many stories Paritosh Sen had heard about the creator of *Guernica's* arrogance, temper and ego. The hours spent with Picasso were unforgettable and the encounter was, according to Paritosh Sen, "the best lesson I could have ever learnt."

On his first visit to America on the John D. Rockefeller grant, he was emotionally charged with the violence that had gripped the West. The result was 18 large and brooding canvases painted in 1972 on the theme of violence. Before that, on his return from Paris, Paritosh Sen's paintings reflected the humdrum life of ordinary people. People who you would meet on the streets of Calcutta. The barber, the rickshaw-puller, the roadside-artist. There were also satires and lampoons of middle-class morals and values, of politicians and people who are in



**'Whenever I met a woman, I wanted her to mother me'**

power. He has also done a series of canvases on the poverty in New York where the old and the aged are left on the streets and the 'bag-ladies' who traverse all over the city, carrying their belongings in cellophane bags; neglected, aging and unloved. In spite of his very successful exhibition last year in Delhi, the sales were not exciting. As one of his admirers put it, his paintings are very difficult to live with; macabre in content, brooding yet eloquent in their message. Paritosh Sen did come close enough to abstraction but he retraced his steps because he says that his paintings must carry a special message. They must be able to talk to the viewers.

In whatever medium he puts his message across, whether it's paint and canvas or just ink and paper, Paritosh Sen's unvanquished humanism comes through. At the time of writing, he is busy setting up facilities offered to artists at the Lalit Kala premises at Keyatala in south Calcutta. It is a dream project which, when ready, will give established artists and sculptors a haven to continue with their work undisturbed. The print making section is already in operation and the sales counter is open to public. Paritosh

Sen is also writing. Two of his books are already out and another one will hit the bookstands soon. It will be a collection of short stories weaved around some special paintings. He has already written one on the Mughal painting from Jahangir's time entitled *The Death of Inayat Khan* and another one on the famous *Radha of Kishengarh*. Currently he is drafting the third story based on Van Gogh's study of *The Chair*.

There are very many things in the city which disturb Paritosh Sen. The brutalisation of children, for one. The sluggish art scene. The dehumanisation of emotions. But with a smile he says, "As long as I am physically fit I will go on saving what I have held dear to my heart. I have developed my values which have been born out of my social awareness. I am a staunch believer in the humanist tradition. I still have faith in love and fellow-feeling, despite the traumas of anguish and the venom of hate."

For the artist, his springtime can never get over.

**Text and photographs:  
Subhra and  
Jayabrato Chatterjee**

# RAINBOW / World in Colour

Photographs: AP

**Make mine musical: Lady Diana strikes the right note while flashing her famous heart-stopping smile and greeting members of the British Duran-Duran pop group. The Princess of Wales and her husband, Prince Charles, attended a rock music gala in London in July-end, the programme having been presented in aid of the Prince of Wales Trust.**





Against a backdrop of the Arc de Triomphe, French troops paraded on the Champs Elysees Avenue on 14 July for the commemoration of Bastille Day.



An explosion near the Turkish counter in the main hall at Paris Orly airport in mid-July killed three and injured 48 others. The bombing was claimed by the Armenian Secret Army for the liberation of Armenia. French medical staff and firemen evacuating one of the victims after the bomb outrage.

# MARKINGS

## In His Own Coin



THE coin shortage continues unabated in this city. Many battles of wits and short change later, the city's transport people decided to introduce coupons as change.

encashable on your next trip as part of the fare. We don't know the fate of this brainwave yet.

Recently, a friend visited a Park Street restaurant and after a sumptuous lunch, waved a hundred rupee note with a flourish when the waiter brought in the bill of Rs 80.

Not expecting any problem in getting two tenners as balance, the friend did not anticipate that no waiter in his right mind (or uniform) ever does that: there is every possibility

that the customer will pick up both tenners (if he thinks a tenner as tip is too much) and walk off. But he was mistaken.

This waiter brought back a few rupees and some postage stamps as the balance, hoping that the customer would do the needful. Not to be outwitted, the friend picked up the currency notes, a few stamps, and left the rest of the stamps as tip for the waiter.

Some people put their foot down. This customer had stamped it firmly.

## Worked Out

THE city's bus commuters despite travelling in acute discomfort during the office hours are very well known for their keen sense of humour which successfully nips many a brewing trouble in the bud.

That this aptitude is also shared by our bus conductors was suitably demonstrated when the conductor of an L14-B proclaimed the approaching new employment exchange at Salt Lake as "Bekar Bhavan."

## Pedestrian Life

A correspondent writes: A leading Calcutta newspaper carried a very interesting and informative article on how the city's pedestrian life is coming to a complete standstill due to the encroachment of hawkers and unlicensed shanties which are occupying a giant percentage of the already crowded streets of Calcutta. One can readily agree to this apparent slow death of human pathways due to the continuous growth of unauthorised occupation of public areas.

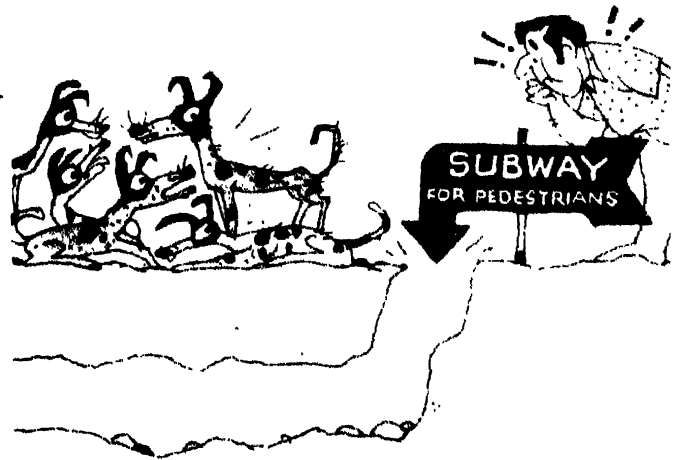
Another heartrending menace that is devouring whatever little is left of walking space in the city are the stray and diseased pariah dogs, sometimes occupying an entire width of a pavement, making it a hazardous experience for the pedestrian. The only option he will have would be to divert his walking direction right onto the road, risking his life and limbs.

In a certain area of south Calcutta, which is

supposed to be a rather posh one, there are these innumerable pathetic creatures swarming on the pavements and, at places, spilling onto the roads. All that a passing human does is to sigh and walk away as fast as possible, to get out of sight of the pathetic scene. This is surely not enough and not the solution to this grave and increasing problem.

The dog catchers should be more systematic in their jobs, which if done in the proper manner, will reduce or eventually eradicate the problem completely. The litter of these unfortunate creatures seems to increase fast. The state of the starved and nursing mother-dog is deplorable—a bag of bones and full of sores. The problem needs a very urgent solution to make the life of the city's pedestrian a trifle more safe and bearable.

For the walking public, another extremely irritating problem that is faced quite often on the streets



Illustrations: Debasish Deb

of Calcutta are the trees which have been planted with such great care and measured distance. The intention is, of course, to beautify the city. But ample care should be taken to justify this intention. At certain areas, these plants now need either to be trimmed or tied with a rope to train the growth. The weeding around these plants needs to be meticulously done. The sides of the pavements need proper cleaning of the stray grass that keeps growing.

One or two of the trees have grown in a haphazard manner. This blocks out the view of approaching pedestrians from either side of the path, sometimes resulting in a collision, or a sudden diversion which can be quite dangerous as one can do nothing much but to step out onto the road. This could very easily lead to an accident as this can startle the driver of a passing vehicle who is driving at a comfortable speed.

## Very Cross Connections

A correspondent sent us this poem:  
 Oh where are you Sweet  
 Angel One Hundred Nine-  
 ty Nine?  
 When will your dulcet  
 tones thrill us again over  
 that wretched line?  
 We dial and groan as the  
 line purrs on and on.  
 We hope against hope and  
 sigh.  
 Have you really vanished  
 without a single goodbye?  
 Come gladden our hearts  
 once more with your  
 "Namashkar. May I help  
 you?"  
 We await your presence  
 but patience wears  
 through.  
 Precious minutes are

wasted, tempers get  
 frayed.  
 Desperate efforts on the  
 dial make fingers blue.  
 The machine remains in-  
 ert, as we long for you.



## Naming Names

THE Calcutta Universi-  
 ty has done it again.  
 Once more the universi-  
 ty's pundits have man-  
 aged to create a flutter and  
 therefore generate interest  
 among the students. And  
 it was necessary because  
 interest in the university  
 had reached an all time  
 low over the past few  
 years.

Ever since the universi-  
 ty had the brainwave of  
 introducing the computer  
 marking system, ex-  
 aminees are having a hard  
 time to figure out how to  
 spell their names. Duttas  
 are trying their level best  
 to habituate themselves in  
 spelling their names as  
 Datta while those who  
 spell Sanjay with A's have  
 from now on to spell it  
 with O's.

It seems the computer is  
 programmed to deal with  
 certain spellings only and  
 therefore names are  
 changed in such a manner  
 that they have a deadly  
 effect.

The real trouble begins  
 when you have received  
 your university certificate  
 and want to apply for a job  
 or admission to a course  
 somewhere else. When  
 the certificates are scruti-  
 nised, inevitably the uni-  
 versity certificates will

not match with the other  
 certificates. Therefore,  
 you have to run around  
 and get an affidavit done  
 and make do with the  
 solace which the great  
 tradition of this institu-  
 tion brings to its scholars  
 if you land up with no-  
 thing.

And it is hard to con-  
 vince people that it was  
 the university which  
 changed your name. Be-  
 cause there are other uni-  
 versities and boards  
 which take the help of  
 computers and none of  
 them have thought of such  
 a method to keep in the  
 news.



## Attention!

STRANGE are the  
 methods that  
 businessmen will use to  
 attract clientele. One has  
 heard of special reduction  
 sales, free samples, gift  
 packs and attractive com-  
 petitions, among others,  
 but a snackbar in Alipore,  
 specialising in south Indi-  
 an dishes, has decided to  
 be more innovative.

Being situated in an  
 area dominated by a major  
 military establishment, it  
 offers a special reduced  
 price for its goodies to all  
 military personnel. This  
 ploy has proved to be  
 quite successful for the  
 snackbar is always  
 crowded. Majors and  
 lieutenant colonels, bark-  
 ing out orders of dosas  
 and idlis in between salut-  
 ing each other, form the

face, however, is in iden-  
 tifying the brave defen-  
 ders of the country, for  
 even majors and lieute-  
 nant colonels sometimes  
 do step out in mufti, no-  
 where in the manuals it  
 being specified that dosas  
 are to be eaten in uniform.

Judging by the experi-  
 ence of an acquaintance of  
 ours, it seems they have  
 now solved the problem.  
 The acquaintance, having  
 carefully balanced his  
 budget, ordered a well-  
 calculated dosa and a  
 plate of idlis. To his sur-  
 prise, the bill turned out  
 to be much less than he  
 had bargained for. On  
 questioning, he was in-  
 formed most patronising-  
 ly, that he being a major,  
 the rates were special. But  
 how did they know he



bulk of the clientele apart  
 from a few run of the mill  
 civilians cowering in the  
 corners.

One problem which the  
 men behind the counter

was a major? Simple: his  
 bristling moustache!

Our friend did not think  
 it tactful to inform them  
 that he was, in fact, mere-  
 ly a seller of vanaspati.

## Lost Cause

A lady on her way  
 home after playing  
 golf found a woebegone  
 stray Lhasa Apso lost near  
 the race course. Being an  
 animal lover she put an ad  
 in the paper about the lost  
 dog while her teenage  
 daughter named the dog  
 Scruffy and started doting  
 on her.

Next day she received  
 20 telephone calls and as  
 many visitors. No, they  
 were not the owners. They  
 had come to compliment

her on her loving nature  
 and also to pet Scruffy.

Scruffy, strangely  
 enough, enjoyed being  
 lost and all the attention  
 she received. The owners  
 never turned up. But the  
 lady made a host of  
 friends in the bargain and  
 her house became a club  
 for animal lovers.

Calcutta will not be Cal-  
 cutta without people who  
 are willing to fight for a  
 'lost cause.'



# 7 DAYS

S	M	T	W	T	F	S
7	8	9	10	11	12	13

The information given below is accurate at the time of going to press.

## HINDI FILMS

### REGULAR SHOWS

**Aao Pyar Karen:** Society (Corporation Place; 241002)—12.15, 3, 6, 8.45.

Directed by Prakash Varma, the film stars Benjamin Gilani, Radhika Bartake, Amritpal, Anita Advani, Mahavir Shah, Jalal Agha, Yunus Parwaz and others.

Uncle Singh, a rich debauch, suffers a heart attack and calls for his three nephews—Bhola, Shashi and Bobby and illegitimate son Tom, to distribute his wealth. Bhola, impotent due to economic problems, has a wife who diverts herself with dancing. Shashi's wife was raped in college and has taken refuge in religion. Bobby lives alone with his servant Ling Fa, with whom he practises karate and smashes crockery.

The three rush to their uncle's house and are stunned at seeing Tom, who has come

from America. As a result of a conspiracy they hire a nautch girl as a nurse for Uncle and put a King Cobra in Tom's room.

The story ends happily for Uncle falls in love and regains his health and Tom captures the snake. The conspiracy is discovered but Uncle is forgiving and promises a reward to the first person to have a child. In the end they all help to outsmart the villainous kidnapper of Uncle's newly born twins.

A totally insufferable film.

**Angoor:** Metro (Chowringhee Road; 233541)—11.45.

Another remake of Shakespeare's *A Comedy of Errors*, this time by Gulzar. It works out into contemporary slapstick this story of mistaken identities of two long-lost brothers. But it manages to retain much of its original charm.

**Avtaar:** Majestic (R.A. Kidwai Road; 242266), Basusree (S.P. Mukherjee Road; 478808), Bina (Bidhan Sarani; 341522), Purnasree (Raja Raj Kissen Street; 554033)—all 4 shows, Roxy (Chowringhee Place; 234138)—3, 6, 9.

A tearjerker worth seeing the film stars Rajesh Khanna, Shabana Azmi, Sachin and others.

**Himmatwala:** Hind (Ganesh Chandra Avenue; 274259)—4 shows; Uttara (Bidhan Sarani; 552200)—noon.

The way to your rival's daughter's heart is through courage. So Jeetendra tries this ploy to win over Amjad Khan's daughter Sridevi. This film is plugged as the storming-in of Sridevi but actually it is a comeback film after the box office failure of her *Solva Sawan*.

**Jaani Dost:** Opera (Lenin Sarani)—4 shows.

A film from the South with all the patent monstrosities. Dharmendra plays a truck driver who sacrifices everything for an orphan friend from childhood. Jeetendra, the orphan friend, is a police officer now and works as a spy in a criminal organisation, Parveen Babi plays his long lost sister and is also the debt Jeetendra pays to friend Dharmendra. The leader of the gang for which Jeetendra pretends to work is the killer (Amjad Khan) of his father years ago. Sridevi,

Jeetendra's lover, is also one of Amjad Khan's victims and she plays a karate champ.

Innumerable songs, dances, and yes, the much talked about sex siren, Silk Smitha, provide the rest of the titillation.

**Nikaah:** Paradise (Bentlnck Street; 235422)—12, 3, 6, 9; Talkie Show House (Shibdas Bhaduri Street; 552270)—noon

B.R. Chopra directs with aplomb.

**Souten:** New Cinema (Lenin Sarani; 270147), Grace (M.G. Road, 341544)—4 shows.

Some exquisite shots in Mauritius are the highlight of the film apart from plenty of glamour, emotions and wardrobe.

The film centres around a smalltime boat owner (Rajesh Khanna) who falls in love and marries the daughter (Tina Munim) of a wealthy banker (Pran) who has a nasty second wife (Shashikala) and brother-in-law (Prem Chopra). He also gets involved in some marital clashes and an extra-marital (all right, platonic) affair with his Harijan accountant's (Dr Shriram Lagoo) daughter (Padmini Kolhapure).

Khanna becomes a shipping tycoon but misunderstandings, villainy, songs and dances lead to an explosive situation. The film ends with a supreme sacrifice by Kolhapure and all's well because the barren wife offers flowers on the other woman's *arthi* and accepts the widowed (now dead) other woman's child as her own.

**Sun Meri Laila:** Lotus (S.N. Banerjee Road; 242664)—4 shows; Sree (Bidhan Sarani; 551515) and Ujjala (Rusa Road; 478666)—noon

Yet another Rajshree Productions' assembly-line product.

Rich Boy (Raj Kiran) returns from the USA and inherits the vast industrial empire of his father. Poor Girl (Deepika, a new find) has a father who works in Rich Daddy's factory, but that does not stop Rich Boy from falling in love with Poor Girl. There is the usual dose of national integration and villainy.

The lead pair is passable, but there isn't much else to recommend the film.



Lily Chakraborty and Tapas Pal in 'Samapti'



## FOREIGN FILMS

### REGULAR SHOWS

**Born Free:** Minerva (Chowringhee Place; 241052)—12, 3, 6, 8.30.

Virginia McKenna and Bill Travers star in this ever popular film.

**Bronco Billy:** New Empire (Humayun Place; 231403)—12, 3, 6, 8.30

As Billy McCoy, Clint Eastwood once again plays the silent man with a heart of gold, fists of steel and a will of iron. Growing up as a slum kid, he now lives in an unreal world of open frontiers that are no longer there. And he is the star of a wild west show. The audiences and pickings are meagre. Apparently, Billy lacks showmanship.

A poor little rich girl (Sondra Locke) walks into his life and after the usual confrontations, Billy decides to teach her the lesson of how to live and love like ordinary folks.

The story is as flat as a pancake and the performances, tired.

**Caveman:** Tiger (Chowringhee Road, 235977)—11.45, 2.45, 5.45, 8.15

A prehistoric comedy starring Ringo Starr and Barbara Bach

**Going Steady (A):** Jyoti (Lenin Sarani; 241132)—12.30, 3, 6 8.30

The story is set in the 50s and the narrative probes the now-on-now-off romance of Benji (Yaftach Katzur) and Tammy (Yvonne Michaels). There are the usual trappings of misunderstandings, tender making-up, fat boy jokes, rival motorcycle gangs and so on.

There is plenty of levity for those who relish those kind of scenes. But the film ends where it starts—at square one.

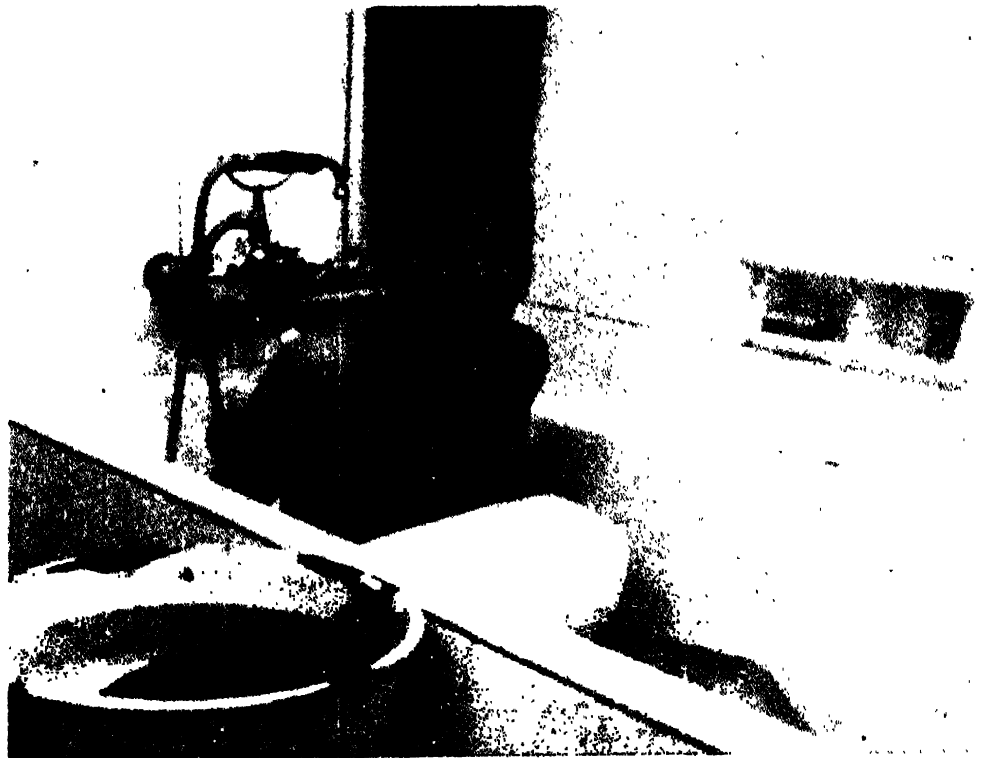
**Hanky Panky:** Globe (Lindsay Street; 231769)—12, 3, 5.45, 8.30.

A romantic mystery comedy and thriller, the film has Gene Wilder, Gilda Radner, Kathleen Quinlan and Richard Widmark in the leading roles. It is directed by Sidney Poitier and the music is by Tom Scott.

**The Body (A):** Lighthouse (Humayun Place; 231402)—12, 3, 6, 8.30.

This is a British documentary which "tells the facts about the human body which you and I do not know." But it tells them rather badly.

The central idea is that the human body is nothing to be ashamed of; in fact, it is something to be proud of. Various



Yaftach Katzur in 'Going Steady'

scenes and settings are used, helped by Vanessa Redgrave's commentary, to establish that fact.

On the lines of those sex education films, this one is drawing in the crowds.

## BENGALI FILMS

### REGULAR SHOWS

**Nishibhor:** Uttara (Bidhan Sarani; 552200), Purabi (M.G. Road; 350680), Ujjala (Russa Road; 478666)—3, 6, 8.45.

Directed by Rashbehari Sinha, the cast includes Sandhyarani, Satya Banerjee, Kali Banerjee, Geeta Dey, Anup Kumar, newcomer Somnath Chowdhury and Debasree Roy. The music is by Satyen Ganguly.

**Samsapti (A):** Sree (Bidhan Sarani; 551515), Indira (Indira Roy Road; 471757)—3, 6, 8.45.

Based on Dulendra Bhowmick's *Ulukhagra* and directed by Bijoy Basu, the film has Madhabi Mukherjee, Sumitra Mukherjee, Lily Chakraborty, Anup Kumar, Nirmal Kumar, Chinmoy Roy, and Tapas Pal and Debasree Roy in the leading roles.

**Sansarer Itikatha:** Radha (Bidhan Sarani; 553045)—2.30, 5.30, 8.30; Purna (S.P. Mukherjee Road; 474567)—3, 6, 9.

The film, directed by Arabin-

do Mukherjee, stars Santu Mukherjee, Sumitra Mukherjee,

Rajeshwari Roychoudhury, Sova Sen, Kajal Gupta, Swaroop Dutta, Anup Kumar, Ashim Kumar, Satya Banerjee and Tarun Kumar. The music has been composed by Shyamal Mitra.

**Shilpi:** Bijoli (S.P. Mukherjee Road; 473462)—2.30, 5.30, 8.30.

An old hit starring the legendary pair Uttam Kumar and Suchitra Sen. Pahari Sanyal, Asitbaran, Molina Devi and Kamal Mitra play the other important roles.

**Shrinkhal (A):** Rupbani (Bidhan Sarani; 553413), Aruna (M.G. Road; 359561), Bharati (S.P. Mukherjee; 474686)—2.30 5.30 8.30.

Directed by Abeer Basu, the film has Veena, Abhijit, Joy, Anup Kumar, Robi Ghosh, Chhaya Devi and Sreela Mazumdar in the leading roles. The music is by Robin Banerjee.

## TV

### CALCUTTA

**7 August**  
4.00: World of Sport.  
5.30: Feature film in Hindi.  
7.25: Saptahiki.  
8.45: Focus: Current Affairs.  
9.15: Bazme Qawali  
**8 August**  
6.34: Chiching Phank: Dance

Drama *Ghumanta Rajpuri*.  
7.55: Sahitya Sanskriti: *Baishe Sravan*: A programme on the death anniversary of Tagore.  
8.45: *Chitramala*: Film songs in various languages.  
9.15: *Aur Bhi Gham Hain Zamane Mein (10)* Serial by Reoti Saran Sharma.

### 9 August

6.34: Harekarakamba.  
6.45: Choral songs on National Federation conducted by Nikhil Chatterjee.  
7.00: Play in Bengali: *Junglee*.  
8.45: The World of Nature presented by Khushwant Singh.

8.55: Ek Mulaqaat: *An interview with Lala Amarnath*.  
9.20: ABC of Football (6).

### 10 August

6.34: Pallikatha: An ideal krishi vijnayan kendra.  
7.00: English film serial.  
7.40: Darshaker Darbare.  
8.00: Chitrahari: Film songs in Hindi.

8.45: The Lucy Show (18).  
9.15: In This Our Land: Murshidabad silk.

9.35: Folk music: Kashmiri.

### 11 August

6.34: Industrial programme: Documentary on Bengal Chemical.

8.00: Seasons through folk songs and dances: A composite programme. Dance: Shanti Bose. Music: Lokgeeti Sangastha.

8.45: Places of pilgrimage: Kali Temple.

9.15: Steel Plant of Vizag: TV film.



A scene from 'Krishnamay'

#### 12 August

6.34: Jana Ajana: Programme on human digestive system (Part II).

6.45: Rajanikanter gan by Krishna Chatterjee.

6.55: Tarunder Janye: Programme on vocational training and professional studies.

8.10: Rabindrasangeet: Arabindo Biswas.

8.45: Towards progress: Tobacco.

9.15: National programme of Music & Dance: Shehnai by Ustad Bismillah Khan.

#### 13 August

5.30: Feature film in Bengali: Deshbandhu Chhitaranjan.

Cast: Anil Chatterjee, Lily Chakraborty, Haradhan Banerjee and others. Direction: Ardhendu Mukherjee. Music: Hemanta Mukherjee.

8.45: Documentary. *Child Hawker*.

9.15: *Baten Filmon Ki*: A programme on film appreciation.

### SPECIAL EVENTS

7 August; 9.30 am  
Belgatchia Netaji Sangh presents Ananda Shankar and Tanusree Shankar and troupe in a programme of audio visual orchestra and ballet.

At Rabindra Sadan (Cathedral Road; 449937).

#### 7 August: 6 pm

Rangakarmee presents the Hindi play *Guria Ghar* (based on Ibsen's *A Doll's House*), with Usha Ganguli, Puraan Jaiswal, Chhavi Lal, Rajesh Sharma, Pratap Jaiswal, Asha Shastri, Om Pareek, Master Hirkendu Ganguli, Baby Sona Mishra and Rani Mitra in lead-

ing roles. Direction: Tripti Mitra.

At Kalamandir (B) (Shakespeare Sarani; 449086).

#### 7 August: 6 pm

*Sraabon Hoye Ele Phire*, a programme of Tagore songs with dances, will be presented by Tribeni. The notable participants include Sumitra Sen, Argha Sen, Sushil Mullick and Indrani Sen in songs and Alakananda Roy, Sutapa Dutta Gupta, Rekha Maitra and Snigdha Goswami in dances. An added attraction of the evening would be a solo recital of Tagore songs by Subinoy

Roy and a programme of readings from selected portions of the play *Raja* by Tripti Mitra and Saonli Mitra.

At Rabindra Sadan (Cathedral Road; 449937).

#### 7 August: 6.30 pm

Pratidhwani presents its maiden venture *Krishnamay*, a ballet choreographed by Guru Kelucharan Mahapatra and the music composed by Girija Devi.

At Gyan Manch (Pretoria Street).

#### 7 August: 6.30 pm

Theatron presents *Medea*, a play by Euripides. The cast includes Arundhati

Banerjee, Ranjan Sarkar, Abhijit Sen, Bijoy Chakraborty and Babu Dutta Roy. Direction: Selli Banerjee.

At Sisir Manch (Acharya J.C. Bose Road; 441451).

#### 9 August: 6.30 pm

In aid of Rabindra Charcha Bhavan, Patranu presents a programme entitled *Rabindra-nath*. The participants include Santosh Ghosh, Gour Kishore Ghosh, Amitabha Chowdhury, Subhash Mukherjee, Nirendranath Chakraborty, Sankha Ghosh, Sunil Gangopadhyay, Amitava Dasgupta, Purnendu Puttra, Nabanita Dev Sen, Samaresh Majumdar, Debudul Banerjee, Pradip Ghosh, Amiya Chatterjee, Gouri Ghosh, Kajal Choudhury and Ivy Raha. Also a programme of Tagore songs with discussions, *Tumi Ki Keboli Chhabi*, with Dr Somendranath Bose, Partha Ghosh and Kumkum Chatterjee.

At Rabindra Sadan (Cathedral Road, 449937).

#### 11 & 12 August: 7 pm

*Nathaboti Anathaboth*, a play dramatised by and featuring Saonli Mitra is produced by Sombhu Mitra and presented by Sarathi. The programme is sponsored by Regent King.

At Sisir Manch (Acharya J.C. Bose Road; 441451)

## THEATRE

### BENGALI

7 August: 3 and 6.30 pm

11 & 13 August: 6.30 pm

Aghatan: Rangana (153 2A Acharya Pratulla Chandra Road; 556846).

Written by Biru Mukherjee, the play has been directed by Gyanesh Mukherjee, and the star attraction is the versatile Anup Kumar

Asami Hazir: Biswaroopa (2A Raja Raj Kissen Street; 553262)

The play, directed by Rash-behari Sarkar from Bimal Mitra's story, has Vasant Chowdhury, Premangshu, Kiron, Sofia and Ujjal Sengupta with Sreela Majumdar and Dilip Roy in the leading roles.

Bibor: Rungmahal (76 1B Bidhan Sarani; 551619).

Subhendu Chatterjee and Subrata Chatterjee along with Santosh Dutta form the leading part of the cast in this play directed by Samar Mukherjee from Samaresh Basu's story. Rengini: Circarena (6 Raja Raj Kissen Street; 557213).

The play is based on Samaresh Basu's *Bijon Bibhuin* and is directed by Samar Mukherjee. The leading artistes are Haradhan Baner-

## BOOKS

Below are the ratings of bestselling books for the week ending 25 July, 1983:

### Fiction

1. *Exocet* by Jack Higgins
2. *Shame* by Salman Rushdie
3. *Other Side of Dream* by John Star
4. *Angel's Weep* by Wilbur Smith
5. *The Little Drummer Girl* by John le Carré
6. *Outrage* by Henry Denker
7. *Hollywood Wives* by Jackie Collins
8. *Different Seasons* by Stephen King
9. *The Almighty* by Irving Wallace
10. *Black Heart* by Eric von Lustbader

### Non-fiction

1. *Guinness Book of World Records (1983)*
2. *Cadbury's Bournvita Book of Knowledge*
3. *Cricket World Cup 1983*
4. *Yoga for Health*
5. *India Who's Who 1983*

(This list is based on information given by: Oxford Book & Stationary Company, Kwality Book Company (Dharamtalla and New Alipore), Modern Book Depot and Genesis Book Shop).

jee, Sallen Mukherjee, Samar Mukherjee, Srirup Mitra, Jayasree Sen, Debika, Geeta Karmakar, Aloka Ganguly, Geeta Dey and Miss Shafali. **Sreeman Sreemati:** Pratap Manch (Acharya Prafulla Chandra Road).

Directed and acted by Gyanesh Mukherjee, with the leading artiste Basabi Nandy. **Sundari-Lo-Sundari:** Jogesh Mime Academy (S.P. Mukherjee Road; 460746).

Directed and acted by Chinmoy Roy, the play stars Sumita Mukherjee, Deboprasad Singha, Rupak Majumdar, Juin Banerjee and others.

## TRAVEL

### PLANES

**Calcutta—Bangkok—Hong Kong—Tokyo:** Calcutta departure, AI316 (2\*) at 2205 hours; Calcutta arrival AI307 (3) at 0200.  
**Calcutta—Bangkok:** Calcutta departures, TG312 (1, 3, 6) at 1345; Calcutta arrivals, TG311 (1, 3, 6) at 0900.  
**Calcutta—Karachi—Copenhagen:** Calcutta departure SK976 (4, 7) at 0800, Calcutta arrival SK975 (4, 7) at 0630.  
**Calcutta—London—New**

**York:** Calcutta departure, AI103 (2) at 0030.

**Calcutta—London:** Calcutta departure, BA144 (2, 5) at 2145, Calcutta arrival BA145 (1, 4) at 1350.

**Calcutta—Kathmandu:** Calcutta departure TG 311 (1, 3, 6): 0945; Calcutta arrival TG 312 (1, 3, 6): 1300.

**Calcutta—Delhi:** Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630; Calcutta arrivals, IC 401 (daily) at 1040, IC 264 (daily) at 2205.

**Calcutta—Bombay:** Departures, IC 176 (daily) at 0640, IC 273 (daily) at 1950; Calcutta arrivals, IC 175 (daily) at 0850,

IC 274 (daily) at 1850.

**Calcutta—Madras:** Departures, IC 265 (daily) at 1435, Calcutta arrivals, IC 266 (daily) at 1935.

**Calcutta—Gauhati:** Departures, IC 229 (daily) at 1140, IC 230 (daily) at 1425.

**Calcutta—Ranchi—Patna—Lucknow—Delhi:** Departure, IC 410 (daily) at 0550; Calcutta arrival, IC 409 (daily) at 1045.

**Calcutta—Kathmandu:** Departures, IC 247 (1, 3, 4, 5, 7) at 1330; Calcutta arrivals, IC 248 (1, 3, 4, 5, 7) at 1250.

**Calcutta—Dacca:** Departure, IC 223 (daily) at 1440; Calcutta arrival, IC 224 (daily) at 1640.

## TRAINS

Departure Up	Time	EASTERN RAILWAY, (HOWRAH) MAIL	Arrival Time	Dn.
1	19-20	Delhi Kalka Mail	8-15	2
5	20-00	Amritsar Mail	7-55	6
3	20-40	Bombay Mail via Allahabad	12-35	4
<b>EXPRESS</b>				
81	9-45	Air-Cond. Express Tri-Wkly via Gaya Dep.—Tues. & Wed. up to New Delhi Dep.—Saturday up to Amritsar Arri.—Tuesday, Wednesday & Saturday	17-10	82
103	9-45	Air-Cond. Express Bi-Wkly via Patna Dep.—Thursday up to New Delhi "—Sunday up to Amritsar Arri.—Monday & Friday	17-10	104
101	16-55	Rajdhani Air-Cond. Exp. 4 days a week Dep.—Mon., Thurs., Fri. & Sunday Arri.—Tues, Wed., Sat. & Sunday	11-05	102
173	5-45	Himagiri (Jammu-Tawi) Exp Tri-Wkly Dep.—Wednesday, Saturday & Sunday Arri.—Monday, Tuesday & Friday	23-35	174
67	10-55	Bombay Janata Express Tri-Wkly Dep.—Monday, Wednesday & Friday Arri.—Tuesday, Thursday & Sunday	21-15	68
61	23-00	Dehradun Janata Express Wkly Dep.—Sunday Arri.—Sunday	8-15	62
9	21-35	Doon Express via Grand Chord	6-55	10
7	10-10	Toofan Express via Main Line	18-15	8
49	14-20	Amritsar Express	15-45	50
11	21-00	Delhi Express via Main Line	6-05	12
39	21-10	Delhi Janata Express via Main Line	5-20	40
19	22-00	Gorakhpur Express	10-50	20

Departure Up	Time		Arrival Time	Dn
21	16-25	Mithila Express	6-45	22
57	6-10	Kanchenjunga Express Tri-wkly Dep.—Tuesday, Thursday & Saturday Arri.—Wednesday, Friday & Sunday	19-30	58
59	18-55	New Bongaigaon (Kamrup) Express	6-30	60
165	12-30	New Bongaigaon Janata Express	13-35	166
307	6-10	Black Diamond Express	21-20	308
309	17-15	Coalfield Express	10-25	310
305	18-20	Asansol Express	8-45	306
<b>SOUTHEASTERN RAILWAY, HOWRAH MAIL</b>				
3	20-00	Madras Mail	6-10	4
2	20-15	Bombay Mail via Nagpur	7-20	1
<b>EXPRESS</b>				
60	14-15	Gitanjali (Bombay) Exp 5 days a week Dep.—Mond., Tues., Wed., Fri., & Sat. Arri.—Mond., Tues., Thurs., Fri & Sat.	13-40	59
134	21-10	Ahmedabad Express 4 days a week Dep.—Tues., Thurs., Fri. & Sunday Arri.—Tues., Wed., Fri. & Sunday	4-00	133
30	12-40	Bombay Express via Nagpur	14-30	29
141	15-45	Coromandal (Madras) Express	11-00	142
37	23-10	Madras Janata Express	4-10	38
13	17-30	Tata Steel Express	10-18	14
11	6-20	Ispat Express	21-50	12
5	22-10	Jharsuguda Express	5-00	6
15	21-25	Ranchi Hatia Express	6-40	16
7	20-50	Puri Express	5-30	8
9	18-45	Puri (Jagannath) Express	8-25	10
45	10-50	East Coast (Hyderabad) Express	16-45	46

### SEALDAH (MAIL & EXPRESS.)

43	19-15	Darjeeling Mail	8-45	44
53	21-00	Gaur Express	5-00	54
51	11-45	Jammu Tawi Express	15-40	52
13	20-20	Upper India Express via SBG Loop	11-55	14
303	18-20	Bhagirathi (Lalgola) Express	10-20	304

# CINEMA / 'Amar Geeti' REVOLT SET TO MUSIC

Tarun Majumdar has just completed his prize venture

Hirak Sen

**Director Tarun Majumdar**

**I**T is 18th century Calcutta, just after the Battle of Plassey. At a musical gathering in a maharaja's house in north Calcutta, a song, vulgar in import, is being sung on the pretext of evoking the passion-filled devotion accorded to Radha and Krishna. Suddenly, a handsome young man in his twenties stands up in anger and protests loudly against the vulgarity.

Everybody is bewildered as they do not find anything amiss. After all, the deeds of gods and goddesses could not be described as vulgar even if the language is so. Asked what he would do if he composed songs, the young man hesitates for the briefest of moments and replies boldly that he would express the sentiments and ways of human love in his compositions. To him human love is real, pure and beautiful, and there is no need for crude words to express them.

Thirty-five years later, towards the end of the 18th century, the same man, handsome despite the years, is singing at a musical soiree in the outhouse of a renowned maharaja. A love song with sad

(Continued on page 18)





r Soumitra Chatterjee  
hi Gupta, better known  
u, and is amply sup-  
dhya Roy as Sreemati.  
irer. Biswajit is cast as  
nda Roy, the hero's  
nd the heroine's hus-

Photographs: Dhiren Dev

(Continued from page 16)

tunes pervades the atmosphere. There is silence all round. Only at intervals, faint murmurs of approval can be heard. Ultimately the song comes to an end. Only absolute silence meets it. They have been struck speechless.

Such had been the magical force of the Bengali *toppa* song, as composed and sung by its creator and greatest exponent, Ramnidhi Gupta, more popularly known as Nidhu Babu. The angry young man had kept his word, and at the age of 53 was born the *toppa* composer, Nidhu Babu.

The two episodes are but portions of the film *Amar Geeti*, recently completed by Tarun Majumdar, one of the finest contemporary directors here. He chose this theme for his latest venture for three reasons: one, to depict the social and cultural state of Bengal in the latter half of the 18th century; two, to focus our attention on the cultural stagnation of presentday Bengal by drawing a close parallel and finally to revive the compositions and songs of Nidhu Babu which is now more or less a lost art.

Ramnidhi Gupta was born in 1741 near Triveni and at an early age came to live at Kumartuli in north Calcutta. He died at the same place at the ripe old age of 97. He had, therefore, the opportunity to witness a plethora of social, historical and political changes. When he was born some 16 years before the Battle of Plassey, Bengal was passing through a dark era. There was allround anarchy, tyranny, poverty and moral deprivation. The Mughal kingdom was coming to an end and the British Raj in the guise of the East India Company was striving to strike root in Bengal. This political anarchy left its stamp on the social and cultural life of Bengal to a marked degree. Said Majumdar: "Immediately after the battle of Plassey a socio-political calamity visited Bengal. The rural folks were the worst sufferers. The songs of the *charan kabis* reflected this calamity. The rajas, maharajas and zamindars were the sole patrons of *majlis* and songs. In those days there was no media and one had to depend solely on rich patrons. But these rich people patronised cultural entertainment which was extremely base in nature, like *khemta*, *kheur*, *bai naach*, etc."

It was during this dark age that Ramnidhi Gupta was born and grew

up to rescue the Bengali song from its decadent state. He was not only the creator of *toppa* in Bengali, but is considered to be a forerunner of what we now call the 'modern *kabya sangeet*.' Nidhu Babu was a particularly well educated man. He was well versed in Sanskrit and Persian as also in English, a rare qualification those days. This progressive background helped him to rebel against reactionary ideas and protest against the deprivation of his age.

When he was 35, he left Calcutta for Chhapra in Bihar to serve at the government collectorate for 18 long years. It was fortunate for us that he did so, otherwise much of his musical talents would have been lost in the murky and turbulent environment of Calcutta at the time. Nidhu Babu was well versed in classical music even before he came to Chhapra. Here he learnt *toppa* from an Ustad.

*Toppa* had originally been the song of the camel riders. The merchants from the Middle East had brought it with them and had spread it through Rajputana and Punjab. Nidhu Babu quickly learnt the art and was eager to modify and project the inner rhythm of *toppa* in Benga-

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**'When some crisis befalls a country it is the foremost duty of an artiste to stand up and speak out the truth. In most cases, the artistes surrender'**

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li. But his Ustad differed as he felt that the Bengali language was too frail to bear the strength and fast flowing rhythm of *toppa*.

Nidhu Babu then started composing and singing *toppa* in Bengali. This type is quite different from the Punjabi one, known as *Sheri Mia's toppa*, the leading exponent of which was Ustad Gulab Nabi. In the Punjabi *toppa*, the 'tan' is fast flowing. Nidhu Babu succeeded in introducing a flowing undulatory movement on each 'tan' and this gave a melancholic touch to the *toppa*. This special characteristic was later on developed by Kali Mirza and Sridhar Pathak and their successors. Though all types of lyrics are composed for *toppa*, the expressions of love and separation are its chief ingredients. This *toppa* is exclusive

ly Bengali in character and appeals to Bengali sentiments.

Nidhu Babu had composed some 400 songs or more, most of them between 1790 and 1810. Compared to the compositions of his age, these were simply outstanding. In clarity of thought, brevity of expression and chastity of language, they stood head and shoulders above all others. It is noteworthy that compositions of such high literary value could exist before the advent of Raja Ram-mohun Roy, Iswarchandra Vidyasagar, Bankimchandra and others. Even Rabindranath Tagore was influenced by Nidhu Babu. It is even said that the popular *Rabindra-sangeet*, *Aaj tomake dekhte elem aunek diner pore*, has much in common with one of Nidhu Babu's songs.

In private life, Nidhu Babu came into contact with a *baiji* named *Sreemati* and was very much influenced by her. *Sreemati* was no ordinary woman. She was the source and inspiration of some of his more famous *toppas*, the notable one being *Bhalobashibe bole bhalobashine, amaar shovab aye toma boye aar janine*.

"At present, there is no personality like Nidhu Babu. When some crisis befalls a country it is the foremost duty of an artiste to stand up and speak out the truth. In most cases, the artistes surrender and come to a comfortable compromise. By this they may gain something for the time being but surely there is no place for them in history. Given the general acceptance of the trend towards vulgarity, the bold protest of Nidhu Babu and the stance taken by him acquires exceptional significance. I believe his example will serve an impetus to us."

Nidhu Babu was once invited to sing at a musical gathering in Patna. The raja who sponsored it had also brought from Calcutta a group of *kheur*, *khemta* and *tarja* singers. Nidhu Babu returned to Chhapra and a couple of days later a girl named *Sreemati* in the group from Calcutta came to him with the request that he teach her the songs which he sang at Patna. She even promised to give up her profession and lifestyle and to obey him absolutely.

At first he refused, but noting her sincerity and determination he finally agreed. He found that *Sreemati* had the makings of a true artiste in her and soon she became a source of inspiration for his songs.

Slowly and relentlessly there developed, besides their guru-disciple relationship, another subtle relationship which both of them refused to admit to themselves.

At this time a complication set in. Raja Mahananda Roy, the dewan of Murshidabad and a close friend of Nidhu Babu, came to see his friend at Chhapra on his way home from Patna. The raja was, by nature, an impetuous person. He saw Sreemati and was at once attracted towards her. He lost no time in proposing to her. She was shocked and naturally refused. But he would not take a 'no' for an answer. He reminded Nidhu Babu about his earlier promise of being ready to sacrifice anything for him, and now wanted Sreemati as the price. He reacted sharply to the raja's proposal, but ultimately had to concede. Sreemati felt her guru had 'utilised' her to meet his own ends. So, she agreed to stay with Mahananda at Calcutta on the condition that Nidhu Babu would never visit them.

With the departure of Sreemati, Nidhu Babu became a totally changed man. He seemed to have lost all purpose in life. He gave up his job as well as his songs. He came over to Calcutta and when it appeared he was set on self-destruction, he met Sreemati through dramatic circumstances.

However, the union was not to be. With time Mahananda perceived that he had been unable to win Sreemati fully. There still remained a fine barrier between them which he could not cross. He was determined to win Sreemati and wooed her in every way. Sreemati once asked Mahananda to use his influence to popularise Nidhu Babu's songs. This, of course, was a self-destructive step for Mahananda as through this effort, Nidhu Babu's position would only get consolidated.

Yet, he carried out her request. He called a gathering of prominent conservatives and offered them huge sums on condition that they strived to popularise Nidhu's songs. After initial hesitation they agreed. On returning home, he overheard the conversation between Nidhu and Sreemati and misconstrued it completely. Jealousy and rage compelled him to go back on his word to patronise Nidhu's songs and their friendship was threatened. At this stage, Sreemati intervened and a solution was found.

The story covers only a small part

of Nidhu Babu's long life of 97 years. Said Majumdar: "It is quite impossible to try and trace his lifetime through a feature film. So I have selected only a certain portion which appears to be his most productive period. This is between 1772 to 1788. Sreemati's association with Nidhu Babu was only for 17 years and out of those 17 years my film covers almost 16."

Musing over the initial difficulties faced in making such a film, he said: "There are no photographs of Nidhu Babu. I had to select the characters in this film mostly through different works of eminent historians. Some books like *Calcutta 200 Years Ago*, *Maharaj Nanda Kumar*, *Bangaleer Gaan* and many others came to my rescue. A bit of imagination also had to come in. This is probably the first time film shooting has been carried out inside Victoria Memorial. The authorities were very much impressed by the subject and gave me the necessary permission."

**M**AJUMDAR felt it is the beginning of a sort of cultural crisis in Bengali life today. "Today, there is definitely a dearth of composers and a stagnation



**Daring to defy patronage**

in expressions and lyrics," he said, "and in the name of orchestra what is going on is simply unbearable. Forty years after Tagore, we have not, barring a few cases, come across notable and refreshing compositions which can command our respect. We have lost the vitality, strength, flow, rhythm and depth in our music. In the pre-Nidhu Babu age, most of the artistes surrendered themselves to the needs of the rich for patronage and were thus lost to art and society. Only Nidhu Babu dared to defy this patronage and refused to surrender himself, thereby ushering in a new wave in the field of music."

The film, shot in colour, has Soumitra Chatterjee in the role of Nidhu Babu and Sandhya Roy as Sreemati. Biswajeet is cast as Raja Mahananda Roy and George Baker appears as the collector of Chhapra. Other notables in the cast are the two Satya Bandopadhyays, Chinmoy Roy, Meenakshi Goswami and Shekhar Chatterjee. Ramkumar Chatterjee, noted exponent of old Bengali songs, is the chief advisor to the musical side of the film while Hemanta Mukherjee continues as music director as in other Tarun Majumdar films. The shooting has been carried out on different locations in Calcutta, apart from the studios, and was completed in five months.

The director was in a dilemma while selecting the songs for the film. There were so many of Nidhu Babu's compositions to choose from and most of them equally rich in language and import. Eventually, Majumdar ended up taking as many as 24 numbers. He explained: "After much consultation with a number of stalwarts in various disciplines, I gave preference to the ones with the most forceful lyrics."

The director has also given an idea of the kind of songs that Nidhu Babu had to confront. These include songs that were sung at *pakkhir adda*, which was nothing but meaningless entertainment. *Songer gaan*, which were a commentary on the prevailing social events and on those people who were the cause of the events, have also been pictured. Majumdar has also included shots of the *khemta*, *kheur*, *tarja* and *bai nach* in his film but, said he, "I have used these dances only as a backdrop against which I want to depict the true Nidhu Babu."

**Sumit Mukherjee**



# QUIZ / Neil O'Brien



Debasish Pal, Dist. Burdwan, wants to know why Hindu custom prohibits eating during an eclipse. Perhaps there is some legend for the origin lost in the mist of time, but Mrs

Kalyani Sen and Mrs Roma Chakraborty of the Department of Microbiology, Bose Institute, Calcutta, have a scientific explanation. Mrs Sen, whom I consulted, is sure that solar radiation has an effect on atmospheric bacteria. She believes that the ancient Indians knew about the changes in bacterial activity caused by solar radiation. During an eclipse the sun rays are cut off and the absence of solar radiation helps bacteria to multiply at a faster rate. As the effects of these pathogenic or non-pathogenic bacteria could not be determined by common men, eating such food was forbidden because most food-poisoning cases are caused by bacterial contamination. Hence the general belief grew that no cooked food should be kept during an eclipse. However liquids, such as milk and water, which

could easily be thrown away, were preserved by immersing a few tulsi (basil) leaves which, Mrs Sen contends, deter the rate of germination.

So our ancestors were not just superstitious, but their men of science deserved the reputation they enjoyed.

"Why is a 'vaccine' so called?" asks Anjan Mukherjee, Calcutta-64, who goes on to say: "In 1794, Edward Jenner, a Gloucestershire doctor, first discovered the safe method



11th Question: What is common to these words: aspirin, kerosene, cornflakes and linoleum? (V.S. Ramesh Rao, Calcutta)

Ans: They are all trade names that have become words.

of inoculating matter taken from cow-pox vesicles as a means of artificial immunization against smallpox. As this first work of Jenner was with cow-pox, all inoculations thereafter have been honoured with the name 'vaccine'. In Latin vacca is a cow."

Supriyo Gupta, Calcutta-14, has some questions on that strangest of animals—the duck-billed platypus

of Australia.

This curious creature has the shape and size of a small otter covered with short brown fur; a heavy flat bill like a duck; a short flat tail; short legs with five-toed and webbed feet. Its young are produced from eggs, are born blind and hairless and suckled from milk-glands destitute of nipples, which open into a temporary pouch. It swims for its food, which consists of bivalve molluscs, insects, worms and larvae.

Sudeshna Sen Gupta, Hooghly, reports that "a quiz was organised at 'Arghya', the residence of Mrs Anjali Sen Gupta, by some enterprising local boys and girls. Out of the ten teams taking part, Crazy Boys came first, with two Bullets as runners-up. Kalyan Banerji and Susruta Ray were the quiz masters. An interesting aspect of this quiz was that instead of taped music for the Audio Round, Bob Antony played his spanish guitar. Although the quiz was on a modest scale, the organisers hope to extend their invitation to more teams next time."

Postscript: See you this evening at 6 at the Dalhousie Institute for the finals of the Argus Plate.

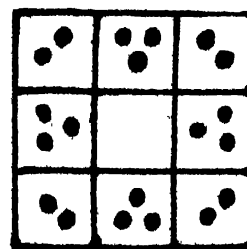
## QUESTIONS

- Which is the largest flying bird? (Soumitra Jash, Dhanbad)
- Which are the three leading countries in the publication of books in the English language? (Susanta Ganguly, Calcutta-54)
- What is the funny bone? (Jaydip Roy Chowdhury, Sahaguni)
- In which Olympics was the Olympic flame lit for the first time throughout the Games? (Omkar Bhattacharyya, Serampore)
- How many warheads is the MX missile capable of carrying? (Shibam Bhattacharya, Calcutta-75)
- What is speleology? (Samrat Mukherjee, Calcutta-35 and Sudipta Bhattacharya, Calcutta-54)
- What is singer Elton John's real name and for which group did he perform at the start of his career? (Kumar Basu, Calcutta-19)
- Which language is spoken by the largest number of people in the world? (Shahid Hossain, Calcutta-10)
- What is yellow cake? (Debanjan Biswas, Chinsurah)
- What is the world record for solving Rubik's Cube? (Ashok Bhartia, Raniganj)

## ANSWERS

- The wandering albatross, with a wingspan averaging 10 ft. 4 ins.
- USA, Great Britain and India.
- The part of the elbow over which the ulnar nerve passes.
- Amsterdam (1928)
- Ten.
- The scientific study of caves.
- Reginald Dwight. He started with a group called 'Bluesology'.
- Mandarin Chinese, 675 million people in 1981.
- Concentrated Uranium.
- Minh Thai, 16, a Vietnamese refugee won the world championship in Budapest on 5 June 1982 with a winning time of 22.95 seconds from a standardized dislocation.
- Answers given by persons sending in the question.

### Solution to GREENERY BLUES





# Inner Eye

## NEXT SEVEN DAYS FROM AUGUST 7 TO AUGUST 13

**ARIES**  
Mar 21-Apr 20  
The good days are ahead. Your words and deeds will carry weight. Others will assist you in your ventures. Your meeting with seniors and elders will be fruitful. You will enjoy the week with your family. This is the most suitable time to seek success through speculative ventures.

**T AURUS**  
Apr 21-May 22  
Exhibit your talent this week. Chalk out your future plans. Be prepared to shoulder new responsibilities. You will benefit from meeting officials and strangers. Your financial status and business activities will remain good. You will be praised by your friends and relatives. Take care of your health.

**G EMINI**  
May 23-June 21  
Domestic affairs and speculative sources will bring much happiness. Your business will present many problems that require constant care. You will meet VIPs but immediate results are unlikely. Children will contribute to your happiness. You will be held in high esteem. Your health remains good.

**CANCER**  
June 22-July 22  
Your attempts will succeed and thereby you will be able to exploit the situation. Correspondence will help you in your planning. Some may gain in sports, speculation or gambling this week. Don't worry about debts and pending suits. Your relatives will find means to fulfil their desires. Mind your health.

**L EO**  
July 23-Aug 22  
Be vigilant throughout the week. Your meeting with others will only result in loss of time. Secret matters may cause concern. Be prepared to shoulder new responsibilities in business. Your financial status will be raised by degrees. A pleasant journey is likely. Your health remains good.

**V IRGO**  
Aug 23-Sept 22  
A pleasant home-front is indicated. Your incomplete ventures are likely to materialise. Pursue your objectives with greater zeal. You may have to undertake long journeys. Businessmen will acquire new stocks. Your words and deeds will carry weight. Pending suits will drag on.

**L IBRA**  
Sept 23-Oct 22  
The week will keep you busy. You are likely to meet disappointment and some of your friends may betray you. Correspondence will be difficult. Avoid gambling and speculation. Not an ideal time for love and matrimonial affairs. Keep a close watch on everything. Debts may cause concern.

**S CORPIO**  
Oct 23-Nov 21  
Take care in correspondence to avoid controversies. A tough time in financial matters is predicted but don't be dejected. You will be making new contacts with VIPs. Keep constant watch on pending suits. Avoid love affairs. Attend to your business carefully. Do not neglect your and your family's health.

**S AGITTARIUS**  
Nov 22-Dec 22  
All your affairs will make fair progress. Elders may cause some annoyance but this will pass over. You will be successful in a secret matter. Concentrate on your business. Defer social activities and dealings with elderly womenfolk. Your health will improve. Go ahead, fear nothing.

**C APRICORN**  
Dec 23-Jan 20  
A good week for businessmen to enter into new contracts. You will get back a major part of your money lying with others. Your family members will acquire costly clothes and ornaments. An unexpected transfer or promotion is likely. Do not be extravagant. A good week for students.

**A QUARIUS**  
Jan 21-Feb 20  
You will be rewarded for your talent and ability. Financial difficulties are likely to cause concern. Consult your elders in solving your problems. Trade with distant parties will be encouraging. Some may have to go on short journeys. Do not gamble or speculate. Your health remains good.

**P ISCES**  
Feb 21-Mar 20  
A good week for the working class. Chances of a promotion or transfer likely. Your colleagues will be lukewarm and noncooperative. Don't provoke any family member. Be tolerant if you want to avoid controversies and conflicts. Medical expenses are indicated. Short tours are likely.

## BIRTHDAYS

**August 7**  
Pleasant new friendships, courtship and perhaps marriage are indicated this year. Children and young colleagues are well signified. Variable influences promise success and happiness. Disputes over financial matters between January and February 1984 are likely.

**August 8**  
Your affairs register some progress and an unexpected benefit may be expected. Your life proceeds on an even note and you will achieve a fairly good fortune and happiness. Do not take needless risks. Guard against impulsive actions. Health may cause concern.

**August 9**  
A fair amount of success is foreseen this year, some through unexpected and unusual circumstances. Guard against quarrels and arousing the enmity of others. Provided financial restraint is practised a satisfactory year is predicted.

**August 10**  
Endeavour to curb the dissatisfaction and restlessness now pervading you. Avoid quarrels and don't take unwise decisions during October and November. You will develop new interests and beneficial changes are promised provided you avoid extravagance.

**August 11**  
Your year promises moderate success despite some sadness. Womenfolk will play an important part in your life. New friends and congenial family associations are scheduled. Be content with small gains.

**August 12**  
Mixed influences indicate some success but also some losses and separation from loved ones. Property, speculation, dealings with authority, courtship, marriage and changes are ill-signified during this year. Courage, faith and fortitude will help greatly to surmount the difficulties.

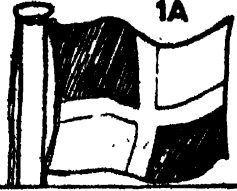

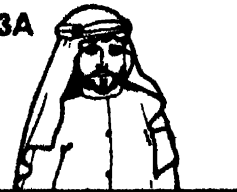
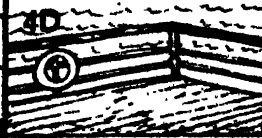


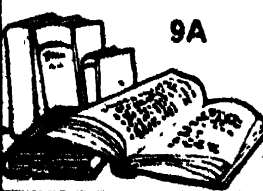

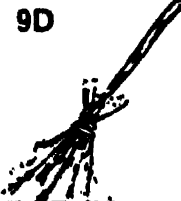
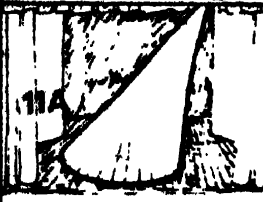
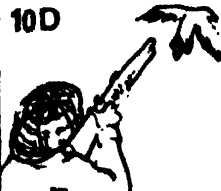
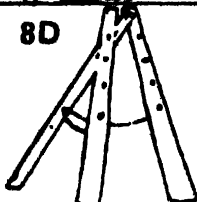
**August 13**  
Your year will be notable for an unexpected event which will benefit you. Financial expansion may be accompanied by some litigation concerning property. Do not spend on questionable pleasures and worthless friends. Attend to your business.

M.B. RAMAN

SUGGESTIONS		LUCKY NUMBER AND COLOURS		
SUNDAY	ENTERTAINMENT	AUGUST 7	5	YELLOW
MONDAY	MEDITATION	AUGUST 8	6	BLUE
TUESDAY	SHOPPING	AUGUST 9	7	GREEN
WEDNESDAY	CITATION MOVES	AUGUST 10	9	DARK GREEN
THURSDAY	AUSPICIOUS TALKS	AUGUST 11	1	WHITE
FRIDAY	BUSINESS AFFAIRS	AUGUST 12	10	RED
SATURDAY	SPORTS	AUGUST 13	2	ORANGE

# WONDERLAND

**PICTUREWORD**

1A 	2D 	
3A 	4D 	
7A 	5D 	
9A 	12A 	9D 
11A 	13A 8·5·76	10D 
		8D 

**SOLUTIONS**  
**Across:** 1 Flag 3 Arab 7 Crocodile 9 Books 11 Spotlight 12 Lamp 13 Date  
**Down:** 2 Lyre 4 Rails 5 Bread 6 Monocle 8 Easel 9 Broom 10 Shot

## Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6 Profulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

- **Microphone:** I would like to have a microphone (Ahuja or A.K.G. or Sony) for which I am offering 30 pieces of EP and SP records of Hindi and Bengali modern, folk and film songs. Those interested may contact Ravi Sircar.
- **Cassettes:** I have a pre-recorded cassette of Sanam Teri Kasam and Teri Kasam which I would like to exchange for a pre-recorded cassette of Troyee or Aandhaa Kanoon. Please write to Arindam Guha.

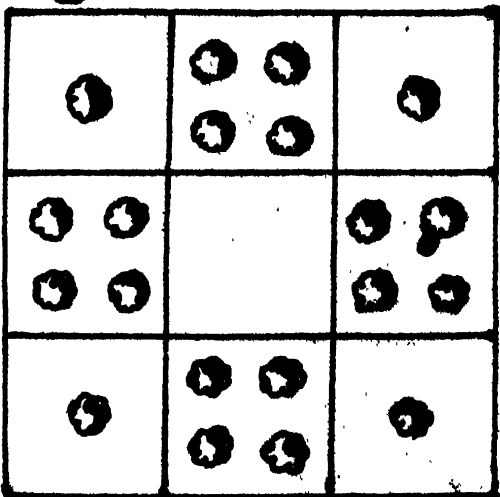
• **Books:** I have an advanced textbook of inorganic chemistry by Therald Moeller. I want to exchange it for a book on quantum mechanics or any such on recent topics in chemistry. Please contact Gautam Basu.

• **Blowups:** I have more than 50 blowups of famous sportsmen. I would like to exchange them for Indian first day covers of 1981-82. Anybody interested may write to Rajeev Bajoria.



## JUST A MINUTE

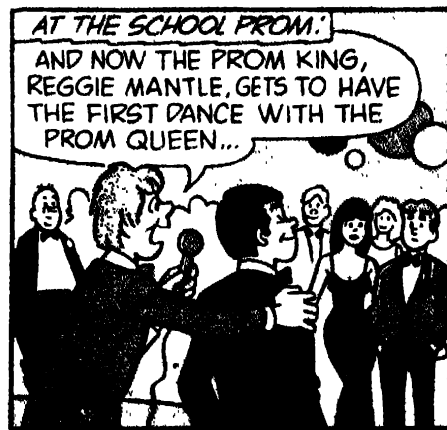
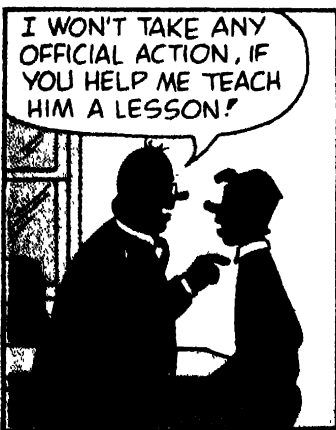
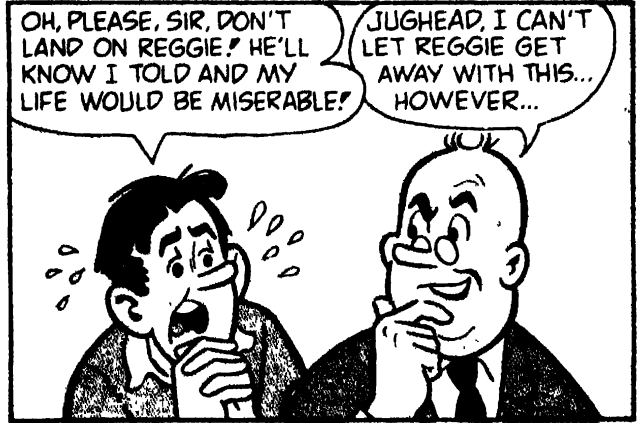
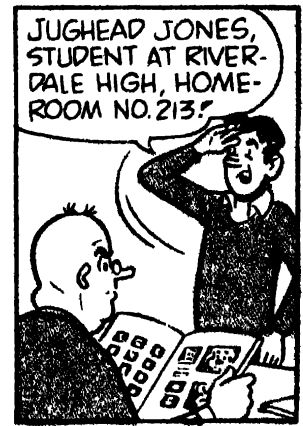
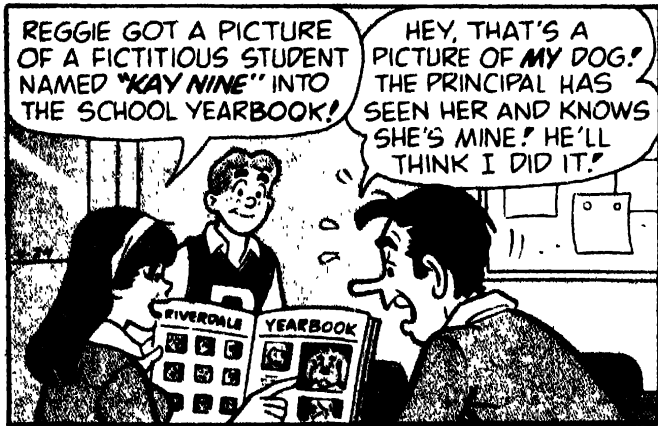
By Shamlu Dudeja



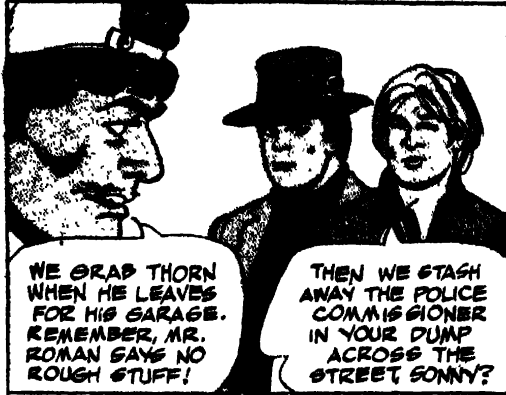
**GREENERY BLUES:** A gardener has planted twenty shrubs around a central patch of lawn, as shown in the illustration, *six in a row*. The lady of the house found some patches more crowded than the others and ordered the *mali* to replant these same shrubs, *seven in a row*, to relieve congestion! How did he overcome this problem?

Solution on Page 20





# JULIET JONES



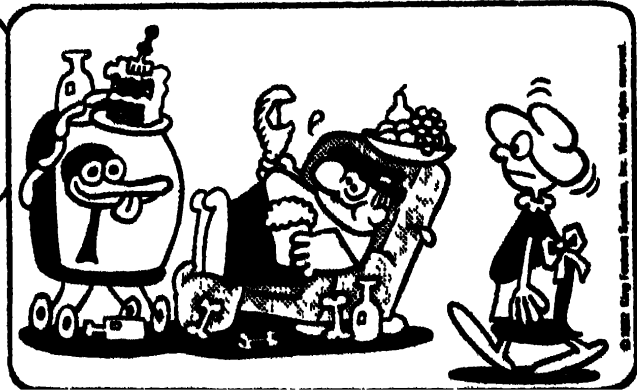
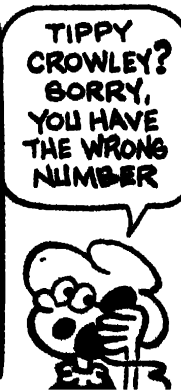
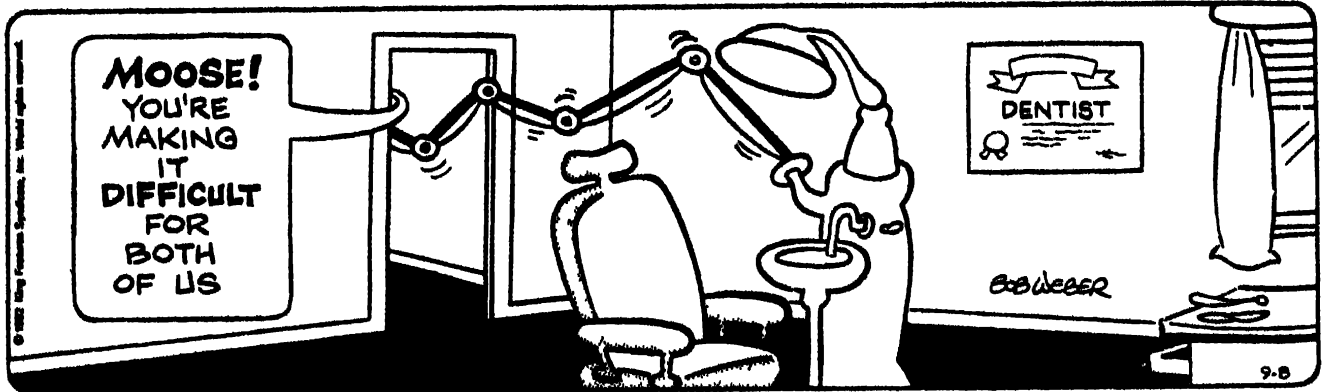
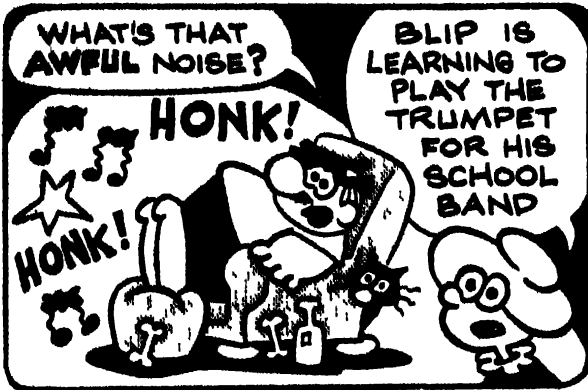
# MANDRAKE

By Lee Falk



**MOOSE MILLER**

**By Bob Weber**



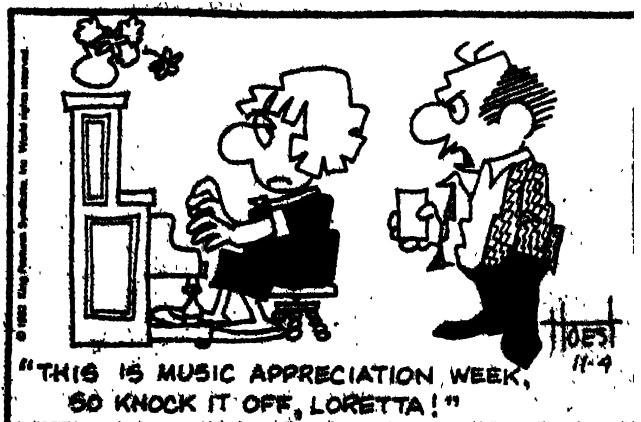
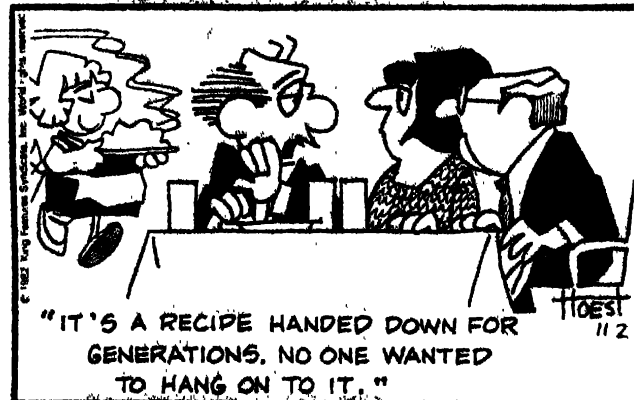
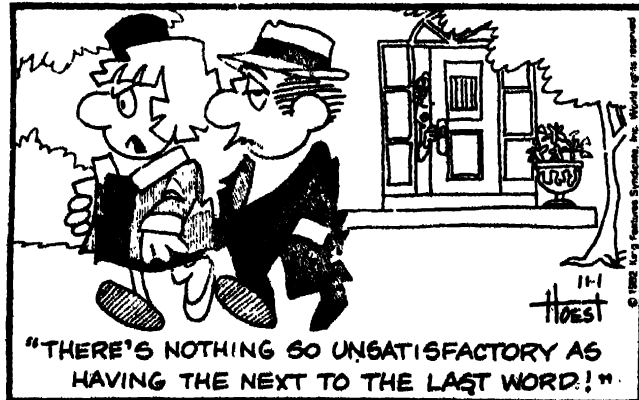
# DR KILDARE

By Ken Balc



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# THE LOCKHORNS



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## TALKING SHOP / Santiniketan

# SOWING THE SEEDS OF HARMONY

Every year around this time, 'Briksharopan Utsava' is celebrated

*When my footsteps will  
no longer leave any trace  
On the dust of this road  
Who will dare say that I  
am no more?  
I shall take part in all  
your games.  
You will call me by a new  
name  
Lock me in newer arms  
And time and again will I  
come and go  
My very old self of all  
times.*

Thus Gurudev Rabindranath gazed at eternity. He looked upon death not as a negation of the life-process, but as a renewal that throws upon the gateway of the mysterious unknown from one world to another, from the finite to the infinite. Our mortal bounds may perish, but the endless cycle of time continues to unfold itself in life and death as two inevitable aspects of existence. So, on this day, as we commemorate Rabindranath Tagore's death anniversary, we do not mourn, rather we try to live up to his ideals, we reiterate our faith in the life Beyond.

On 22 Sravana (8 August), the death anniversary of Tagore is observed at Santiniketan with due solemnity. After the early morning *Vaitalik*, there is a memorial service at the Mandir which evokes an atmosphere of spiritual rapport and communion by chanting a selection of Vedic mantras. The evil can be lifted, the mantras said, and a discovery made of the continuum in which nothing is amiss, nothing is lost, in which the spirit is free to take its eternal journey. The songs chosen for the occasion which includes Tagore's unique

song of unbounded peace: Here in front, is the ocean of peace, deepened among the audience a sense of the presence in spirit of the asrama guru, to whom they had congregated that morning to pay their tribute. A *Vaitalik* song, *Aguner parasmani*, follows the divine service. On this day Rabindra Bhavana usually organises an exhibition on Tagore and the Uttarayan remains open for visitors.

*When I am no longer on  
this earth, my tree, let the  
ever renewed leaves of the  
spring murmur to the  
way-farmers; the poet did  
love while he lived.* These lines were written by Tagore in a visitor's book of the little spatown of Fured on the shore of the lake Balaton where he planted a linden sapling to commemorate his stay in Hungary in 1926. This has a

bearing on his concept of death which is not all negation, but a gateway to higher life. Consistent with this unique philosophy of life and death, the tree plantation ceremony is held as usual in the afternoon on the same day, symbolising the bloom of new life and its growth.

Santiniketan, which started with two Chhatim trees standing in their precarious isolation in the midst of a yawning emptiness on all sides, grew steadily into a forest school, truly so called. The famous Sal-Bithi, Mango-grove and other avenues and orchards came into existence. Tagore started his school at Santiniketan as he thought it was just the place which would fit in with his tapovana ideal. But once in Santiniketan, he soon discovered the

irony of the situation. Around Santiniketan he found the vast barren plains extending to the horizon with their wave-like rise and fall. He found his prospective tapovana encircled and threatened by a widening desert.

Tagore wanted to give the people new festivals which would satisfy their intellectual and emotional requirements, and make for social harmony. Briksharopan is one of the many social festivals inaugurated for this purpose. After Tagore, Briksharopan Utsava is observed at Santiniketan on 22 Sravana. The ground is suitably prepared and decorated with exquisite *alpona*, designs marking out the holes where the saplings are to be ceremonially planted. The function begins with the arrival of the dancing procession. The girls come in a procession carrying leaves and flowers woven into various artistic designs. Five young boys and girls dressed up to impersonate the five elements sit on the raised decorated dais; five students recite the verses written by Tagore specially for this ceremony as propitiatory invocation of the five elements: earth, water, fire, wind and sky. Vedic mantras, Tagore's songs invoking plant life and urging neighbourly amity between man and the world of plants, are sung by the choir. The saplings are then planted and the function concludes with the well-known song of Tagore which bids godspeed to germinating life.

**Debi Prasanna  
Chhatopadhyay**



Nurturing harmony between man and nature



# DRESS CIRCLE



**Left:** Just back from his 17th concert tour of Europe, Subroto Roy Chowdhury this time had 30 concerts and gave eight lectures in nearly three dozen cities of West Germany, Switzerland, France, England and Belgium within a period of nine weeks. This time, the tour was sponsored by Amnesty International, among others, and full houses wherever this sitarist played brought him an advance contract for 1984. He was accompanied by Asit Pal of AIR on the tabla.

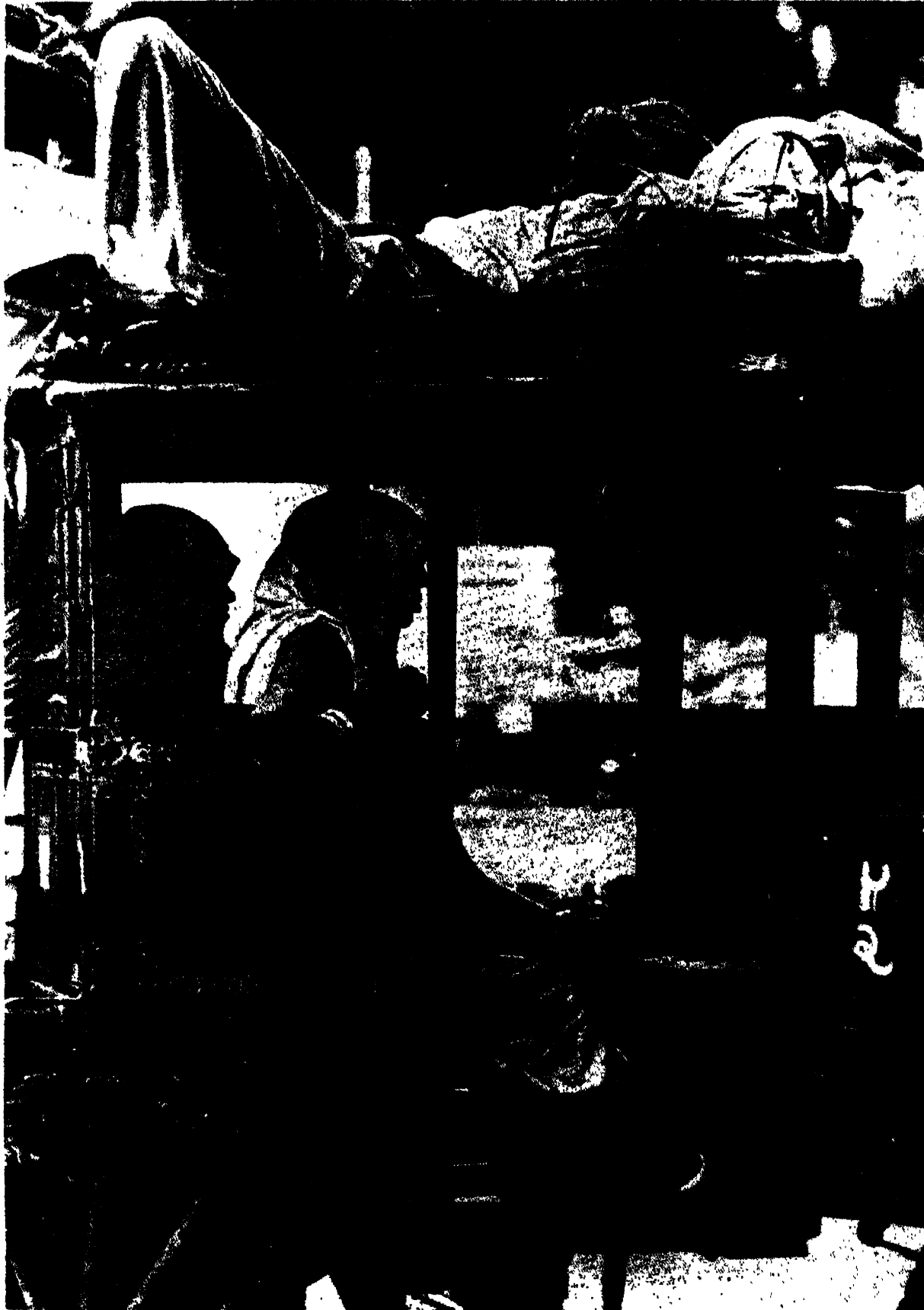
**Right:** One of the young reporters of THE TELEGRAPH was recently honoured with the Lions' international award for excellence in journalism (English) "in the service of humanity." Barun Ghosh (25, at left) highlighted the plight of 28 luckless girls interned in Presidency Jail, Alipore, in his expose, *Born in Chains* (issue dated 7 May). In an appropriate gesture, Barun kept the running shield, but donated the entire prize money of Rs 500 to the Soroptimist International Club of Calcutta, the social welfare organisation working for the girls about whom he wrote.



**Left:** Lila Ray is familiar to readers of English literature for her translation works and her own poetry. She has received several honours for her works here and abroad. Last fortnight, she was facilitated by the Forum: Indian Literature at Raj Bhavan. The governor, Mr B.D. Pande, awarded her the certificate of honour and later, speaking about her own achievements, Ray stressed the necessity of better translation facilities.



**CALCUTTA / Barun Kanti Chatterjee**





**CALLING EVERYBODY UNDER 14!!**

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**Application Form**

Name (In block capitals) Surname \_\_\_\_\_

First name \_\_\_\_\_

Date of Birth \_\_\_\_\_

Address \_\_\_\_\_

Name of school you attend \_\_\_\_\_

Class \_\_\_\_\_

Hobbies/interests \_\_\_\_\_

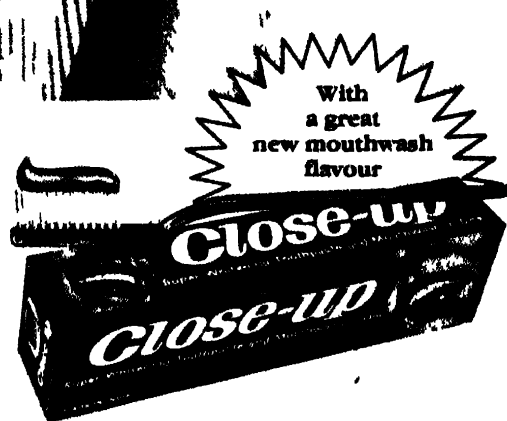


## Close-up is for close-ups

Singing under the umbrella on a rainy day sharing smiles sharing good times And you're confident because you've used Close up

Transparent red Close ups two super whiteners leave your teeth their whitest and its special mouthwash keeps your breath its freshest

So, smile a close up smile and stay confident, because after all, Close up is for close ups



The Toothpaste and Mouthwash in One

## Post Mortem

### Not Funny

The humour apparently sought to be dished out to the accompaniment of a cartoon in 'Missing an Eve-sore' (Markings, August 14) was completely lost upon me.

The statue at the College Street-Harrison Road crossing is of Krishnadas Pal, and not Raja Rammohun Roy.

Arun Sen,  
Calcutta

### Unjust

Barun Ghosh's was a fine insight into the problem of abortion (August 14). With free sex in abundance, particularly among teenagers, the incidence of abortion is growing alarmingly.

However, Mr Ghosh was unjust in highlighting an isolated case of pestering by house staff at the Medical College Hospital. It is safe to go in for abortion in any government hospital in Calcutta as everything is kept confidential. Only if complications arise does the matter have to be reported to the patient's parents or relatives.

Mr Ghosh also failed to mention the proliferation of sex clinics, mostly unauthorised, in areas where brothels are located.  
Prahald Ghosh,  
Calcutta

### Not Mine

In the Colour Magazine of THE TELEGRAPH of July 31 you have printed a picture of the Bengali film *Shrinkhal* where my name has been wrongly spelt as Miltu Ghosh. I wonder whether this has happened due to your inadvertence or negligence of those handling the publicity of the film.  
Mintu Bhattacharya,  
Calcutta

The still supplied to us by the publicity people of the

film had the name Miltu Ghosh on the reverse. However, we regret the error.—Editor

### Incredible

Taren Majumdar's latest film *Amar Geeti* may, in all probability, dish out a new kind of entertainment. In 'Revolt Set to Music' (August 7) many readers will probably come across the story of Nidhu Babu's life for the first time. It seems incredible to me that this fascinating life of a rebel trendsetter, has never been thought of as having good potential for a film. I hope Mr Majumdar's film will lead to re-evaluation of Nidhu Babu's genius.

Bapi Chakraborty,  
Calcutta

### Small Error

A small error crept into my article on Saoli Mitra (August 14). The production of *Dakghar* was directed by Tripti Mitra, and not Sombhu Mitra.  
Jagannath Guha,  
Calcutta

### Amendment

Your reply (July 31) to Mr Monoj Kumar Lahiri's comment on the wrongly captioned picture which appeared on page 6 of the June 5 issue needs amendment.

The flyover-cum-bridge as shown in the picture extends from Howrah Maidan to Howrah Station on the eastern side and to the Rabindra Setu approach on the northern side. It is a new construction and has been known as Rishi Bankim Setu from the time of its inauguration by Mr Jyoti Basu. There has never been any other construction by any name in that place. So the question of an existing flyover named Vivekananda Setu being renamed as Rishi Bankim Setu after an exten-

sion does not arise at all in this particular case.

Incidentally, Rishi Bankim Setu was inaugurated by Mr Jyoti Basu on January 24, '81 and not 1982 as mentioned by you. Moreover, your analogical argument—Rabindra Setu is still known by its previous name, Howrah Bridge—is not sound and logical enough to justify the omission of the current name of the bridge in your magazine, even if the bridge did have a different name earlier.

P. K. Bagchi,  
Howrah

### Surprising

The article on school admissions (July 17) made interesting reading. However, it was surprising that three of the premier schools of Calcutta—St Lawrence, Modern High and La Martiniere for Girls—were left out. Students of these schools have made a mark not only in academics but also in sports and other co-curricular activities.

Relevant information regarding these schools in a future issue would undoubtedly help parents and guardians.  
Prasenjit Ganguly,  
Calcutta

### 'A' Quiz

Post Mortem (August 7) carried a letter from Shristik Nath. It expressed his view that the Quiz column accepts only easy questions. I do not agree. There are easy and difficult questions.

I request you not to make the questions any tougher, for my classmates and I use them for the class quiz every morning. There are "A" films and "A" books, so please do not make the quiz "A" too!  
Shantanav Chitris,  
Class VI, St Xavier's School,  
Calcutta

## Contents

The Telegraph  
Colour Magazine

28 AUGUST 1983

### 4

By the time you read this, Mohun Bagan may well have been declared the league winners. The **Personality** feature this week covers the captain, Gautam Sarkar, who has also achieved a unique double in Calcutta football. he is the first player who has skipped both East Bengal and Mohun Bagan.

### 8

With the monsoons come the Hilsas. The fishing season extends from June to October. **Rainbow**.

### 16

Monica Lakhmna, who was the second runner-up in the Miss India contest, represented the country in the Miss Asia '83 Quest in Manila recently. A colour centrespread on the glamour girl. Also, all about her experiences in Manila: **Limelight**.

Cover:  
Nikhil Bhattacharya

### SECTIONS

Post Mortem	3
Dress Circle	10
7 Days	12
Talking Shop	19
Quiz	20
Inner Eye	21
Wonderland	22
Comics	24
Markings	28
Calcutta	30

PERSONALITY / Gautam Sarkar

## A SOCCER GREAT'S RARE DOUBLE

The captain of IFA's first division league winners, Mohun Bagan, the diminutive linkman has created history on the Maidan this year

**D**ONNING the jersey of either Mohun Bagan or East Bengal is achievement enough for the thousands of footballers dotting the Maidan's various grounds the year round. To captain either side is, naturally, a rare honour. To lead both sides is a privilege not granted till this year when the 32-year-old, slightly built (5' 5", 55 kgs) Gautam Sarkar was appointed the captain of Mohun Bagan. Seven years ago, he had captained the amber-and-red eleven of East Bengal. And now, Gautam Sarkar has completed this historic season in the most memorable way possible: by leading his side to the title of the gruelling, four-month long first division league of the Indian Football Association.

Gautam has been one of the country's leading linkmen for 13 long years in the course of which he has won laurels aplenty. But he hasn't felt as privileged as in leading

Mohun Bagan to the league title this year. It is an honour he has sacrificed for and sought. As he says: "I left East Bengal in 1977 but from the very next year they have been dangling fantastic offers in front of me which I have ignored for the simple reason that Mohun Bagan has treated me very well. Even this year they came with an offer much better than Mohun Bagan's, but money is not everything, is it? And then at the back of my mind was the thought that I could very well become the first man to lead both East Bengal and Mohun Bagan. I decided to stay on and have not regretted my decision since."

Gautam and his club know he had enough reason to wonder whether he was doing the right thing. For the 1983 football season had begun disastrously for Mohun Bagan. They lost the first two tournaments in which they participated—the Federation Cup at Cannanore and the Sanjay Gandhi Memorial Trophy at

Patna. Criticism was levelled at them from all quarters, the chief targets being the senior players. It was also said that Gautam Sarkar was unlucky and hence the debacles.

Word of this reached Gautam which only made him more determined. "We senior players were determined to prove ourselves. We knew we had to do it in the league because that is the championship that matters. And Mohun Bagan had not won it since 1979," says Gautam.

"In a way, I am thankful to my critics. Their criticism made all the difference. Our coach, Aroon Ghosh, had been branded unlucky because he had been unable to win a league title in all his years of coaching. And when I captained East Bengal in 1976 we had failed to win the league. All this I was acutely aware of. So I am really happy that we have been able to break the jinx."

Does he think Mohun Bagan have been just plain lucky or did they deserve to win? Says Gautam: "We created the most number of scoring opportunities. That we failed to score on most occasions is a different-matter altogether." And his own role? "I am one of the fortunate few who have won more titles with my team than I have lost. I do not mean to say that I was responsible for victory every time but surely a little credit is due to me." The critical approach and modesty are typical of the man whose boundless energy has long been a legend on the Maidan.

**B**ORN in Asansol on January 8, 1951. Gautam came to live in Calcutta when his father, Monoranjan Sarkar, who used to work with Indian Telephones, was transferred here. Gautam gained a feel for the ball at a very early age. "My mother told me that whenever I saw a ball I used to be attracted to it and would play with it," he remembers.

This love for the ball developed and, in course of time, Gautam joined the Baranagar Sports Club



With his wife, Rai, nursing a heel injury last year



Satyajit Saha

**Tackling Pele in Cosmos' match against Mohun Bagan in 1977: a memory that lingers**

and started playing in the district (24 Parganas) tournaments. In 1964 he represented the junior district side and two years later the senior team. The same year (1966) he made his debut in the Calcutta league when an official of Jorabagan Club (then playing in the third division) spotted him and asked Gautam to play for his side. That year proved to be one of the turning points in Gautam's career.

"At that time, every year, a tournament was held at the Barrackpore Airport ground in which all the top players of the Calcutta Maidan used to play. It was there that I got a chance to play against them for the first time," Gautam reminisced. Gautam's striking performance prompted talent scouts Amal Sengupta and N. Mondal to ask him to join Eastern Railways. "It was a tremendous break for me because I got a chance to practise with the top players. The following year when the team went to play in the inter-railways tournament, I played seven matches in the leagues. So, after a year in the third division, I went directly into the first division—a giant leap forward for me."

Gautam has not looked back

since. In 1968 he was selected to represent the junior Bengal side. His debut was memorable: "After winning the east zone championship at Jorhat (Assam) we went to Jabalpur and won the all-India championship," he recalls. In 1969, Gautam joined the Kidderpore Club, considered the nursery of Calcutta football, and came under the wing of coach Achyut Banerjee. It was there that Gautam started developing the finer points of the game. He began playing so well, especially against the big teams, that he got his big break within three years when East Bengal asked for his services in 1972.

"It is the dream of every footballer to represent Mohun Bagan or East Bengal. I knew the risk I was taking when I joined East Bengal in 1972. They already had two established linkmen in Mohan Singh and Samaresh Choudhury, who constituted a formidable pair and had played creditably for India. It was a thrilling experience to play with them and at the same time it was a great challenge to make it to the team."

Gautam got his chance soon: in

the second half of the second match in the league. He acquitted himself so well that he became a regular in the side. That year he came of age as a footballer, passing the ultimate test—playing against Mohun Bagan and Mohammedan Sporting—with flying colours. Against the latter, he even scored the opening goal of his side's 2-0 victory. "I knew it was an important match for me. Had I performed badly in that encounter my career might have progressed differently," Gautam acknowledges.

That year he again came under the coaching of P.K. Banerjee with whom he had earlier been associated with in Eastern Railways. Gautam gained immeasurably from P.K.'s coaching. As he says: "I already had a lot of respect for him as a player and soon I was to see how he built up our side. He used to insist on practice and kept repeating that unless we practised we would not develop our skills. He inspired me greatly to develop in me a tenacity I never thought I had."

The period 1972-75 can be called the East Bengal era in Indian football. Apart from winning the first division IFA league successively, East Bengal, with P.K. Banerjee as coach, annexed nearly all the country's titles. Gautam was very much a valuable part of the side. How did they do it? "I think the main reason for our success was that we had become a family—so wonderful was our understanding." Gautam still remembers his performance against two foreign clubs, both from North Korea—one in the 1973 IFA Shield final and the other in the 1975 DCM tournament at Delhi.

It was also during this period that Gautam donned the Indian jersey. In 1973 he was selected for the junior Indian side that went to Teheran and the following year he represented the junior side first at the Merdeka tournament and then at the Teheran Asian Games. In 1975 he went to Medan to play in the Marah Halim tournament. And then he was mysteriously sidelined.

In 1976, he had some problems with his club. "The team was going to play in a tournament at Bokaro. It is not a first class tournament so the best teams do not usually go and even if they do, they do not send their full side. That year East Bengal lost and the entire blame fell on four of us (Sudhir Karmakar, Tarun Bose, Ashoklal Banerjee and Gautam) for not going, and the club suspended us," Gautam remembers.

**T**HUS Gautam was forced to leave the club the following year. Then began his long association with Mohun Bagan which still continues. For Gautam the first year itself was memorable—and with good reason. As he says: "Just prior to the IFA Shield we played against Cosmos who had in their ranks the greatest player to kick the ball ever, Pele. Before the team came here, they had played matches in other countries—in other words they were a well prepared side with at least six to seven world class players. Some of our players were pessimistic and thought we would lose disastrously. But Pradipda (who had switched as a coach from East Bengal to Mohun Bagan in 1976) told us that since the match was being played on our home ground we had the upper hand, and this helped a great deal.

"I think the football Mohun Bagan played that day will be remembered for a long time. I doubt whether any Indian team will be able to repeat that performance for many years to come. For me, it was one of the best matches in my entire career and a memory that I will cherish for long—rubbing shoulders with Pele.

We had never dreamt of being so close to Pele that he would hug us and present us with medals. Everything about that game still lingers on."

Then came the Srinagar nationals in 1978 when he captained Bengal and won the Santosh Trophy. But followers of the game in the country were shocked when Gautam along with Shyam Thapa and Manash Bhattacharya was not called for the camp for the Asian Games to be held in Bangkok later that year. The then chairman of the selection committee, T.O. Abdullah, who is still one of the vice presidents of the All-India Football Federation, is reported to have said that Gautam was not included because he was not likely to have made it to the final 18 who would go to Bangkok. That was not only a preposterous statement, but a dangerous one. Translated, it meant that the selectors had already made up their mind about the final composition of the team before the camp was held. Then why did they go through the farce of a selection camp? And how did he know that Gautam would not qualify?

Another ridiculous statement was made then by Ahmed Hussain, the

only selector to be present throughout the championship. "Bengal already have a lot of players (14) in the list. How many more do they want?" Hussain asked. If Bengal had, or has, 30 players who are better than their counterparts from other parts of the country, does it mean that all of them are not going to be called for the camp?

Perhaps this interesting story about the Marah Halim competition in 1975 may help in solving the mystery of Gautam's exclusion. Ahmed Hussain had accompanied the team as an official. Throughout the trip he was seldom with the team or even in the place where the contingent was staying. Gautam, in his usual fashion, spoke aloud about Ahmed Hussain's absence, especially at night. On one such occasion, Mr Hussain probably heard it all. The effect was apparent as soon as the team returned to India. Gautam was to be called up only thrice in all the intervening years.

None of these were happy associations. The first was for the Aga Khan Cup in Dacca in late 1977, but he had to leave midway so that he could play for Mohun Bagan. After that came the Srinagar disaster refer-

**With his parents, a perennial source of encouragement**





red to.

"I do not know why I was not called for the camp. There was some talk that it was due to some rude behaviour on the ground, but I assure you I never did anything. The only consolation could be that they thought I was not fit to play for my country," says Gautam. However, Gautam was included in the camp at the last moment because of AICs' insistence, but Gautam quietly declined the invitation, saying he had to nurse an injury.

The next time Gautam was called to represent the country was in 1979 when the team toured West Asia and he performed creditably once again. Next he was called for the Asian Games coaching camp at Salt Lake where the much talked-of incident occurred in which 21 players left the camp, Gautam being one of them. After that he has been called only once. "When the team was leaving for Bangkok, in 1981, they asked me to join the camp. But my father was precariously ill and I furnished certificates proving that he was seriously ill and asked them for permission to join the camp after 10 days. I asked them to give me a chance and to select me only if they thought me fit. But unfortunately they never did give me the opportunity," Gautam rues.

Gautam was again hopeful that he would be considered when the Nehru Gold Cup was held in Calcutta in 1982, but again he was disappointed.

**Y**ET his achievements are considerable. As a linkman in the country's two top teams he must have played no less than 700 matches, an achievement that anybody would be proud of. To have put in 13 years in the demanding role of a midfielder is even rarer a feat.

"Yes, it has been a long, long time," says Gautam thoughtfully. "Perhaps the main reason why I have been able to carry on for such a long period is that I am basically a determined and tenacious player. I try to work as hard as possible and that is why, even during the off season, I train by myself. And I have always had tremendous encouragement from my guru, Swami Swarupananda Paramanghadeb, and from my parents. They have always urged me to go ahead."

Gautam is happy with what he has achieved. "When I was with East Bengal, I was part of what is generally known as the 'golden era.'



**Getting a massage in the Mohun Bagan tent: part of being well looked after**

We won nearly all the major tournaments during 1972-75. After I joined Mohun Bagan in 1977, we won the triple crown (IFA Shield, Rovers, Durand). After that it has generally been the Mohun Bagan era. We have won more tournaments than we have lost."

That brought us to the topic of retirement. "Frankly, I have not thought about it yet," said Gautam. "I am not saying that I can go on playing forever. There comes a time when all players have to hang up their boots. But I feel that I can carry on for another two years. I will carry on till the time when I am wanted in a side. The day I feel I am becoming a liability in the team, I will say goodbye."

"I am looking forward to the day when some young player will come and force me out of the team. I will cherish that moment and will teach him all that I have learnt during my career. When we came into the big teams, we had to work really hard to find a place in the team. I think the present players, except for a few like Satyajit Ghosh, Tarun Dey, Bikash Panji, Monojit Das and Krishnendu Roy, lack this determination and

drive.

"Unless young players come forward to replace us, Bengal cannot stay at the top for long. I know that India has hardly any position in world football. But in India, Bengal is still considered the best. We must do everything possible to ensure that it stays the same. And for this, it is essential that younger players come forward and challenge us."

"When I joined Mohun Bagan, I was known as the 'East Bengal boy' because of my five-year association with the club. But gradually Mohun Bagan accepted me and now I am known as the 'Mohun Bagan boy.' The club officials have treated me well and have given credit where it was due. At present, I have no thought of leaving the club. If they go on treating me as they have in the past, I will not have any reason to." He then added rather seriously: "One cannot predict anything about the future. You never know, I might even be injured and might have to retire before I have planned to. So I will take things as they come."

**Sarajit Deb**

Photographs: Nikhil Bhattacharya

Rainbow

## HUNTING THE HILSA

With the monsoon come the Hilsas. This feature shows how they are caught



After the long haul: a fisherman with a particularly good catch consisting of some fine specimen of Hilsa

THE very word Hilsa holds extraordinary appeal for gourmand Bengalis who accord it a royal stature among fish.

Every year, between June and October, from Triveni in Hooghly to Kidderpore in Calcutta at least 2500 fishermen with over 300 boats are engaged in Hilsa fishing.

The birth rate of the Hilsa, says an elderly fisherman with the experience of 30 years behind him, is gradually decreasing because of water pollution, haphazard hunting and lower intensity of high and low tides (very important for breeding).

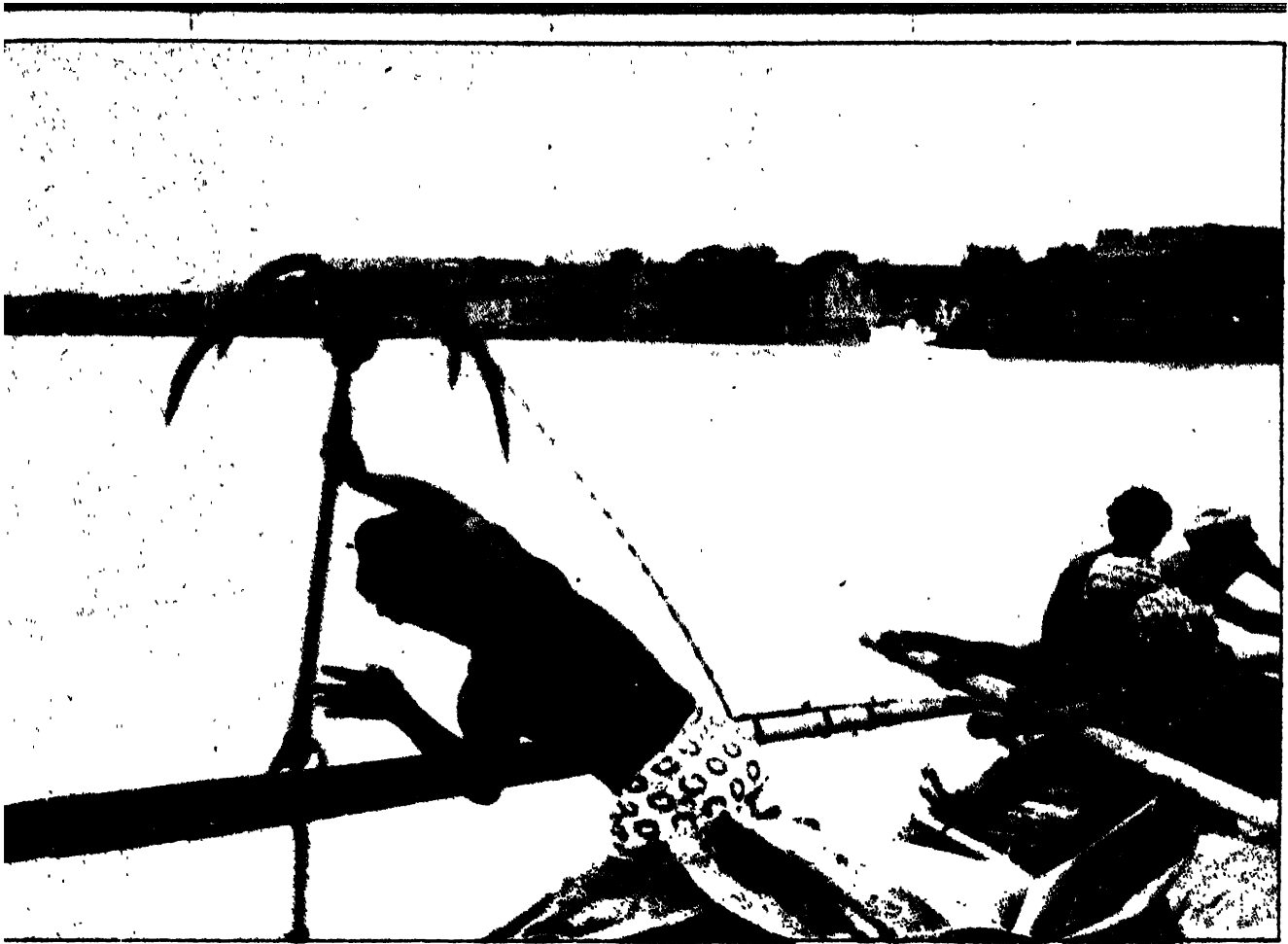
But last year saw a Hilsa boom, after 27 years, when 16,000 tonnes (an all time record) were caught. Prices in Calcutta came down to Rs 15 a kg.

According to a spokesman of the state fisheries' department this abundance was due to the fact that Hilsa could enter in large shoals as the silt at the bay mouth had gone due to increased flow of water from the upper region.

But the large shoals of Hilsa are yet to arrive this year in the fresh water zone of the Hooghly because of the late monsoon, poor rainfall and sharp rise in humidity. As a result, prices are still steep—upto Rs 30/40 a kg.

Most Hilsa fishermen come from the Noakhali, Barishal and Khulna districts of Bangladesh. A boat carries 6 to 8 fishermen and a group leader. Three decades ago the number of boats was only 75. The four-fold increase since has deflated the individual fisherman's income.

Initial expenditure in Hilsa fishing is high and is hardly recovered on selling the catch. A standard size boat costs Rs 10,000. Equipping it with nets



**Top: Casting the 'boya' (anchor); Left: Home with a good catch**

and other accessories requires another Rs 15,000. Maintenance costs between Rs 8,000 and Rs 10,000 a year.

In contrast, their earnings are uncertain. Each boat sails out twice a day—at low and high tide. If dame luck smiles, the catch is large. If not, a single fish, or maybe two, will be all they bring back after five or six hours of labour.

Inevitably, then, most Hilsa fishermen are in debt to *mahajans*. They take loans from *mahajans* and are consequently compelled to sell their catch to them also. Yet, they remain basically contented people. Simple-hearted, god-fearing and soft-spoken, they have only one addiction: *bidis*.  
**Text and photographs: Biswaranjan Sarkar**

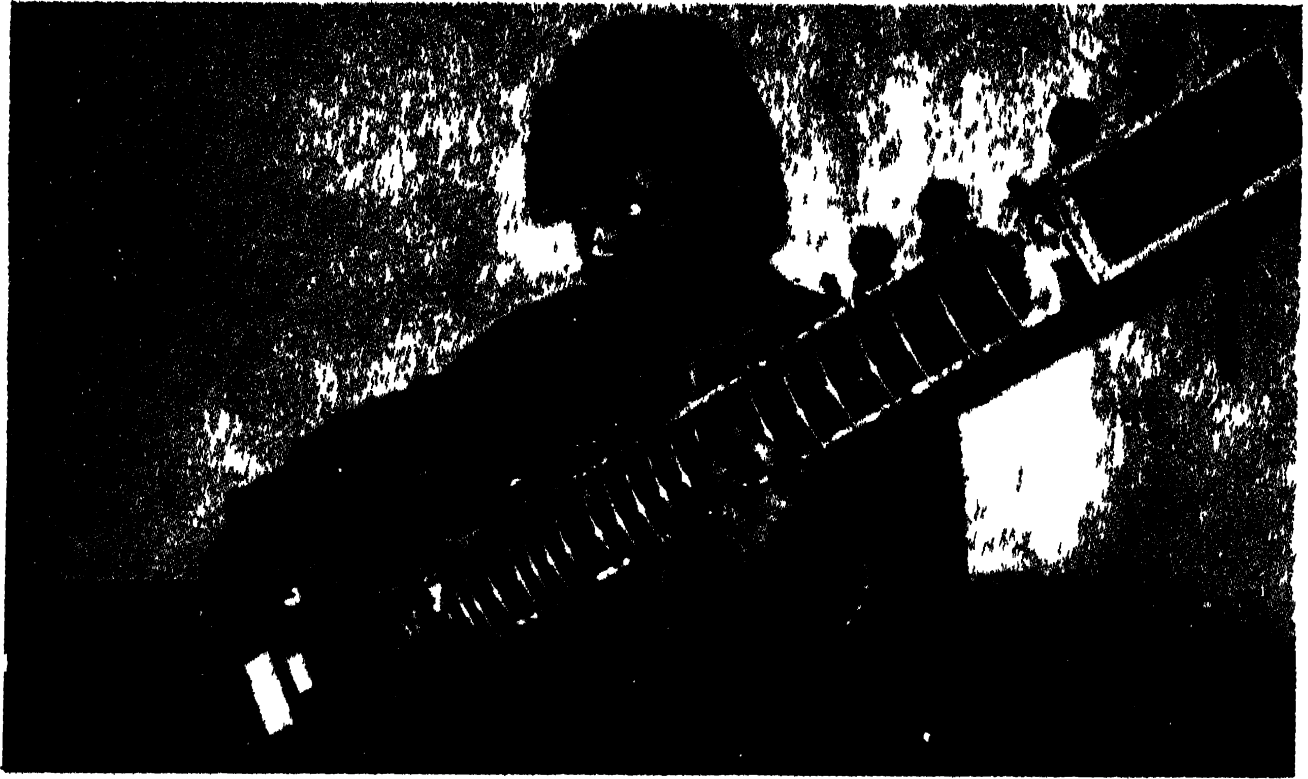
# DRESS CIRCLE



**Left.** What were Farooque Shaikh and Deepti Naval doing in Calcutta at the Victoria Memorial and Eden Gardens some ten days back? Shooting for Roshan Wadhera's *Main Aur Meri Tanhai*, that's what. The music by Jagjit and Chitra Singh was released many months ago though the film is still being shot. Directed by Al-Waheed, a song was picturised at the Victoria Memorial and a few romantic scenes at the Eden Gardens. The unit also visited Chandernagore to shoot some scenes with Farooque and Kalpana Iyer.

**Right:** The brothers four (from left to right) are Pradip Mukherjee, Prolay Mukherjee, Dr Dipak Mukherjee, and Dr Debasish Mukherjee. Coming from a large family, they have five sisters, too. The eldest brother is an electronics engineer with the Greater London Council's computer education department, the second practises cardiology and internal medicine in Florida, the third is senior planner with a leading firm, also in Florida; and the youngest a Leverhulme Research Fellow in the electrical engineering department of another leading firm in the UK. Their ties are very strong, yet they know precious little about one another's professions. As one brother said: "When we all meet in Calcutta annually, there seems no time for anything—it's just one big picnic."





**Above: Nishat Khan**, the rising sitar star arrived in Calcutta last week after a hectic four-month tour of Europe, Africa and America. His performance at the Smithsonian, Washington D.C. in one of the most prestigious music festivals in the USA has added another feather in his cap. Nishat will be performing at Kala Mandir on September 5 for a programme presented by Behaag and sponsored by Capstan Filter Kings. He will be giving accompaniment to Malavika Sarukkai who will perform Bharata Natyam.



**Left: Adjudged the best publicist** for her work in Chhuti by the Bangla Chhuti Puraskar Samiti at a function at Rabindra Sadan recently. Nita Sarkar proved a point in a male dominated field. She is probably the only woman cine publicist cum-artist in India. She has worked with top film directors like Satyajit Ray and Mrinal Sen as a publicist and artist and is also the first woman to send tableaux to foreign countries for three successive years under the sponsorship of British Airways. She is currently concentrating on the surrealist style, often adopting the tantra symbol.

# 7 DAYS

S	M	T	W	T	F	S
28	29	30	31	1	2	3

The information given below is accurate at the time of going to press

## HINDI FILMS

### REGULAR SHOWS

**Avtaar Majestic** (R A Kidwai Road 242266), Basusree (S P Mukherjee Road, 478808) Bina (Bidhan Sarani, 341522) Purnasree (Raja Raj Kissen Street, 554033)—all 3 shows Roxy (Chowringhee Place 234138)—4 shows

A tearjerker worth seeing, the film stars Rajesh Khanna, Shabana Azmi Sachin and others

**Bazaar Metro** (Chowringhee Road 233541)—3 shows, Basusree (S P Mukherjee Road 478808), Bina (Bidhan Sarani 341522), Majestic (R A Kidwai Road 242266) Purnasree (Raja Raj Kissen Street 554033)—noon

A young woman (Smita Patil) has run away to Bombay from her parental home in Hyderabad in the hope of marrying her lover (Bharat Kapoor) but finds herself in the position of a keep To help herself she is forced to hunt for a bride for her lover's middle aged business associate who has returned from the Gulf with plenty of money They go to Hyderabad and stumble across Supriya Pathak a young girl in love with a neighbourhood boy (Farooque Shaikh) The deal is settled and that gives an opportunity to a journalist friend (Naseeruddin Shah) to vent his feelings about it all In the end Smita herself rebels and refuses to marry her lover

Sagar Sarhadi's first directorial venture deals with a strong story line and Naseer puts in an outstanding performance

**Bekaraar Orient** (Bentinck Street 231917)—4 shows

Directed by V B Rajendra Prasad, the film has Padmini Kolhapure Sunjay Dutt and veteran Ashok Kumar in the leading roles Music is by Laxmikant Pyarelal

**Betaab Jyoti** (Lenin Sarani 241132)—12 3 6 8 45, Gem (Acharya J C Bose Road 249828)—2 5 15 8 30 Naaz (Lower Chitpur Road



Subabha Deshpande and Supriya Pathak in 'Bazaar'

262773), Liberty (Chittaranjan Avenue, 553046)—4 shows, Uttara (Bidhan Sarani 552200)—3 shows

The hero lives on a picturesque ranch with his mother, making a meagre living as a farmer A nearby stud farm and palace are bought by a millionaire who has with him an arrogant daughter

The hero spends the first half of the film taming the shrew and then goes through the process of falling in love The rich father refuses to accept the match, but some complications later is forced to give in Then follows another dose of villainy, action scenes with horses dogs guns and fists

Sunny Deol and Amrita Singh both make their debuts in this film the former with great promise the latter without any Well directed by Rahul Rawail

**Himmatwala: Hind** (Ganesh Chandra Avenue 274259)—4 shows

The way to your rival's daughters heart is through courage So Jeetendra tries this ploy to win over Amjad Khan's daughter Sridevi This film is plugged as the storm-

ing-in of Sridevi but actually it is a comeback film after the box office failure of her *Solva Sawan*

**Jeet Hamaari: Society** (Corporation Place 241002)—3 shows, Kalika (Sadananda Road, 478141)

The hero is featured as a car thief and is the long lost son of a rich man He is inducted into a gang which tries stealing a gold sword in the possession of his father about which he did not know On the other side of the fence is a young cop who is the lover of the thief's sister

There is nothing missing in this film fights disco dances, family melodrama, car chases animals and, of course, Silk Smitha Leading the caste are Rajnikant, Raakesh Roshan, Anita Raj and Ranjeeta The film is, briefly, the triumph of the crude

**Kaalasana: Rupani** (Bidhan Sarani 553413), Aruna (M G Road 359561) and Bharati (S P Mukherjee Road, 474686)—2 30, 5 30, 8 30

The film stars Feroze Khan, Parveen Babi, Prem Chopra, Imtiaz and Danny

**Nikaah: Paradise** (Bentinck Street, 235422)—12, 3, 6, 9, Talkie Show House (Shibdas

Bhaduri Street 552270)—noon  
B R Chopra directs with aplomb

**Souten. New Cinema** (Lenin Sarani, 270147)—4 shows

Some exquisite shots in Mauritius are the highlight of the film apart from plenty of glamour, emotions and wardrobe

## NEW RELEASES

**Arpan: Opera** (Lenin Sarani), Grace (M G Road, 241544), Ganesh (Upper Chitpur Road, 332250)

Directed by J Om Prakash and music by Laxmikant Pyarelal the film stars Jeetendra, Reena Roy, Parveen Babi and Raj Babbar

## FOREIGN FILMS

### REGULAR SHOWS

**Paris I Love You (A): Metro** (Chowringhee Road, 233541)—noon

**The Body (A): Lighthouse** (Humayun Place, 231402)—12, 3, 6, 8 30

This is a British

documentary which "tells the facts about the human body which you and I do not know."

The central idea is that the human body is nothing to be ashamed of; in fact, it is something to be proud of. Various scenes and settings are used, helped by Vanessa Redgrave's commentary, to establish that fact.

## NEW RELEASES

**Rivals (A):** Minerva (Chowringhee Place; 241052)—4 shows.

Joan Hackett, Robert Klein and newcomer Scott Jacoby star in Krishna Shah's film, a love story that ends with a scream.

**Hey There, It's Yogi Bear:** Globe (Lindsay Street; 231769)—4 shows.

Produced and directed by William Hanna and Joseph Barbera, screenplay by Joseph Barbera, Warren Foster and William Hanna, the film stars Daws Butler as the voice of Yogi Bear and Don Messick as the voice of Boo-Boo and Ranger Smith.

**The Greek Tycoon:** Tiger (Chowringhee Road; 235977)—4 shows.

The film stars Anthony Quinn and Jacqueline Bisset.

## BENGALI FILMS

### REGULAR SHOWS

**Samapti (A):** Sree (Bidhan Sarani; 551515) & Purabi (M.G. Road; 350680)—3, 6, 8, 45; Indra Roy Road; 471757)—3, 6, 9.

A young school going boy is forced to give up his studies and go to work. He has a conscience, and also looks after his loving mother, ailing father and younger sister. The village is controlled by an evil zamindar and his slimy son, and this forces him to go to Calcutta. He becomes a waiter in a shady restaurant. He returns to his village with a new awareness, talks back to the zamindar and finds love in the breast of his childhood friend. There is also a subplot involving the village whore and the zamindar's son.

Tapas Pal, Debashree Roy, Sumitra Mukherjee and Madhabi Chakraborty lead the cast which puts in indifferent performances or indulges in hamming.

### NEW RELEASES

**Chokh:** Mitra (Bidhan Sarani; 551133), Priya (Rashbehari

Avenue; 464440)—4 shows; Madhuban (Regent Park)—3 shows.

The eye symbolises a society divided into warring classes. It is a society where the official laws are bent and twisted to serve the interests of the propertied classes. But the working class retains its fighting spirit and its determination to protest and resist. The passions that a dead man's eyes arouse in the film symbolise the energy that the ideals of a struggling working class retain even after the physical death of a revolutionary worker.

It is the spirit of the working class that crystallises around itself the support of a courageous class of liberal humanitarians, represented in the film by Dr Mukherjee who is not cowed down by the Emergency and can go on insisting on his right to know whose eyes they are and to look into the papers. His refusal to operate may not be a revolutionary act in itself, but has a value of its own in the perspectives of his class position and the times in general.

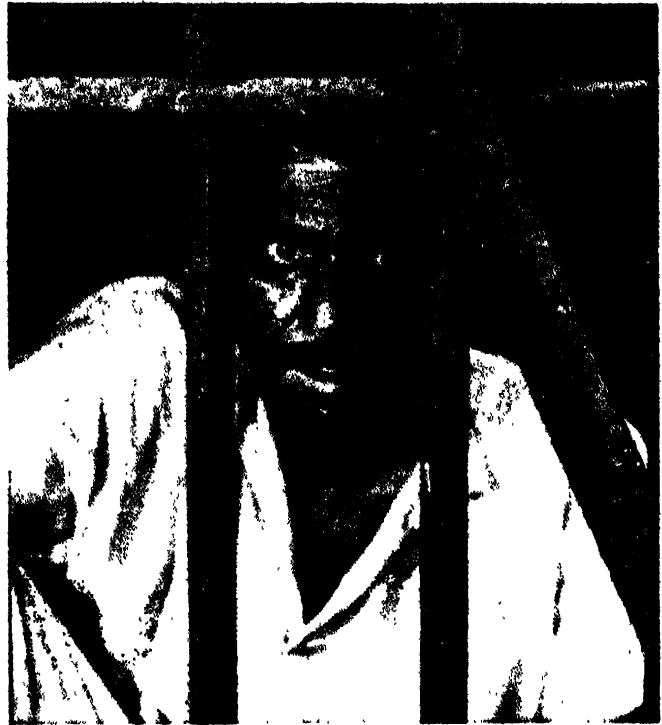
Directed by Utpalendu Chakraborty, the film has won national and international awards.

Om Puri, Shyamanand Jalan, Anil Chatterjee, Shreela Mazumdar and Madhabi Chakraborty form the leading cast.

**Jabanbandi:** Radha (Bidhan Sarani; 553045)—2, 30, 5, 30, 8, 30; Purna (S.P. Mukherjee Road; 474567)—3, 6, 9.



Santu Mukherjee & Mohua Roychoudhury in 'Jabanbandi'



Om Puri in a scene from 'Chokh'

The story is based on the entangled family drama of a shrewd professional witness who had to prove himself to be a person with human flesh and blood when his own son's trial for murder touched his sensitive nerves.

An authentic story written and directed by Pranab Banerjee, the picture has Mohua Roychoudhury, Santu Mukherjee, Kali Banerjee, Santwana

Bose and Shekhar Chatterjee in the leading roles.

**Sreeradh Manbhanjan:** Surasree (Canal West Road; 353836). Rupam (College Street). Aleya (Rashbehari Avenue) and Bhabani (Rusa Road; 461528)—all 3 shows.

Tapati Bhattacharya stars as Radha in this musical film directed by Sonu Mukherjee and music by Kalipada Sen.

## TV

### CALCUTTA

28 August

4.00: World of sport.

5.30: Feature film in Hindi.

7.25: Saptahiki.

8.45: Focus: A programme on current affairs.

9.15: Aarohi: Light music.

29 August

6.34: Chiching phank.

7.00: Bijan prasnage: Environment education.

8.45: Chitramala: Film songs in various languages.

9.15: *Aur bhi gham hain zamane main (12)*: Serial by Reoti Saran Sharma.

30 August

6.34: Harekarakamba: *Tapaban* presented by Uday Shankar India Culture Centre. Direction: Amala Shankar.

7.00: Play serial: *Trishul*.

8.00: Health hints: Problems of vision.

9.00: *Ek mulaqaat*: An interview with Vidyawati Stokes.

9.20: ABC of football (9).

### 31 August

7.00: A programme on Janmastami and kirtan.  
8.00: Chitrahar.  
8.45: *The Lucy Show* (21).  
9.15: A special programme on Janmastami.

### 1 September

6.34: Industrial programme: Documentary on Imitation Jewellery.  
7.40: Chitramala (Film songs in Bengali).  
8.45: Places of pilgrimage: Jama Masjid.  
9.15: Wildlife (1): By M.A. Parthasarathi.

### 2 September

6.45: Khayal: Purabi Mukherjee.  
7.40: Sports round up.  
9.15: National programme of music: Singh Bandhu.

### 3 September

5.30: **Feature in Bengali:** *Chawa Pawa*. Cast: Uttam Kumar, Suchitra Sen and others.

8.45: *The Desert* (part-I): Science film.

9.15: Prashna Manch: Quiz programme in Hindi conducted by Laxman Tandon.

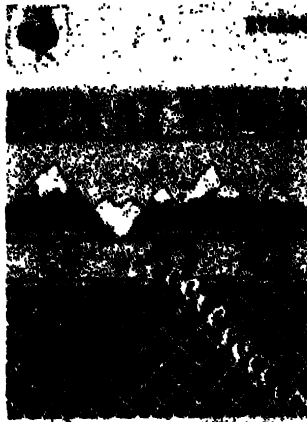
## RECORDS

The Australian group **Men At Work** from Melbourne have had a meteoric rise to popularity beginning with their 1981 best selling debut album, *Business as Usual* released by CBS. They are on top of the US charts and have even won a Grammy Award for the best new artist of the year.

Their new wave sound is a tight mix of styles borrowed mainly from groups such as *The Police*, and *Cars*. Yet, they have worked hard at their debut and if you want to add it to your rock collection, listen to the opening track *Who Can It Be Now*, forward to *Down Under*, and then flip the cassette and hear the last three songs. With a dearth of memorable rock releases, you might as well, since it will provide great music to jive to at your next party.

*Who Can It Be Now* by leader Colin Hay, begins with a catchy sax intro, very *Police-like* which blends into a sing-along tune and a wailing sax solo—their single which took them to the top Australia five. The other noteworthy track on side 'A' is the Aussie oriented *Down Under* with a reggae beat and packed in with colourful flute touches.

Side 'B' is relatively superior to 'A' since it contains a variety of moods. *Be Good Johnny* should be popular with teenyboppers, but its *Touch The*



**MEN AT WORK**  
BUSINESS AS USUAL

*Untouchables* is the best track in the album both musically and lyrically. *Catch a Star*, is emotively handled and the subsequent *Down By the Sea* is soft and lulling.

### Survivor, Eye of the Tiger:

The cassette is surviving purely on the strength of its brilliant title track. A gutsy driving rock number with a disco-ish beat, it succeeds because of an immediately catchy melody line very well sung in a difficult, extremely high register. The track has an effective, though not very original or intelligent, beginning.

The rest of the tracks, collectively, are on an inferior plane. Though the vocalist is the best in the group, his style doesn't change and neither does his pitching. The numbers lack melody; they are all heavy rock with distortion units on guitars at full blast, heavy-handed chord work and drumming. A very poor man's 'Deep Purple.' Short bursts of relief are offered on *Ever Since the World Began*, a slow rock piece with a piano introduction and *American Heartbeat*, but neither can touch *The Eye...*

## SPECIAL EVENTS

### 28 August: 6.30 pm

Bohurupee presents its latest production *Dharmadharma*, written by Shyamal Sengupta and directed by Amar Ganguly. The main participants are Kumar Roy, Amar Ganguly, Kaliprasad Ghosh, Debtoosh Ghosh, Tarapada Mukherjee, Soumitra Basu, Namita Majumdar and Avereed Dutta.

At Academy of Fine Arts (Cathedral Road; 444205).

### 28 August: 3 pm to 8 pm

Photoexpo and action replay on TV of India's triumph at

Prudential World Cup by Amiya Tarafdar.

At Academy of Fine Arts (Cathedral Road; 444205).

### 28 August: 6.30 pm

Orchid (Lake Gardens) presents a children's dance drama *Bhim Badh*, written by Narayan Ganguly and directed by Sharmila Ghosh; and folk lore and dances of India under the direction of Basab Biswas.

At Sisir Manch (Acharya J.C. Bose Road; 441451).

### 28 August: 7 pm

The Theater Cuttack will stage the play *Bregel Gate*, presented by Rabindra Sadan Staff Welfare Society.

At Rabindra Sadan (Cathedral Road; 449937).

### 29 August: 7 pm

In aid of Society for Leprosy, Shanshaptak presents Sombhu Mitra and Saoli Mitra in a programme of recitations and readings from selected portions of the drama *Chand Baniker Pala*.

At Rabindra Sadan (Cathedral Road; 449937).

### 30 August: 6.30 pm

Shilpi Jajabar presents a musical evening with Hemanta Mukherjee and Ranu Mukherjee; also Tagore's dance drama *Shapmochan*, with Chinmoy Chatterjee, Bani Tagore, Bhaswati Mukherjee, Mala Guhathakurta and Anushila Chatterjee in songs, and Asit Chatterjee, Anindita Bose, Sriparna Mukherjee, Nirmal Burman and Aditya Mitra in dances. Narration: Debdulal Banerjee, Partha Ghosh and Gouri Ghosh.

At Rabindra Sadan (Cathedral Road; 449937).

### 30 August: 6.30 pm

Current Theatre presents Samareesh Basu's *Baghini*, with Ajitesh Banerjee, Samir Majumdar, Ujjal Sengupta, Premangshu Basu, Sailan Mukherjee, Geeta Karmakar, Seemantini Das, Sreela Majumdar and Sulata Choudhury in the leading roles. Direction: Samir Majumdar.

At Rangana (Acharya Prafulla Chandra Road; 556846).



Ritu Guha

### 31 August: 7 pm

Sursanchayan and Regent King present Ritu Guha in a solo recital of Tagore songs.

At Rabindra Sadan (Cathedral Road; 449937).

### 2 & 3 September: 12.30, 3 & 6 pm

*Harano Sur* and *Saptapadi*, the two Bengali superhit films starring the legendary pair Uttam Kumar and Suchitra Sen, will be screened on the 2nd and 3rd respectively.

At Sisir Manch (Acharya J.C. Bose Road; 441451).

## THEATRE

**Aghatan:** Rangana (153/2A Acharya Prafulla Chandra Road; 556846).

Written by Biru Mukherjee, the play has been directed by Gyanesh Mukherjee, and the star attraction is the versatile Anup Kumar.

Susovan, smart, jolly and extrovert, marries a school teacher, Anita, who is the only child of Jitu Sakar, a hardware merchant, and Swayangprava, a violent-tempered, 'accomplished' society lady.

On an invitation from Digbijay Singha-Ray, a zamindar, Susovan and Anita start for Muchkunda-Kundaleswari. At the station, Susovan runs into a childhood friend, Santwana. They remain so engrossed in talk that the train leaves, with Anita on it; so they decide to travel to Muchkunda in a taxi.

But Anita, extremely upset, returns to Calcutta. Swayangprava, furious, starts for Muchkunda with Anita and Jitu. Meanwhile Susovan and Santwana have been forced to put up at a remote inn as husband and wife after the breakdown of their taxi. Santwana's husband, Brojeswar, a history professor, comes to know and is furious, too, but accepts it sportingly after Susovan's explanation.

In the meantime, Swayangprava and her party have reached the inn and Brojeswar tries to pacify everyone. Swayangprava decides to return alone to Calcutta. However, she meets Sadarangalal, a social worker and witness to the Panthosala incident. She realises that she has been made a fool of and heads for Muchkunda again with Sadarang on his motorcycle. An accident occurs and they take shelter in Harimatar Panthanivas. Susovan and others, hearing of the mishap, rush to the panthanivas where everything is sorted out and the drama brought to a happy conclusion.



**Bibor:** Rungmahal (76/1B Bidhan Sarani; 551619).

The story deals with a model Neeta who had to look after the family for her incapacitated father. She dreamt of a new life since she met Palash. Bohemian Palash also turned a new leaf after he got to know Neeta. But though Palash and Neeta loved each other they did not have faith in one another. They could not accept each other as an independent entity and thereby suffered from pangs of primitive jealousy. Their bouts of love were followed by fits of fighting. And during one such fit of quarrel, the primitive man in Palash comes out of the cave.

Subhendu Chatterjee and Subrata Chatterjee along with Santosh Dutta, Saikat Pakrashi and Tapati Bhattacharya form the leading cast in this play directed by Samar Mukherjee from Samaresh Basu's story.

**Malika:** Kashi Biswanath Manch (20/2C Canal West Road; 355598).

The play, directed by Gyanesh Mukherjee from Jarasandha's story, has Sabitri Chatterjee and Sarbendra in the leading roles.

**Nahabat:** Tapan Theatre (37A & 37B Sadananda Road; 425471).

Directed by Satya Bando-padhyay, this play is regularly being staged for the past six years and more.

**Rangini:** Circarena (6 Raja Kissen Street; 557213).

The play is based on Samaresh Basu's *Bijon Bibhuin*.

Abha, the daughter of a poor school teacher, turns down lover pop-singer Subeer in order to marry Jolly, the only son of the politically influential, Sir J.C. Majumdar. But her dream of building a home with a loving partner is shattered when she realises that she is married to the licentious son of a greedy, lusty pervert. Ultimately, Sir J.C. who from the very beginning had opposed their marriage tries to kill Abha and her son, little knowing that he himself is hunted by his mistress niece Jaya who wants to avenge her mother's death.

The leading artistes are Haradhan Banerjee, Sainen Mukherjee, Samar Mukherjee, Srirup Mitra, Jayasree Sen, Aloka Ganguly, Geeta Karma-kar, Geeta Dey, Debika Mitra and Miss Shefali.

**Samadhan:** Star (79/3/4 Bidhan Sarani; 551139/40/4077).

The story centres around Arati who lived with her maternal uncle Binode, aunt Kamala and grandfather Satyaprasanna. They lived in harmony till Kamala's niece Rekha comes to stay for her B A exams. Daughter of rich parents, Rekha continues her lifestyle even at her not so well off



**Soma Mukherjee & Robi Ghosh In 'Sreemati Bhayankari'**

aunt's. Trouble starts when after paying Rekha's examination fees, Kamala runs out of money. To complicate matters, Rekha makes advances to Manoj, a rising doctor intended to be Arati's groom. However, all the complications are

solved amicably.

Ranjitmull Kankaria directs this family drama which has Mahendra Gupta, Kali Banerjee, Haridhan Mukherjee, Kalyani Mondol, Manju Chakraborty and prasenjit in the leading roles.

**Sreemati Bhayankari:** Bijon Theatre (5A Raja Raj Kissen Street; 558402).

Based on *The Taming of the Shrew*, the play centres around two sisters. Dolon, the elder, screams, beats and chases her suitors away. The widower father has by now given up all matrimonial expectations with regard to her. But, to the consternation of all, a tough young man named Prolay takes up the challenge. He marries Dolon, having asked and received a dowry of Rs 60,000, and takes her to his home in Jabalpur.

Meanwhile, the sweet-tempered Jhulan has three suitors. Two of them disguise themselves as old men and teach her music and other things, but are ultimately found out. The shrewd father, wanting to recover the Rs 60,000, says that whoever gives him the sum can marry the girl, which one of the suitors promptly does. At the wedding Prolay demonstrates, in a contest, that Dolon is the most obedient and pleasant wife and that the shrew has truly been tamed.

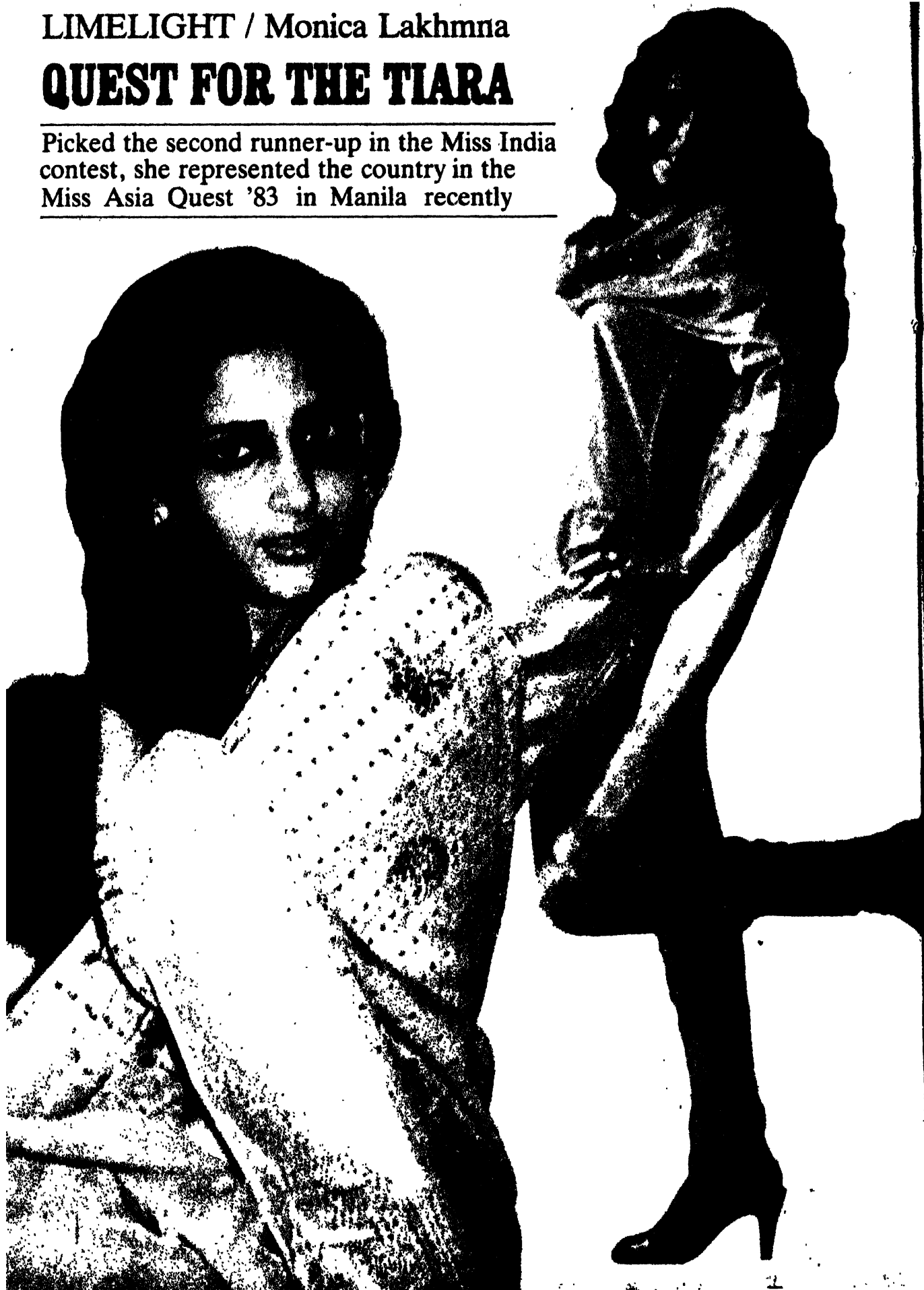


**Anup Kumar in a scene from: 'Aghatan'**

LIMELIGHT / Monica Lakhmna

## QUEST FOR THE TIARA

Picked the second runner-up in the Miss India contest, she represented the country in the Miss Asia Quest '83 in Manila recently



**G**IRLS will be girls. Especially pretty ones.

And had Monica Lakhmna won a position in the Miss Asia Quest 1983 in Manila last month, she would have been in eminent company. The two previous Indian glitter girls to have won the Asian tiara are Zeenat Aman (1970) in the third year of the beauty pageant and Tara Ann Fonseca three years later.

Monica was the only regional runner-up (Miss Calcutta) to go into the second round of the Miss India 1983 finals in Bombay, sponsored by Femina. She ended up as the second runner-up to Rekha Hande (Miss Bangalore), who has been a winner five times before, and Sweetie Grewal (Miss Delhi). While the first two represent India in the Miss Universe and Miss World contests, respectively, Monica (20) wore the sari-and-sash at Manila.

"Nowhere is the wealth of the Orient and the Pacific more exemplified," says the official brochure of the Philippines organisers, "than by a showcase of the most charming, talented women... This is a fusion of nations. This is



### Miss Asia Quest 1983."

Monica, as one of the "most alluring ladies this side of the globe," as the President of Miss Asia Quest, Inc, Mr Leandro D. Enriquez, said in his message, went with determination more than trepidation to win the Asian crown. Only, she went with a determination of the other kind. She was determined to win on merit alone and was determined not to "compromise." She wanted the glitter, all right, but not through the grime often pasted behind it. And thereby hangs Monica's tale of defeat, a beauty contestant's tale of triumph.

Described as a "willowy Sikh" by the organizers, this olive complexioned Loreto College student of education and history is as outstanding a beauty as they come. With statistics that can send you reeling (35-24-35), Monica is 120 lbs of dynamite tightly wrapped in a lissome frame of five feet and six inches (without heels).

Joe Quirino, the TV host of the popular *Seeing Stars* and one of the most respected journalists in Manila, page-oned a preview of the contest in the *Times Mirror* thus: "Although the odds-on favourite to win the crown is Israel's Dorit Kadosh...three others are her stiffest competitors: India's Monica Lakhmna, Guam's Monica Baza and Turkey's Nazan Saatci." The Prejudging of the 14 contestants was done by 15 judges at the Philippines Plaza Hotel and Monica was a very probable winner till then. The significance of this lies in that 75 per cent of the marks are scored here. "But in the Beauty Pageant later, God knows, what happened, I was nowhere in the picture!" said an understandably foxed Monica. The winner was

Miss Philippines, Gloria Dimayacyac (18), a fashion model and student of foreign service with endowments reading 5' 5", 105 lbs and 34-23½-35½. Gloria became the second Filipina to win the honours—and 50,000 pesos (Rs 50,000). Last year's winner was also Miss Philippines, equalling India's record though still one behind leaders Australia.

So many feline contenders for the stardust must have made the atmosphere somewhat electric, I suggested. "Not really," replied Monica. "They're all very friendly. Everything starts after the pageant is over: the bitching, the nastiness, the barbs. Everyone feels that justice was not done. After the Prejudging and preview trends, she was naturally very disappointed with the results. But she was reluctant to talk about it lest it be taken as sour grapes. "My disappointment was more from the fact that the actual winner walked in from the blue. Even the audience dissolved almost immediately after the results—there was such a lukewarm response to the announcements. Had Miss New Zealand won, very few would have minded."

According to Monica, Joanna Jones (22) was by far the best in every way: a stunning face, perfect figure (5' 10", 133 lbs, 34-24-35) and outstanding in the interviews. "Everyone was surprised that she didn't win although she came in third," said Monica. "I mean, one doesn't mind losing if it's to the right person, but one does feel upset if one loses to someone who is generally considered a non-winner. Anyway, it isn't the end of the world, I'm not heartbroken or anything like that."

What were her immediate feelings when she realised, on the ramp, that she had receded to the background? "I remained perfectly still though I couldn't keep the smile on anymore," she laughed. "In a way I felt complimented when the President himself told my mother that I probably lost because I was considered too conventional, too snobbish and too much of a prude by standards there. He also said I wouldn't have been able to handle the next two months' programmes by myself, had I won. It's amazing, the things one saw there. But I must add that we were very well looked after and it was great fun. It was a 25-day ego trip."

While she found Miss New Zealand "a real darling," she pinpointed Miss Turkey as "the fastest of the lot, followed by Miss Thailand and Miss Israel." All four figured in the list of five finalists. "But," she added hesitantly, "Miss Philippines left all of them far behind. Hardly any of the contestants had chaperones with them; and the Filipinos are really too much. They don't waste a second and get too familiar too quickly. They'll put you in all sorts of embarrassing situations. Even before you have stepped on their soil, they'll ask you if you have boyfriends and chuckle that Indian boys must be blind or something. They'll ask if anyone has already proposed to you almost before you've been introduced to them. You talk about the American male? The Filipinos have outstripped them. The Americans are frank and if you're game, fine. But, otherwise, they look the other way. But these Filipinos....!"

"They might have thought that mother was very strict with me. But, actually, I'm very strict with myself. And they know nothing about India there. They think Indira Gandhi is the daughter of Mahatma Gandhi and India is the land of floods and bride burning. We were all the time roaming around in shorts and things like that, presented to us by sponsors. But I refused to sit in my swimsuit in 'those' kind of poses, I refused any shot without my 'India' sash covering me. I didn't want to bend to conquer."

Monica's quest for the Asian tiara is over. But would she take another go? "Never," she said firmly. "Never again at the Miss Asia."

**The woman who would be queen: Monica Lakhmna with other contestants at Manila**



**Text and photographs:  
Anil Grover**

# A LEADING MAN OF 'SMALL' LETTERS

Never before has so much been contained in so little, thanks to 'micro-art'

POSTCARDS, on an average, have space enough for about 150 words, an address and a postage stamp. Imagine the shocked face of the local postman if all 150 words are written on the back of the postage stamp itself, along with the address, and despatched in the mailbox for delivery. And yet, this improbable situation is made possible by the finely developed micro-art of Mr Mantu Chakrabarty, a resident of Champahati village in 24 Parganas.

Mr Chakrabarty (38) can be called India's leading man of 'small' letters, having decided to specialise in the unique sphere of calligraphy which makes a molehill out of a mountain. His passion for the microcosmic aspect of writing and drawing started at the end of his schooldays when he wrote *Prasna*, a poem by Rabindranath Tagore, in its entirety on a dried cucumber seed. However, he remained dissatisfied with just transcribing alphabets onto a minute writing surface. He wanted to develop his artistic potential to the hilt and so he switched to microscopic drawings instead of lettering.

Today, Mr Chakrabarty has come a long way from his excited beginnings as a schoolboy. Some of his extant works are a portrait of the full figure of the goddess Saraswati (etched on a rice grain) and another portrait of the goddess of learning on a minute, three millimetre long,



**Mantu Chakrabarty**

conch-shell. Of course, the finest piece in his collection is the Taj Mahal, outlined on a poppy seed.

Recognition of his talents has been on a much larger scale than his works, says Mr Chakrabarty. "Almost all the states of India have sent me a token amount by way of grants and I am grateful to them and all other well-wishers," he adds. "In fact, such recognition, from the most unlikely sources, has helped inspire me in difficult times." It may be mentioned that Queen Elizabeth II and ex-President of the United States, Mr Gerald Ford, have also sent messages of appreciation to Mr Chakrabarty.

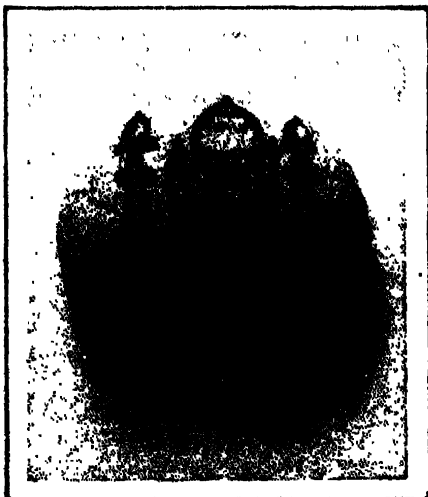
However, the pecuniary aspect of this artist's condition remains depressing. He is a practising homeopath and the nominal fees he charges are barely enough to support his wife and three children. Free of acrimony about his finances and the lack of governmental support, despite approaches to the department of education, he emphasises that he is full of vigour and enthusiasm. Since this same department has promised him financial support by the time he is 58 years old, he will need all the stamina he has to hold out for another 20 years.

Mr Chakrabarty is all praise for the curiosity of the people of Calcutta. According to him, they are full of inquisitiveness and support for his art and an exhibition he held in 1978 on the grounds facing the Birla Planetarium was well-attended. Furthermore, the Indian Museum wanted to purchase his collection but had to give up its efforts to do so in the face of Mr Chakrabarty's reluctance to part with his creations.

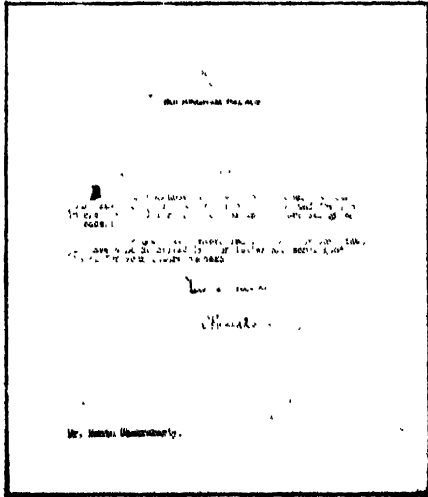
The artist as ambassador is a welcome sight anywhere in the world and it is heartening to learn that Mr Chakrabarty gifted two of his portraits on rice grains, those of Rabindranath Tagore and V.I. Lenin, to the Indo-Soviet Friendship Society.

**Santi Kumar Das**

**Photographs: Alope Mitra**



**The Taj on a poppy seed**



**Royal appreciation**



**Saraswati on a rice grain.**

# QUIZ / Neil O'Brien



Gautam Ghosh reports on the 4th Argus Plate Quiz held at the Dalhousie Institute. "This quiz is basically meant to encourage the lesser lights, by making previous winners of this quiz as well as winners of other "open" AQUO quizzes over the last three years ineligible for participation. Despite the absence of many of the top Calcutta teams, the general standard was uniformly high and the competition, by and large, razor keen."

"Two gruelling elimination rounds were held from each of which four teams qualified for the finals. The eight teams who lined up for the final were (in order of seating): Moneychangers, IIT Kharagpur, Soup, Loaning Bin, Chaturmukh, Help, Vulnerables, Argus 'A'."

"From the very outset a ding-dong battle ensued between Chaturmukh and Vulnerables for the top honours. Chaturmukh took a quick lead, scoring particularly well in the visual round, only to be overtaken by Vulnerables midway through the first half. At the interval, the scores of the top four teams were: Vulnerables 18½, Chaturmukh 16, Soup 12, IIT Kharagpur 7½."

"Vulnerables maintained their slender lead virtually throughout the second half. However, in the

second audio round, with only two rounds to go, Chaturmukh secured three points to overtake Vulnerables. Once again the contest was wide open with Chaturmukh on 25, Vulnerables on 24 and Soup with 21, also within striking distance. During the last two rounds, however, it was Vulnerables all the way, securing four points in the penultimate round and two in the final round to finish on top with 30

the others."

"The Quiz Masters, Brian Cecil and Kabir Sen, did a commendable job in what was their maiden effort in an AQUO quiz. They were able to retain the attention of the participants and the audience throughout the quiz, with broad-based and interesting questions."

"A word of praise is due to the enthusiastic audience who braved heavy rain, high humidity and protracted power cuts to encourage the teams by their presence."

Samir Soota, Calcutta-29 knows that although most countries celebrate Labour Day on 1 May, in the USA it is celebrated on the first Monday in September. He would like to know why.

Although declared a national holiday in 1894, the US Labour Day was inaugurated in 1882 by the Knights of Labor, an American labour organisation. May Day was first declared a holiday in 1889 by the Second Socialist International. The first May Day celebration, complete with parades and speeches, was held in Paris that year.

**Postscript:** Owing to unavoidable circumstances we have been unable to contact some winners of the 11th Question competition. We apologise and request those winners who have not heard from us to please let us know. Also write clearly on the envelope or postcard '11th Question Winner'.

**11th Question: What is the profession of an ecdysiast? (Siddhartha Lahiri, Calcutta)**

**Ans: "A strip-tease artist. From 'Ecdysis'—a zoological term for casting off the outer skin or shell by certain animals and reptiles."**

**(The story goes that the American author H.L. Mencken coined a "dignified" word for a stripper as a gallant response to a strip-tease artist who asked him to do so.—O'B.)**

points. Chaturmukh could not add to their score and had to remain content with the second spot. Soup finished a strong third with 22 points. IIT Kharagpur, the only outstation team, were fourth."

"Vulnerables, a young team, were represented by Saurav Sen, Arpan Guha, Ravi Subramaniam and Samantak Das. Congratulations, Vulnerables, and better luck in the next Argus Plate, Chaturmukh and

## QUESTIONS

1. What is special about the film *There's One Born Every Minute*? (Mihir Pal, Barasat)
2. What is Turkish Delight? (Gautam Mukherjee, Calcutta-29)
3. What is the kiss of life? (Amal Kr. Das, Calcutta-15)
4. Who introduced the term 'rock-n-roll'? (Gautam Karar, Calcutta-36)
5. What is 'deja vu'? (Elizabeth Shah, Calcutta-39)
6. In World War II, what was the Hump? (Abhik Mazumdar, Calcutta-29)
7. Which two republics of the USSR are members of the UNO? (J.C. Choudhury, Calcutta-38)
8. Which is the world's tallest lighthouse? (Arun Karmakar, Calcutta-9)
9. What is Hu La? (Dhamen Kangjamcha, Imphal)
10. Whose portrait is believed to be the Mona Lisa? (Manideepa Neogi, Calcutta-50)

### Answer to SHOOT OUT

13 six times and 11 twice gives an exact score of 100.

## ANSWERS

- \*1. It was Elizabeth Taylor's first film.
- \*2. A sweetmeat—a sugar-coated type of jelly sweet originally from Turkey.
3. Artificial respiration in which air is breathed from the mouth into the patient's mouth and into his lungs.
- \*4. U.S. discjockey Alan Freed, 1952.
5. An illusory feeling of having already experienced a present situation; something tediously familiar.
6. The air route over the Himalayas from India to China.
- \*7. Ukraine and Byelorussia.
8. The steel tower, 348 ft. tall, near Yamashita Park, Yokohama, Japan.
- \*9. The martial art of Manipur.
10. The wife of Francesco del Giocondo. Hence the painting's other name, *La Gioconda*.  
(\*Indicates answer given by person sending in question.)

# Inner Eye

## NEXT SEVEN DAYS FROM AUGUST 28 TO SEPTEMBER 3

**A RIES**  
Mar 21-Apr 20  
Many perplexing problems beset your path during the first four days. Courage, faith and fortitude will help to surmount the difficulties. Be tactful and circumspect in dealing with those in authority. Good fortune is foreseen through some travel. Watch your health.

**T AURUS**  
Apr 21-May 22  
The week is indicative of sustained good luck and happiness. Utilise these stellar influences to achieve your goals. Watch your profession closely. Health may need extra care. Much will depend on vitality. Womenfolk will prove generally helpful. Travel if necessary.

**G EMINI**  
May 23-June 21  
Favourable and sweet memories presage financial expansion with much help from elders and high officials. Domestic, love and social activities are best deferred. Gifts are in store for womenfolk. An enjoyable travel is presaged. Apply your energy to business.

**C ANCER**  
June 22-July 22  
A favourable week for making progress. Domestic, social affairs, love and marriage are well signified, as also the health of self and womenfolk. Your family will acquire expensive clothes and ornaments. Financial affairs are likely to improve rather unexpectedly.

**L EO**  
July 23-Aug 22  
A favourable week for courtship, but finance should be well maintained. Some happiness eventuates, and children and intellectual pursuits are well signified. A sudden change of place is probable. An important journey is likely in the near future.

**V IRGO**  
Aug 23-Sept 22  
Domestic, social affairs, love and correspondence are well signified this week. Give importance to domestic issues. A secret matter will progress well and unexpected good fortune comes your way. A sudden change of place is likely. Some travel is also foreseen.

**L IBRA**  
Sept 23-Oct 22  
Your good fortune keeps increasing, despite separation or threat of estrangement from a close associate. Expedite all business opportunities to the full. Make changes if desired. Be tactful and circumspect in dealings with your employer, friends and the opposite sex.

**S CORPIO**  
Oct 23-Nov 21  
Stellar portents strongly favour intellectual activities and travel, but warn against prodigality and gambling. Courtship and love are best deferred. Inheritance is likely and health improves. Seize opportunities for advancement and financial success.

**S AGITTARIUS**  
Nov 22-Dec 22  
Exceptional good fortune will be your portion. Those in authority are likely to prove helpful. An excellent week for military, engineering and ultra-modern concerns. Secret matters are well signified. Young people and intellectuals will contribute to your success.

**C APRICORN**  
Dec 23-Jan 20  
A mixed grill portents professional worries. Eschew new ventures. Deal tactfully with elders and employers. Safeguard your and your family's health. Endeavour to curb the spirit of discontent now pervading you. Refrain from unnecessary risks.

**A QUARIUS**  
Jan 21-Feb 20  
Your week will be intensely active. Success crowns all your efforts, whether financial, personal or social. Valuable new friendships are foreseen. Children will contribute to your happiness. Make the most of the excellent vibrations now operating in all spheres.

**P ISCES**  
Feb 21-Mar 20  
A personal disappointment will be offset by unexpected advancement. Better health, travel and new friends are indicated. Do not squander on luxury and worthless friends. Pursue all correspondence carefully. Speak and act upon the advice of elders.

## BIRTHDAYS

### August 28

Your energy, initiative and business acumen will help to surmount successfully many of the difficulties besetting you. New friends and congenial family associations are scheduled, also the success of children.

### August 29

Materially, your year promises to be exceptionally successful despite some disputes but caution in dealings with the opposite sex is advised. Gain will be attended by heavy expenditure, perhaps involving litigation. You may expect an eventful year.

### August 30

Your anniversary is well augured provided expenditure is controlled. In chances for business expansion act upon your own intuition but endeavour to get full value for money.

### August 31

Important, unexpected and beneficial changes in profession are presaged. Utilise your increased energy and initiative. Promotion or other recognition and increased business activities are prognosticated.

### September 1

Your fortunes revive in unexpected ways. Property and speculation are well signified. Health of womenfolk, perhaps an elder, will need care. Concentrate on business expansion and make changes if desired. A pleasant financial surprise awaits in early 1984.

### September 2

Favourable and unfavourable influences presage financial expansion, including much help from elders and young people, but accompanied by anxiety, difficulties and a disappointment before the year-end. Deal tactfully with those in authority. Forge ahead with all your projects.

### September 3

Concentrate on business expansion rather than courtship, marriage and social activities. Your affairs prosper, elderly relatives, employers and strangers aiding you. Your financial position improves, inheritance being likely. Refrain from speculation and extravagance.

M.B. RAMAN

## SUGGESTIONS

## LUCKY NUMBER AND COLOURS


DAY	SUGGESTION	DATE	NUMBER	COLOR
SUNDAY	ENTERTAINMENT	AUGUST 28	8	BLUE
MONDAY	BUSINESS AFFAIRS	AUGUST 29	9	RED
TUESDAY	SHOPPING	AUGUST 30	10	YELLOW
WEDNESDAY	MEDITATION	AUGUST 31	1	ORANGE
THURSDAY	CORRESPONDENCE	SEPTEMBER 1	3	GREY
FRIDAY	DOMESTIC AFFAIRS	SEPTEMBER 2	4	GREEN
SATURDAY	SPORTS	SEPTEMBER 3	2	WHITE

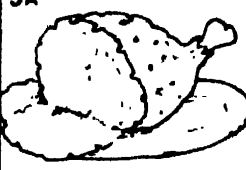
# WONDERLAND


## SOLUTIONS


**Across:** 2 Puffin 5 Ham  
6 Ticket 7 Pier 10 Rain  
11 Jockey 12 Ivy 13  
Rafter  
**Down:** 1 Latin 3 Factory  
4 Note 6 Trinket 8 Sieve  
9 Ajar

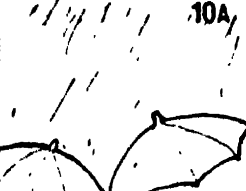
**PICTUREWORD**

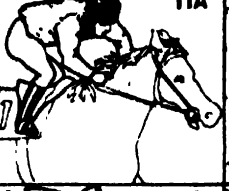
2A 


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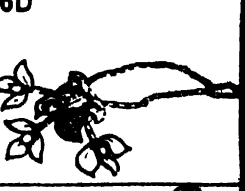
11A 

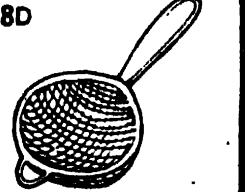
12A 

1D   
lingua  
Romae  
antiquae

3D 

4D 

6D 

8D 

## Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6 Prafulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

● **Tape-recorder:** I have a tape-recorder (National Panasonic, Japan) worth around Rs 1,000. I would like to exchange it for a foreign electronic camera (35 mm) of equal value. Please write to Sushil Agarwal.

● **Books:** I have lots of English novels and comics which I would like to exchange for a pair of skates, or foreign currency. Please contact Sanjay Agarwal.

● **Records:** I want to exchange records by Boney M, Johnny Wakelin, Frank Sinatra, Neil Diamond, Diana Ross and Chic and the Saturday Night Fever and Grease albums for other records. Contact Ajay Sinha.

● **Stamps:** I have about 20 stamps from Nepal, Ghana, Italy and Poland which I would like to exchange for coins from Germany, USSR, Poland and Brazil. Contact Shomik Sengupta.

● **Comics:** I offer Red Rackhams Treasure in return for Tintin and the Lake of Sharks or Cigars of the Pharaoh. Write to Sudip Ghosh.



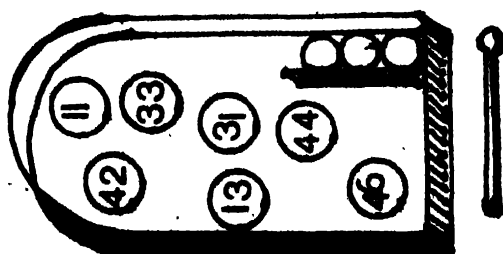
## JUST-A-MINUTE

By Shamlu Dudeja

### SHOOT OUT

This is an old Bagatelle indeed. What is the minimum number of shots required to get exactly 100?

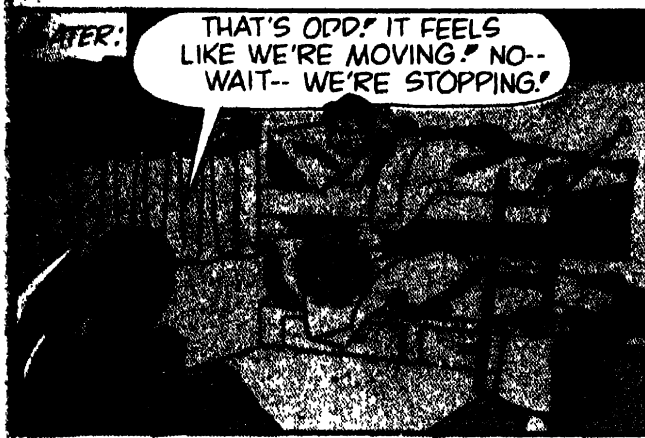
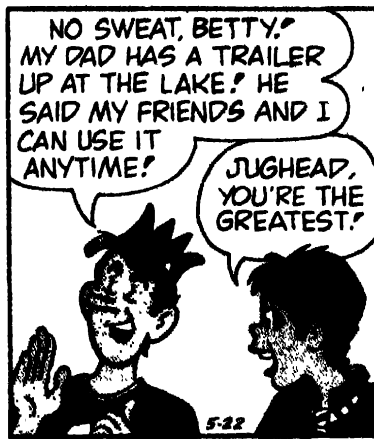
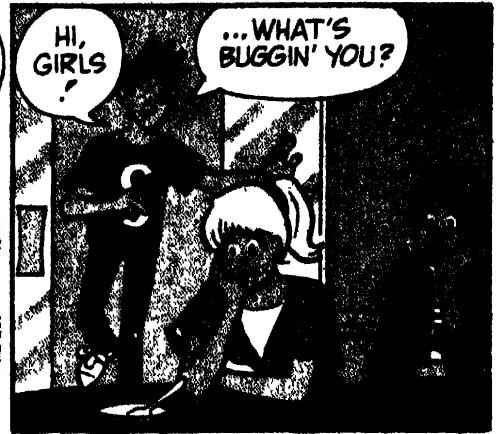
(The same number can be scored more than once)



Answer on Page 20

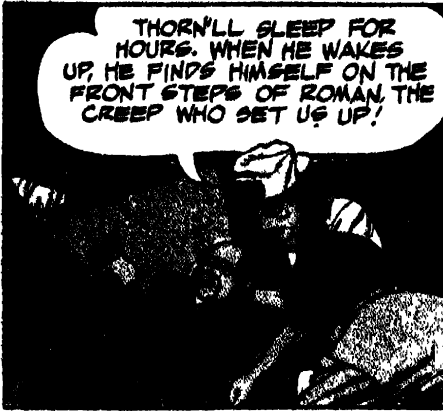






# JULIET JONES

# By Stan Drake

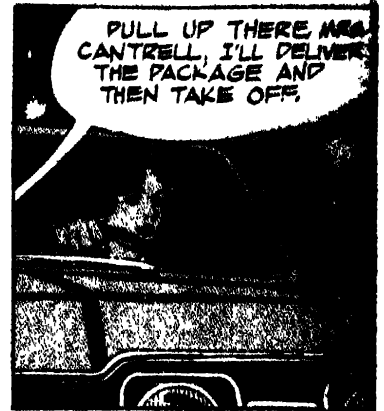


THORN'LL SLEEP FOR HOURS. WHEN HE WAKES UP, HE FINDS HIMSELF ON THE FRONT STEPS OF ROMAN, THE CREEP WHO SET US UP!



HOW ABOUT MRS. CANTRELL? AIN'T SHE GOING TO GET SUSPICIOUS, SONNY?

SHE PROMISED TO ASK NO QUESTIONS, NOW OR LATER.

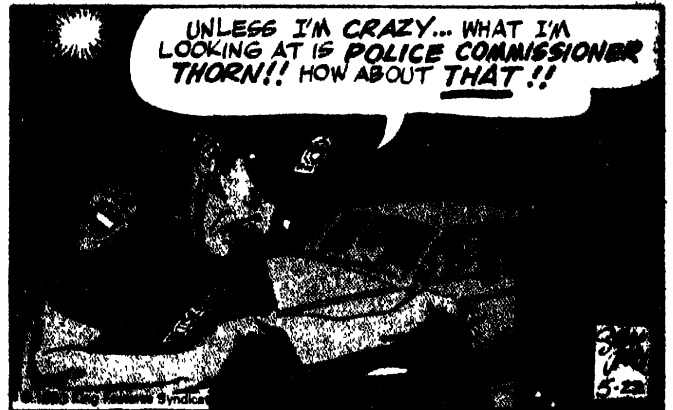


PULL UP THERE MRS. CANTRELL, I'LL DELIVER THE PACKAGE AND THEN TAKE OFF.



MAKING DELIVERIES, LADY?

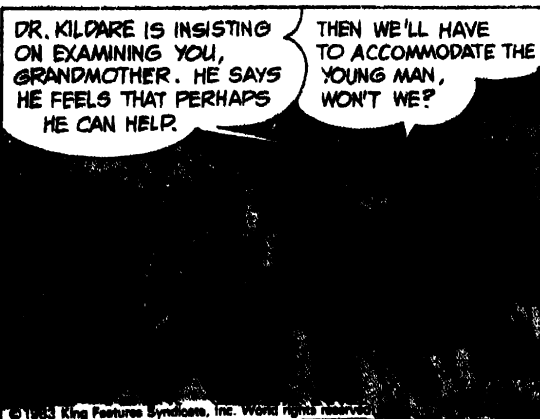
WHY...NO... I MEAN...



UNLESS I'M CRAZY... WHAT I'M LOOKING AT IS POLICE COMMISSIONER THORN!! HOW ABOUT THAT!!

# DR. KILDARE

# By Ken Bald



DR. KILDARE IS INSISTING ON EXAMINING YOU, GRANDMOTHER. HE SAYS HE FEELS THAT PERHAPS HE CAN HELP.

THEN WE'LL HAVE TO ACCOMMODATE THE YOUNG MAN, WON'T WE?



HE... HE WON'T BE HARMED IN ANY WAY, WILL HE?

IT'S OF NO CONCERN TO YOU, CHILD.



BUT IT IS! I MEAN... HE'S DONE NOTHING TO HURT US...

HE'S SIMPLY A CONVENIENCE, DEIDRE.

HE'LL SOON BE OUT OF OUR LIVES... FORGOTTEN FOREVER.



DR. LUGANO WILL BE HERE TOMORROW, JIM. GRANDMOTHER BEFORE WILL PERMIT YOU TO TALK TO HIM.

GOOD.

KEN BALD 2-20

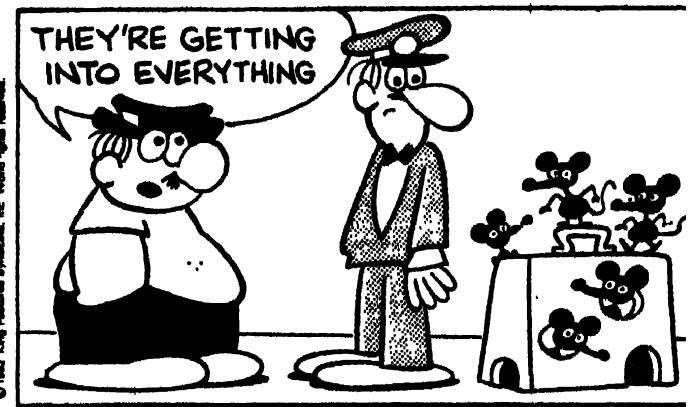
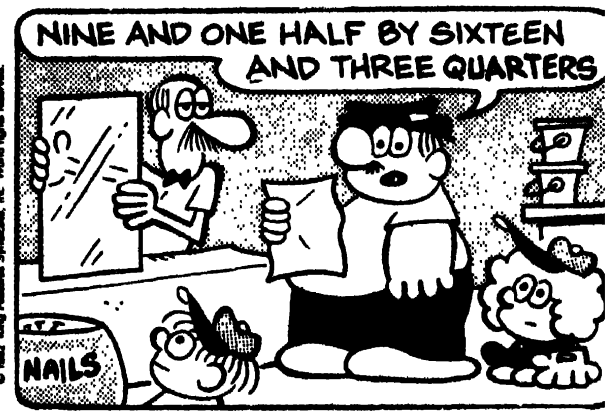
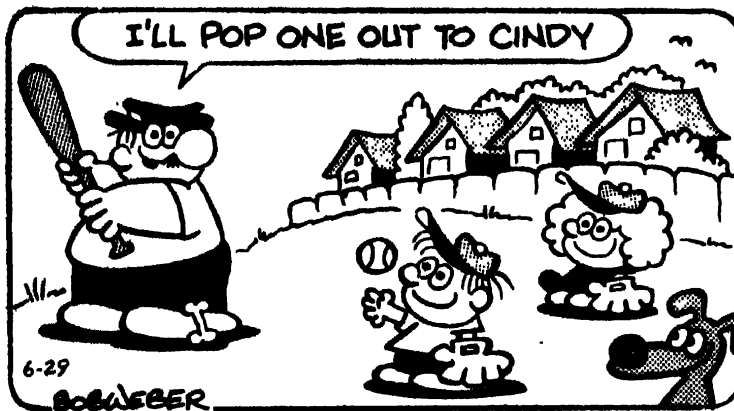
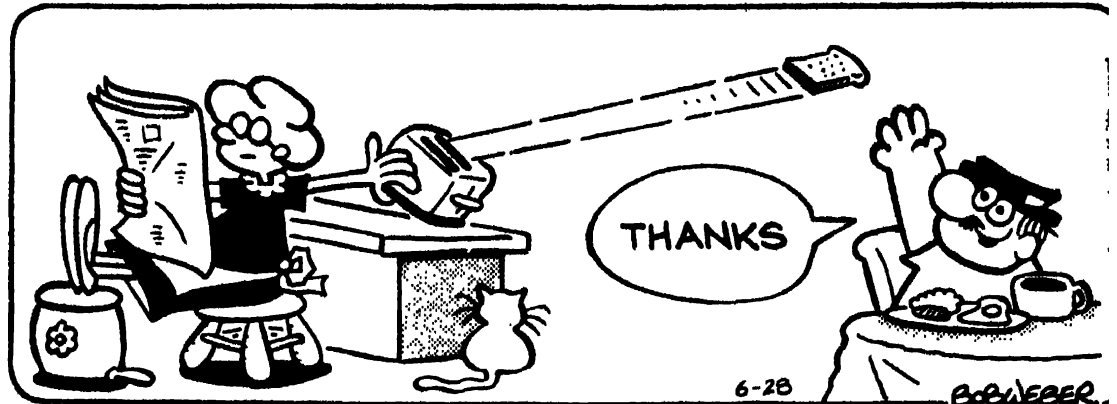
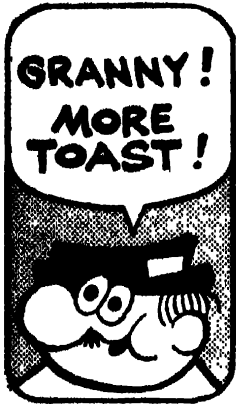


YOU CAN INSURE THAT DR. KILDARE'S EXAMINATION OF ME WILL CONVINCHE HIM MY DAYS ON EARTH ARE LIMITED?

IT CAN BE SO ARRANGED, DEAR LADY.

# MOOSE MILLER

By Bob Weber

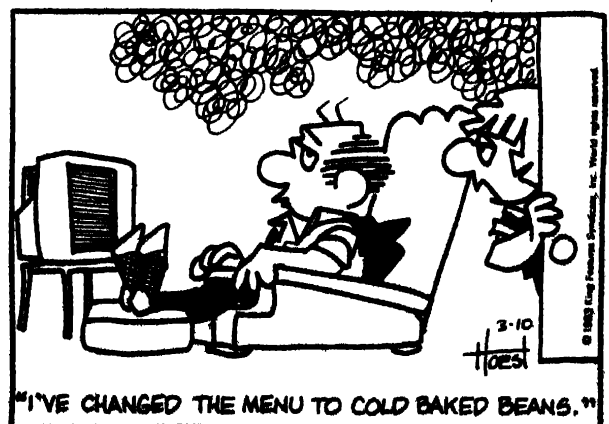
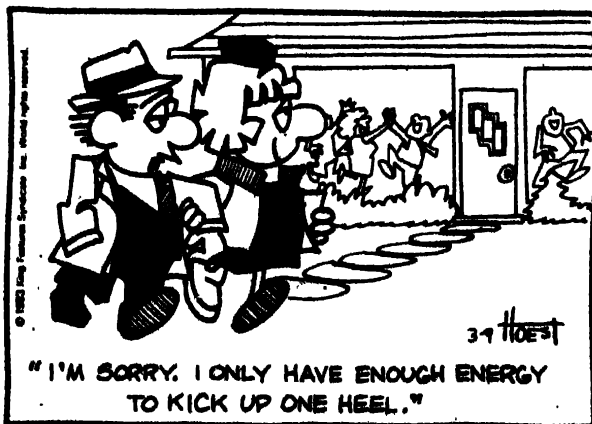
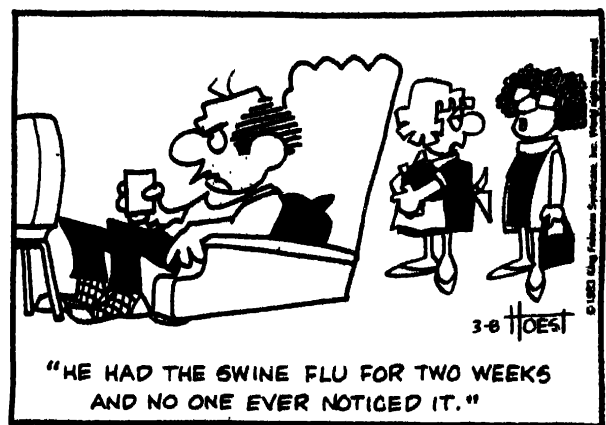
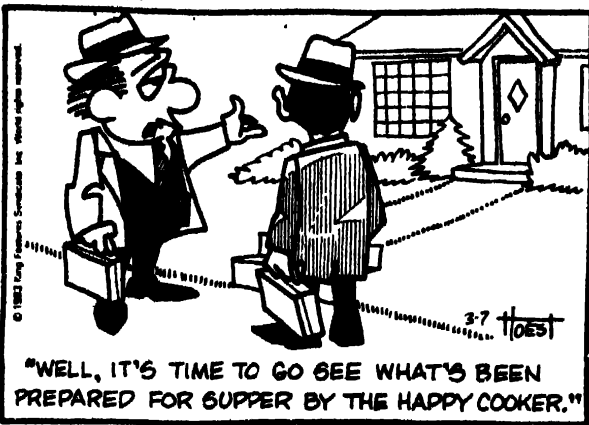


# MANDRAKE

By Lee Falk



# THE LOCKHORNS



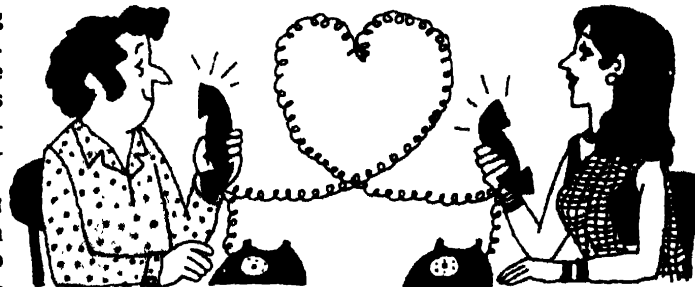
# MARKINGS

## On the Line

THE fact that Calcutta Telephones is a big joke is no longer news. But occasionally the wrong numbers and cross connections lead to 'serious' aftermaths, as happened to a friend of ours.

She belonged to the 23 exchange and had been trying for half an hour to get through to a 44 exchange number when she finally heard a ring. It was, needless to say, a wrong number.

Tempers were frayed and even the well modulated male voice on the other end didn't hold any appeal. What ensued was a heated argument with the choicest abuses flung at each other. It must have been love at first sound for our young man, who decided to end the quarrel and become friends. Like



any respectable girl she wouldn't give her number to a complete stranger, but Calcutta Telephones has its ways. Just then she received an outstation call and had to give her number to the operator.

After that, the voice (she didn't know his name) kept calling up every other day till she finally succumbed to his charms and they became friends.

For over a year, the tele-

phonic romance continued before they decided to see each other for the first time. They met and were convinced it wasn't a wrong number this time. They got married, had two children and are now living happily ever after.

The moral of the story is, don't get upset the next time you get a wrong number. Who knows it may be Mr Right at the other end.

## High Notes

THE paradox of human nature is apparent in the behaviour of cycle-rickshawallahs waiting for passengers outside Tollygunge Station.

At any given time of day, passersby can hear these rickshawallahs bursting into romantic Hindi songs like *O saathi re tere bina bhi kya jina, Hame tumse pyar kitna* and so on. Also, the backs of their pedalled contrap-

tions provide space to inscribe lines such as *Sisire ki dhan hoi barsha nahole? Dur theke ki prem hoi kachhe na aley?* (Can paddy be grown without rain? Can the fruits of love be enjoyed by remaining distant from the beloved?) or *Phool chay prithivi, sishu chay khelna, ami chay tomake tumi kano amay chaona?* (A flower needs soil, a child needs toys, I need you, why

don't you need me?)

However, when it comes to dealing with passengers, the golden hearts of these lover boys harden considerably. Their arrogance coupled with their exorbitant fares are astounding.

The hapless passenger can only muse whether the passion of a poet and the arrogance of a street rowdy are blended in them.

## Mini Nap

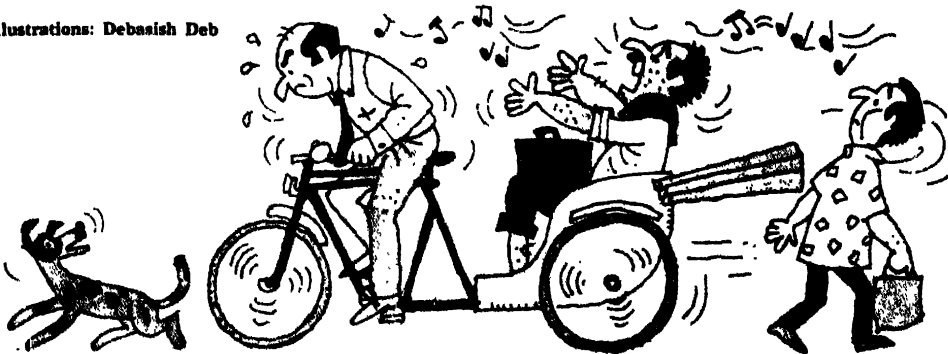
IF anything symbolises the treachery of Calcutta's roads it is those ubiquitous minibuses. These wasp-like vehicles have attained the dubious reputation of being the cause of all road accidents, of having the rudest personnel and of being the biggest blight on the Calcutta landscape.

Imagine the discomfort of our correspondent, therefore, when he caught a minibus that was different to Thakurpukur from Esplanade at 9.30 one night. The minibus went through its normal motions of weaving in and out of the traffic under the mistaken impression it was a two-wheeler. The conductor was as surly as usual, but there was a certain something missing in the atmosphere.

For the major part of his journey, our correspondent could not place his finger on the cause of this eerie sensation. Then he suddenly realised in a flash—there was no caller-boy leaning precariously out of the door, shouting out the destination in that typical harsh, unrhythmic voice. Good! thought our correspondent, and sat back comfortably in his seat.

However, he was in for a shock when he moved towards the door to alight at his stop. A shock which made him think of the travails of the other side. For there was the caller-boy, hanging out as usual, typically dirty and ragged, but—asleep in that very position.

Illustrations: Debasish Deb



## Not Seeing Eye to Eye

AT the height of the recent state-wide agitation by junior doctors in government hospitals, an acquaintance met with an instance of misbehaviour on the part of junior doctors in the outdoor eye department of Nil Ratan Sircar Hospital.

He had taken his septuagenarian grandmother, who had earlier undergone an operation, to the hospital for a checkup at about 9 am. She was given some eyedrops three times in 45-minute cycles along with a number of other patients, some of whom were old and had come from distant parts of the city and the suburbs.

Around noon a junior doctor arrived and discovered that the wrong eyedrops had been administered. He ordered the compounder to dilute the one already given and

then administer the correct one. The patients and those accompanying them were obviously disgruntled for it would take a few more hours. Our acquaintance was unable to conceal his strong feelings in a conversation with another man whereupon a doctor, overhearing them,

came forward and abused him in filthy language.

Thus provoked, our acquaintance lost his temper and reciprocated in like manner. Immediately, some more doctors arrived, and asked him to apologise. This he refused to do unless the doctor

apologised, too. The doctors then threatened to hand him over to the police. But he was adamant and ultimately they took him to the outdoor in-charge. This gentleman, having heard both sides, at first made a mild request that he apologise, but refrained from insisting on it and asked the doctors to return to their duty.

However, the matter did not end there. His grandmother was called last, after those who had arrived much later. But what rankled our acquaintance most was the repeated comment thereafter that, being in such a hurry, he should have taken his grandmother to a private clinic.

What else does this incident illustrate but the unscrupulousness of the new medicos?

### EYE DEPARTMENT



## Blocking Proper Growth

HE is a fairly senior officer of a giant public sector undertaking. She is a typist in his department. Both used to live in their office flats—the officer in a big flat in central Calcutta, the typist in a tiny flat at Tollygunge. Both applied for purchase of housing board flats. The typist was allotted a three roomed flat by lottery as per government rules, she belonged to the upper income group. The officer had no such luck. A friend of his, hearing this, arranged for allotment of a flat for him through the ministerial quota. But as no three-roomed or bigger flat was available at that time, a two-roomed one was allotted to him.

When the officer took possession of his new flat, he saw that the total usable area was almost the same as that of his existing drawing room! He has a medium-sized fami-

ly-wife and three children—engaged in higher studies and research. He had a sizeable collection of books, furniture, etc. He had lived for two decades in the Chowringhee Square area and was reluctant to shift to the far end of Salt Lake.

But since he now owned a flat, his office insisted that he move out. And being a conscientious and law-abiding individual, he ultimately shifted to his new flat, disposing of most of his books and belongings.

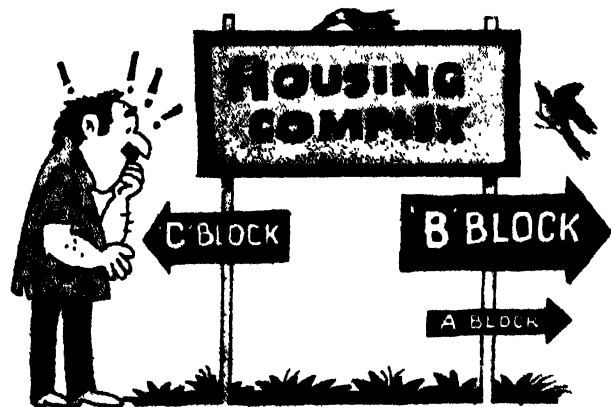
The lady typist and her family were quite helpful to the officer at the initial stages. They rendered all sorts of service—from getting an electric connection to lending puja requirements. She would often come to the officer's flat and help the officer's wife in her household chores. Often the officer's two daughters would be invited to her flat, which

was a bigger and better one! Her only son, a boy of 12, would also come to the officer's flat and spend time with his two daughters—both post-graduates, taking lessons from them.

Days rolled by. The visits became fewer. Once, when the officer asked her why she did not come as often as before she replied she was very busy with a lot of social and cultural work in her own block and hence had little time to go to other blocks. Something in her

'tone' made the officer think that perhaps the owner of the three-roomed flat had become conscious of her territorial superiority.

Confirmation of this soon followed. One day the officer's daughters met the typist's son. When they invited the boy to their house, pat came the reply: "Your flat is so small. I go only to the flats in our block which are big and comfortable. We, E-Block people, do not go to F-Block."









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Fill in the form given below, attach a postal order worth Rupees five in favour of "The Telegraph" and mail it. Or better still. Cut out the coupon and bring along the money to the office of THE TELEGRAPH. The address: 6, Prafulla Sarkar Street, Calcutta 700 001.

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**Application Form**

Name (in block capitals) Surname \_\_\_\_\_

First name \_\_\_\_\_

Date of Birth \_\_\_\_\_

Address \_\_\_\_\_

Name of school you attend: \_\_\_\_\_

Class \_\_\_\_\_

Hobbies/interests \_\_\_\_\_

A shampoo called Lakmé  
and a woman called you.

The result is sheer magic.



## BOOK-BANK

Lakmé shampoo with conditioner.  
The beauty treatment for your hair.

The conditioner in Lakmé shampoo does all kinds of lovely things to your hair.  
It leaves a glossy coating on every single hair shaft which gives body and bounce to your hair.  
Makes it more manageable.  
And leaves it tangle-free.  
For soft, shiny, silky, unbelievably beautiful hair, there's only one shampoo.  
It's called Lakmé.  
Not an ordinary shampoo.  
Neither are you an ordinary woman.



There are four kinds of hair.  
There are four kinds of Lakmé shampoo.

## Post Mortem

### Appalled

Your *Limelight* on 'The Pauls' (Aug 21) was quite interesting and informative. Unfortunately, the person who shot into the limelight recently—Mr Swraj Paul, and the reasons for this, haven't been dealt with satisfactorily. Instead, the article was mainly centred around the Apeejay Group.

A. Naveen Kumar,  
Durgapur

### First Step

I congratulate Mr Ghosh for his lucid article on abortion, one of the burning issues of contemporary society ('A problem that won't go away' Aug 14). Legal abortion is a safe surgical procedure with a maternal mortality rate of 1.4/100,000 live births whereas illegal abortion has a maternal mortality rate of 50-100/100,000 live births, especially in developing countries like India.

Data from a study conducted by the Indian Council for Medical Research has shown that two-thirds of the women who underwent medical termination of pregnancy had later accepted effective contraceptive methods. Thus the opportunity to exercise a retroactive judgement about an unwanted pregnancy might act as the first step towards consistent contraceptive use in future. This positive association between abortion and contraceptive care might be further strengthened when abortion services are provided as part of integrated maternal and child health and contraceptive care.

Dr Mohan Lal Sarkar,  
Hony Jt Sect,  
Indian Medical Association,  
Budge-Budge Branch,  
Budge-Budge,  
24 Parganas

This refers to the box item, 'Till when and how,' by Barun Ghosh, which contains some incorrect information.

The Medical Termination of Pregnancy Act permits abortions upto the 28th week of pregnancy and not upto 20 weeks, as stated. The phrase 'mid-trimester pregnancy' is defined as the pregnancy period ranging from the 13th week to the 28th and not upto the 20th week. The method of terminating mid-trimester pregnancy is not hysterectomy but hysterotomy which means opening up of the uterus by the abdominal route, removing the products of conception and then repairing the opening. Hysterectomy, on the other hand, is a gynaecological operation in which the entire uterus is removed due to some incurable condition such as cancer.

Kallol Basak,  
Gauhati

Barun Ghosh's remark about unmarried patients being pestered with embarrassing questions is unfortunate. The medico-legal aspects of MTP compel questions which are not very pleasant, and hence they are asked to produce their guardians. After all, a girl of 16 may very well look 18 and the house surgeon has every right to be on the safe side.

Dr Siddhartha Mukherjee,  
Calcutta

### Omissions

While appreciating the highly informative study of Ela Pathak on English medium schools (July 17), I am rather confused to find that some important English medium schools, quite popular and well known for their good academic performance and record, have been left out of the list.

For instance, I may mention names of schools like Julien, Day School, St Paul's, Carmel, Loreto Con-

vent, Ramesh Mitra Girls, Patna Bhavan, Bidya Bharati, Modern High School. Were they deliberate or accidental omissions?

H.R. Bose,  
Addl Secretary,  
Merchants' Chamber of  
Commerce, Calcutta

### Revealing

The article on Sunil Gangopadhyay (July 17) was very revealing. For a change, such a man was given a well deserved, intelligent coverage.

Your magazine makes good reading for Sunday mornings and afternoons. Please re-introduce the Top Ten book list and the record reviews. And do stop turning the Quiz column into an encyclopaedia. An essay or short story competition would be excellent.

Joydeep Bhattacharva,  
Calcutta

### This for That

"I came, I saw, I conquered" could be applied to THE TELEGRAPH and its Colour Magazine. There are many readers like me who have an impatient wait every Sunday morning. This growing popularity evidences an increasing demand for more coverage of features of life in Calcutta and its neighbourhood. I suggest that a page be earmarked for reports relating to the woes and ills of Calcutta and its neighbourhood accompanied by photographs, to reach the eyes of the city fathers.

Arun Sanyal,  
Calcutta

Thank you for the Colour Magazine which provides a varied fare. But I feel you are providing too many pages (four) for comics. This can be reduced to two pages, and the other two allotted to science, science fiction, science book reviews, etc.

Somnath Mukherjee,  
Calcutta

## Contents

The Telegraph

4 SEPT 1983

### 4

The Calcutta Samaritans has provided a haven of comfort for misfits of every type for over a decade. A **Limelight** feature on the people behind the organisation.

### 8

'Khandhar,' Mrinal Sen's latest film may well come to be judged as his best. **Cinema** presents the first-ever preview of the film.

### 16

Prolonged civil war in places as far apart as the Middle East and Africa and recent outbreaks of rioting closer to home, in Sri Lanka, form the subjects of **Rainbow** this week

Cover:  
Shabana Azmi in 'Khandhar' (Subhash Nandy); The Pavamanis (Tarapada Banerjee)

### SECTIONS

Post Mortem	3
7 Days	12
Guide	18
Dress Circle	19
Quiz	20
Inner Eye	21
Wonderland	22
Comics	24
Markings	28
Calcutta	30

# A KINDLY LIGHT LEADING MANY

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An organisation which is a haven of peace for many in the city

---

**S**ubject: An advocate of the Calcutta High Court. Let's say his name is Mr Das. A middle-aged man, he is married and has a family to look after. When he was in his early thirties and doing well professionally, a problem cropped up. He was spending more than he earned.

As a result, there was hell let loose at home—a nagging wife (she was from a family where she never had to lift a finger and look at the state she was in now...etc.), children demanding more from their father every day and general mismanagement.

Result: a slow and steady decline professionally, mental unrest, insomnia, bickering, the works. A doctor friend recommended morphine to Mr Das to soothe his torn nerves. In the span of the next ten years, Mr Das turned into a habitual morphine imbiber while his dosage went up considerably.

A probable conclusion: Mr Das died a slow and painful death.

No, he didn't. After having squandered half his wife's money on morphine, he was at his wits' end. All "friends" had deserted him, his legal practice had gone to worthier juniors, and he was a broken man in spirit and action, unable to fend for himself. What could he possibly do to extricate himself from this situation? Either kill his wife and family and abscond, or commit suicide.

He decided on the latter and set about it seriously. And, like all potential suicidees, foreshadowed his plans to a few friends. One of them suggested a visit to 17 Royd Street, where he could expect to receive help.

Mr Das found the place behind an innocuous looking church. A well-mannered and soft-spoken young lady enquired whether she could be of any help. His first thought was to ask her for some money, and being a shameless enough addict, he promptly did so. But what for, she wanted to know. Expecting her to take pity on him, he poured out his story. She did not give him any

money, nor did she throw him out of the place. She merely asked him to come back the next day, promising to try to arrange something for him.

The next day, the day after and the next, was all talk, talk and more talk. He discovered that she was a better friend than any he had had before. He also found himself providing the answers to his own problems, solutions which he had never given a thought to: simple ones, real ones.

Twentyseven months later, Mr Das was a normal adult male, capable of taking his own decisions and with a heartfelt hatred for morphine! He had had just a few sessions with doctors in between.

Miracle? Not quite, but almost.

The people responsible for Mr Das' new lease of life are a young couple, the proverbial good samaritans, who have given away the best years of their lives caring for mentally affected and suicidal people. And all free of charge.

They are the founders of the Calcutta Samaritans. If you want to commit suicide and are still in two minds about it, they will bring you back to your senses. If you are at your wits' end, trying to find a way to stay alive with sanity intact, they will restore your spirits. If you are friendless, they will befriend you. And "befriend" is the catchword.

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**They believe in the freedom of will...acquiescence to their 'treatment'—their friendship—is half the battle won. To a person who needs sympathetic judgement, force will only add to the burden**

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For they not only make you feel easy enough to pour out your grievances, but also that you belong to them, that you are close enough to accept advice, to let them show you the right direction. They help you regain your basic confidence in yourself and mankind in general.

Mr Vijayan Pavamani, the man with the kind voice and salt and pepper hair, and Mrs Premila Pavamani, the lady with the sweet smile and large eyes, are the ultimate "made for each other" couple. They share the same aim—to guide people to happiness, "for there is too much sorrow in this world."

**D**uring the forties, a boy called Vijayan and a girl named Premila were growing up in two different cities in Kerala, nurtured by the same Christian beliefs, but differing in spirit and action, in temperament and personality: little knowing that their lives would merge one day.

Vijayan finished his schooling in Calicut, graduated from the Calcutta Bible College and went to Bombay, where job opportunities were better. However, it was his creative genius which finally landed him a job. Kitab Mahal Publishers employed him as an artist in their firm, where his job was designing book jackets.

Being an erudite young man in the world of the sixties, where spiritual consciousness was the spirit of the day, Vijayan soon realised the purposelessness of the life he was leading, the importance of the goals that were receding ever further. Even the Theosophical Society's messages of universal brotherhood seemed to offer no concrete platforms. He was totally disillusioned. His mind rebelled against the fact that the churches were relying more and more on theorisation and rituals, and were gradually becoming meaningless.

He resigned from his job, and decided to go home to Calicut and join the church, to help people the right way. However, he reached home a changed man, a reborn Christian, for throughout the journey he had meditated on the basic



**A cup of tea and a helping hand: a young girl finds sympathetic listeners in the Pavamanis**

beliefs of his religion. He joined the Youth For Christ organisation, since he knew now that it was the younger generation that he had to tap. Soon he was working among affluent youth, handling cases of addiction and giving counselling classes and moral instruction in schools.

Meanwhile, Premila had left Cannanore for a boarding school in Malabar. She received the best possible convent education, despite her father's premature death. Her mother, their sole guardian, tried her utmost to give the children the best in life. After leaving school, she opted for a secretarial course, leaving her younger sister the opportunity of higher education.

She became secretary to a surgeon, from whom she received intensive training on the handling and care of patients. Throughout this period, she suffered pangs of agony similar to Vijayan's and for the same reasons. Her upright nature and her religious upbringing kept her going when she joined the Operation Mobilisation project in Bombay which helped the anguished through correspondence. As she typed out the letters, she realised the immense guilt that separated her from reality and suffering. She saw hippies and foreigners who wanted to be Indian and do things which were more down to earth.

They were no hypocrites, and she felt the need to reach out to the distressed herself.

It was through her work that she met Vijayan and was simply bowled over by his dynamic personality and sincerity. Their outlooks differed, but she got along well with him, and in 1967, he proposed, she accepted and they became man and wife. Some time was to pass before they could come to Calcutta. They were transferred to Delhi, where their twins were born. Then they received a message from Calcutta, saying that Vijayan would have to be in charge of the YFC office here and that it was urgent.

In Calcutta again the majority of cases they were required to help out with were of youngsters who were emotionally distressed.

The Pavamanis lived in the grounds of St. Paul's Cathedral. Being an able mentor, and realising the inadequacy of such little as he was able to do, Mr Pavamani felt the need for an organisation where such problems would be dealt with exclusively. He mentioned his idea to the then canon of the Cathedral, the late Subir Biswas who was very enthusiastic about it and gave him a book on the London Samaritans and their achievements. This was exactly what Mr Pavamani was searching for. And thus, the Calcutta Samar-

itans was born in 1971, with the working principles of the London organisation.

Volunteers were vital at this stage, because just two people could not tackle the problems of the many who came to their doorstep in search of a new life. So they advertised in the local dailies for young volunteers who would have to be good listeners, possessing rational reasoning powers and above all, having compassion for people. These qualifications were necessary, since only such persons would be able to penetrate minds which were in shambles and in need of proper attention. They would have to be competent enough to tie loose ends together, evolve a solution to the life and death problem of an unbalanced person who was on his way to commit suicide out of sheer desperation.

Mrs Dalmiya was one such person. She had come to the Pavamanis for insight into a personal problem and when she felt that their advice and friendliness had done something positive, she volunteered to join them. She spread the word around, and soon, hordes of social workers were pouring into their office to enroll as counsellors. Those who met the requirements were taken in, the knowledge of their analytical and logical minds re-

cruited and intensive training given every week. And thus, the family became complete.

The doors of their office are open from 9.30 am to 8 pm everyday. The atmosphere is one of quiet confidence and understanding. A glass-walled cubicle serves as the consultation room, where clients talk to their counsellors. Each counsellor is assigned one client at a time, so that all conversation is absolutely confidential. The Pavamanis are the only ones privy to all cases, providing guidelines when an option fails.

The working system is novel, because the telephone—the instrument which contributes to so much abuse and irritability—is used as the primary means of communication. Those seeking help contact the Samaritans at 247832. This also serves the purpose of anonymity, since people who have crossed the boundary of hope prefer to remain nameless at least initially (the ego persists, and names make a difference).

Clients are very varied and interesting. They are never the same, never have quite the same problems. Mrs Sudha Palit, secretary of the Samaritans, spoke of one boy, barely 23, from a good family, and like the rest of the boys of his age in every way but one. He was fascinated by filth and dirty work such as cleaning garbage, commodes and unhygienic places. He loved to wallow in dirt.

Most people would have preferred not to associate with such a person and but for the Samaritans, he would have suffered in a hell-hole of an asylum and gone from bad to worse. After Mrs Palit took him under her care, she succeeded in making some inroads into his perversion. Unfortunately, just before she could reach the "critical" point, the point where he would change for the better, the young man suddenly disappeared. The Samaritans never tried to trace him down.

This sounds absolutely unlike anything that a social service organisation would ever do; but this organisation does it for a reason. To them, he just did not want to carry on, and they believe in the freedom of will just as they do in God. According to Mr Pavamani, acquiescence to their "treatment"—their friendship—is "half the battle won. Nothing can be achieved through compulsion. To a person who needs sympathetic judgement, force will only add to the burden."

## Where to contact them

Since the first of last month, the offices of the Samaritans have shifted to Flat 15, 3rd floor, 53/B Elliot Road, Calcutta 700 016. The telephone, however, has been retained by the office on Royd Street where Premila conducts the classes for destitute children. Since there is no telephone at their office in Elliot Road one has to go there to them in confidence.

So if you are contemplating suicide, if your child is facing death because of inadequate drugs, if you are a girl who is perplexed by puberty, if you have delinquency problems in your family, and of course, if you are unemployed—just dial 247832 or go over to Elliot Road.

This belief in basic human qualities, in the spirit of man and the ultimate saving that "man is his own master," are the motivating forces behind the organisation. And this has enabled them to strike out to the wider and more depressing field of drug addiction. The frustration and stress that accompanies an addict's daily life, is so distressing, specially when they have crossed the bounds of reality and are in their own world of delusions, that it provides a straight path to self-annihilation.

Even in a city like Calcutta, where the pace of life is not as fast as in other cities of the country, drugs have pervaded nearly 40 per cent of families, the upper middle class being the most affected. It is quite the "in" thing for young students to belong to a group which has accepted the role of narcotics as the very essence of staying alive.

As happens with the Samaritans, it is mostly the members of an addict's family who contact them, bring along the "patient" under some pretext or the other, and expect the Samaritans to cure him or her in a short while.

But here one is dealing with an obsession, a person whose will has deserted him. He is so detached that he does not bother or cannot bother about life; he just lives on and drifts because he does not die. Self-injury, irritability and loss of control over limbs are results of a drug-dulled brain. Pain of any kind is absent from their environ. So, they need even more special care, sympathy and understanding—the very first

medicine to self-realisation, to motivation and a purpose in life.

The Arunoday Midway Home was established by the Samaritans to provide just this sort of treatment to these wasted lives. The home is in Narendrapur, just a few miles from Calcutta. The term "midway" is important. The addicts for whom this Home has been constructed, are midway between reality and illusion; they simply drift on. On the other hand, the Home provides the sustenance they need on the road to salvation—between the primary psychological treatment and eventual cure. The care provided here offers hope in place of despair; the hiatus of living in a state of semi-consciousness is eliminated. The patients are first counselled and given occupational therapy; then, if need be, they are referred to a doctor who, again only if necessary, sends them to a nursing home. Then comes the Midway Home and finally, normalcy.

When the treatment is over, the bill includes only the cost of medicines because the specialists who look after the patients do not charge anything from those who cannot afford their services. "We are very lucky to have such a team of specialists with us and are extremely thankful that they empathise with our cause," says Mr Pavamani.

It is not always that clients need medical attention, they almost always come for financial help too. But this constitutes a severe problem for the Samaritans because, though they would sincerely like to help, being a free-service organisation means that sometimes they lack funds for their own upkeep. Mrs Dalmiya, now the chief volunteer and organiser-cum-treasurer, attempts to raise funds through charity shows and donations. In 1976, when Cliff Richard was in Calcutta, he was so impressed by the work the Samaritans had done till then, that he agreed to sing for them and donated the proceeds to the organisation. Ananda Shankar also performed at a fund-raising programme organised by the Samaritans. Through lectures, cultural shows and exhibitions, these well wishers of the distressed obtain their means to stay in working condition for years.

With the money that they have collected, they have started various auxiliary units. Vocational assistance is provided with the help of the Missionaries of Charity in the way



**A client talks to Mr A. Mukherjee, member of the 'Flying Squad' which checks the validity of requests for financial help**

of driving lessons, welding training, secretarial courses and mechanical training.

A Samaritan school was founded four years ago in order to make the neighbourhood children (who waste their lives in some form or the other, be it friends or finance) realise the meaning of existence and to instil in them a love of learning. Children attending primary lessons at this school are later motivated to join the regular schools in the city.

**D**ependents Anonymous is the name of a fellowship formed on the inspiration of Mr Pavamani and consisting of men and women willing to share their "experience, strength and hope with a view to solving their common problem of dependence on addiction, habituation and captivities, often leading to insanity or early death." This fellowship prefers to remain in the shadow of the other activities of the Samaritans, so that the feeling of anonymity is nurtured "to deflate the ego and respect confidence."

Recently, an interesting case came into the hands of the Samaritans. One evening, Mr Pavamani was going down Park Street, when he

spotted a young African lying on the pavement with a crowd around him. When the African came to his senses, Mr Pavamani took him to his house, found he was half starved and weak, fed him and agreed to help him out after hearing everything. He was a Nigerian, who had been studying business management in Lucknow and had come to Calcutta on a project. He was out sight-seeing when he was mugged, his watch and wallet stolen, and he fell unconscious on the pavement.

The police registered the case: the Nigerian embassy did nothing to help but, on the contrary, discouraged the student from returning to his country. The Samaritans were left with a problem on their hands. Finally, through the initiative of Mr Pavamani and the monetary assistance provided by a few of his contacts, the boy was able to return home safely.

And the stories do not end there. The Samaritans have saved people closer to home from a lot of trouble. And there lies another story.

On a sunny day in 1975, during the Emergency, a professor from South India arrived. He said that his

wife had deserted him, he was suicidal and required Vijayan's help to live. He had read some of their literature, and felt that only they could be his true saviours. They gave him shelter in the Cathedral grounds. He seemed an affable man, offered to work for them and did so night and day. Vijayan gave him occupational therapy and found that this professor was not only interested in politics, he was an extremely knowledgeable person, a person who would hardly resort to suicide to save himself! Two and a half months went by in a flash, and then one day the police arrived. The house was searched, the professor taken aside and his luggage ransacked. It was then the Pavamanis realised that they were harbouring the most wanted man during the Emergency—Mr George Fernandes! His disguise was so perfect that no one had managed to penetrate it till then! During the Janata government Vijayan was offered profuse help which he declined, preferring not to involve politics with the work he was doing. Mr Fernandes, however, has never forgotten their services.

**Barnali Mitra**

CINEMA / 'Khandhar'

## IS MRINAL SEN'S LATEST HIS BEST?

**T**HE films of Mrinal Sen are always full of surprises. Each new film is different from the previous one, yet integrally linked to it by subtle strands of imagery and ideas. His latest Hindi film *Khandhar* is very much a continuation of his study of the middle class milieu and its problems of values in the recent Bengali films like *Kharij* and *Ek Din Pratidin*. Yet it is different from these films in the sense that it views the milieu outside its usual urban setting.

In that sense again, it is cognate with *Akaler Sandhaney*, where he also observes the urban middle class as a visitor to a rural setting. Adapted from the Bengali short story of Premendra Mitra called *Telenapota Abishkar*, this film reveals a more mature Mrinal Sen,

after his return to narrative filmmaking. He has left his earlier non-narrative style behind, and our cinema is all the richer for it.

A city-bred young man Dipu (Pankaj Kapoor) takes two of his friends to spend a weekend at the crumbling country seat, where his predecessors were powerful zamindars many generations ago. The friends—Anil the writer (Annu Kapoor), and Subhash the photographer—start off with a sense of physical adventure but what ensues is a re-discovery of their values. While looking for abstract visuals among the ruins, Subhash discovers instead the palpable reality of a young girl (Shabana Azmi), who lives alone with her paralytic mother (Geeta Sen) in one corner of the derelict mansion.

When Dipu goes to make an

obligatory call on this aunt, Subhash joins him out of an impulsive curiosity. They find the old lady on her death bed, waiting every moment for the return of the young man who had promised to marry Jamini. Everyone else knows that the young man will never return, but the old lady, now totally blind, mistakes the silent Subhash for him, and pleads with her unseeing eyes and urgent voice to carry out the promise.

Dipu and Jamini are too dumbfounded to tell her the painful truth, and Subhash, in a moment of overwhelming compassion, is compelled to play along in this dangerous game. But life is inexorable, and when the time comes the visitors take their leave to go back to Calcutta perhaps never to return, and the girl has no alternative but to tell her

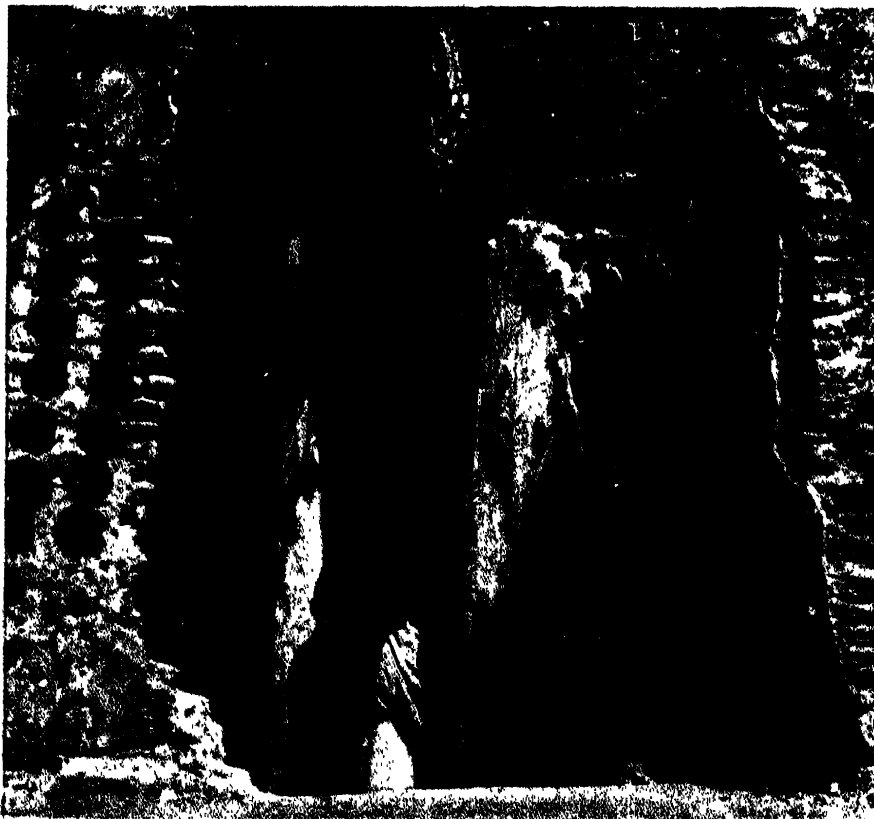


The vital moment when Subhash (Nasseruddin) accepts, out of compassion, that he is the one who Jamini's (Shabana Azmi) mother (Geeta Sen) has been waiting for so that her daughter could get married





**(Above) Subhash taking his last few shots before he returns to the city and (below) the last glimpse he, and the audience, have of Jamini**



mother the terrible truth.

Mrinal Sen's film is about the inevitability of life, which cannot allow the photographer to be the Prince Charming who will save the damsel in distress from the deserted castle. But neither can it negate the young girl's deep yearning for a man's love, nor can it erase the image of the girl among the ruins clicked by the internal shutter of the photographer's mind. By being true to his own compassionate self, Subhash tells a lie—that is the paradox of human values with which Mrinal Sen deals. It is a paradox that exists on many levels at the same time, between the true and the false, between fantasy and reality.

Khandhar deals with the interior world of its characters in a manner that no Mrinal Sen film has done previously. Human relations are explored not around words spoken, but through silent gestures, and on the many layers of thought and feeling that underlie even a mundane conversation. The relationship of Jamini with her mother is shown with great delicacy. They both have no one but themselves to fall back on, yet both intensely wish for the marriage.

Cinematically, what adds a special dimension to the human situa-

# Mrinal Sen: Naseeruddin is one of the greatest actors in the world

**TELEGRAPH:** Among your Hindi films, *Khandhar*, like the previous *Mrigaya*, is a narrative film. What prompted your departure from the non-narrative style of your earlier films like *Bhuvan Shome* and *Ek Adhuri Kahani*?

**Mrinal Sen:** My interest in the non-narrative approach has its genesis in my reading of Joyce and Woolf during the formative years. I felt that the structure of their novels was able to reflect the shrinkage of time and space in our technological civilization. In the 60s, I discovered what the non-narrative style could achieve in cinema, in the works of the French New Wave, specially Godard. *Bhuvan Shome* was inspired by this and by a desire to shake the iron-clad conventions of Indian cinema. In a conformist society like ours, where people rarely wish to depart from the experience of their predecessors, our cinema needed a certain madness to open up new horizons of expression.

*Bhuvan Shome* and *Interview* were made out of my commitment to social change and my medium. I wanted to use the tools of my trade to defy existing traditions and explore new avenues. In that sense, film technique has a political role, but I discovered that, by itself, it was not enough. I was not able to reach my audience in the manner I wished to: even though *Bhuvan Shome* was a success, it was an accidental one. The audience, fed on narrative cinema, used their stock responses to read a story into a film in which I intended to tell none.

The effort to reach out to my audience with the desired effect led me to the definitive narrative structure of *Mrigaya*. Even here I used the end card to exhort people to stand up, in order to make my political point. *Mrigaya* has a 1930s setting, and I tried to invest the story with a contemporary



relevance. You must remember that it was made during the Emergency. I have always tried to restructure any narrative according to my own artistic and political ends.

**Q:** But *Mrigaya* is quite different in tone and temper from *Khandhar*?

**A:** Yes, primarily, *Khandhar* is about the middle-class, while *Mrigaya* had a working-class setting. My upbringing and political education in the Communist movement always taught me to be wary of the middle-class and its values. But the political changes that took place after the Emergency, and specially the emergence of the Left Front, has left me more respectful towards my own class. For me, making a film about the middle-class becomes like dragging myself by the hair to the mirror, and shaking my own finger at myself. That is the difference between *Khandhar* and *Mrigaya*.

When I look back at *Mrigaya*, I find it is too one-dimensional, too pat, and unable to render the complexities of reality. In trying to discover means of communicating to my audience I went back to my IPTA background, but its aesthetics and style are unable to tackle the complexities of life today.

**Q:** What precisely do you mean by the IPTA background, and why is its approach no longer applicable?

**A:** The kind of approach and values that IPTA propagated in different art forms was based on a hope for the future, on a new sun rising in the horizon. Political situations in the 30s and 40s were conducive to such hope, because the political enemy was clearly identifiable, and the artist could easily take sides. But after the transfer of power in 1947, after the ideological disputes between the communist parties of the Soviet Union and China, after the

tion is the locale. The broken walls and caved-in ceilings of the crumbling mansion becomes a physical incarnation of the labyrinth of life. The image of a decaying building has been a recurrent motif in the recent Mrinal Sen films, and it is interesting to notice that they are all in the colonial style.

Architecturally, they seem to represent the decaying feudal-colonial values that continue to remain in our society. Life continues to go on among the ruins, with the complexities of middle-class problems and

conflicts. When Jamini breaks down before her mother at the end of the film, the camera moves away to show the servant girl walking away from them through the ruins.

Much of what Mrinal Sen achieves in *Khandhar* is done through some remarkable visual imagery, not only of the ruins, but also of the people who are there in it. The dichotomy of fantasy and reality in which the characters live, can be discovered among the bricks that stare out from the once stately walls and towers. Mrinal Sen creates a

kind of middle-class Xanadu, where living human beings are torn between the abject reality of existence and rosy wish-fulfillment.

In *Khandhar* acting plays an extremely important role. In portraying the internal world of his characters Mrinal Sen has depended very greatly on his cast, and they have turned out a film which is rare in Indian cinema in terms of subtle and understated acting. Geeta Sen, as the paralytic mother, is left with little more than her expression and the urgency in her voice to com-

splitting of the communist party here, confusion is the dominant reality. The red flag is no longer just a rallying point for the artist, it is also the vortex of conflicting political opinions. But the dichotomy of the situation is such that he cannot totally ignore it either.

In such situations it is impossible for any one to know the truth. On the contrary, it is more truthful to accept the confusion. As Elio Vittorini wrote in a letter to Palmiro Togliatti, "The point is not to pocket the truth, the point is to chase the truth, to go after it." Today, I cannot see any new sun rising in the horizon to pledge myself to. Instead, I pledge myself to look around in the prevailing ideological confusion. When the tramp changed his character with Chaplin's *The Great Dictator*, the rise of fascism was responsible. The confusion in my own times is responsible for the change from the simplistic pattern of *Mrigaya* to the more complex structure of *Khandhar*, and *Ek Din Pratidin*, and *Akaler Sandhaney*. They are examples of my chasing of the truth.

**Q:** Would you say that *Khandhar*, like the other two films, is a film about despair amidst the confusion?

**A:** On the contrary, none of these films are about despair, but about the hidden strength of the individual who is genuinely bewildered by the political confusion. The confusion is real in moral terms, but the sensitive individual's struggle with his own conscience and values is no less real. In *Akaler Sandhaney*, *Ek Din Pratidin* and *Khandhar* I wish to say like Calvero in Chaplin's *Limelight*, "Life goes on, that is progress."

**Q:** What dictated your choice of the story for *Khandhar*?

**A:** In terms of style and content Premendra Mitra's story *Telenapota Abishkar* moved me deeply when it came out in late 30s. Most of my leftist friends had considered it then as an example of art for art's sake. But when I read it again recently, it touched a chord deep within me, in my present state of confusion. The story is related to our inherent urge to fantasize, even though we confront the reality around us, even though we understand it. But life is also too strong an influence, it constantly plucks us back from where fantasy has taken us.

**Q:** You have said that you try to invest any story you choose with meanings of your own. What meanings have you invested in *Khandhar*?

**A:** I am constantly apprehensive that in the moral and political confusion of our times, we are in danger of erosion of basic human values, like the

purity of our love and hatred, like the warmth of our convivial life. This fear is reflected in *Khandhar*, and the hope to fight it with, is touched upon. When the photographer returns to his Calcutta studio at the end of the film, the human compassion that he has shown during the holiday has touched him, and enriched him. His image of the girl among the ruins, not only hangs on the walls of his studio, but is also embedded in his mind.

**Q:** *Godard* and *Truffaut* were important influences on your earlier work. Which filmmakers today would you identify as making a relevant impression on your work?

**A:** I think I was too overwhelmed by agitprop to understand and respond to the early Antonioni, Bergman and specially Bresson, whom I am now deeply moved by. I admire their ability to capture the interior world of the individual through the film medium. Bresson's film *Four Nights of a Dreamer* has shown me how silence can be punctuated by words, how film can freeze not only a moving image, but also passing time. *Khandhar* is particularly relevant in this context since here too I have tried not only to freeze time but to extend it, to study it at length. And I think that no other medium but film allows us to do this. In Indian cinema, the only other example of such use of film is in *Uski Roti* though Mani Kaul makes a fetish of it.

**Q:** What is your experience with the cast of *Khandhar*, which includes many new actors from our new cinema?

**A:** Both the new actors and the old have made *Khandhar* an exciting experience for me. Geeta is my wife, but she hardly acted in my earlier films, possibly because she was too close for me to assess her. But she has turned out performances of great depth and feeling in the last few films, and specially in *Khandhar*.

The new set of actors (Naseeruddin Shah, Shahana Azmi, Pankaj and Annu Kapoor) have also contributed immensely to this film, by their ability to understand the language of silence in which *Khandhar* is written. It has been exhilarating to work with them, both on the intellectual and emotional level. The dedication, honesty and sensitivity with which Shahana has transformed herself into a middle-class Bengali girl in a rural setting leaves me speechless with wonder. Both she and Naseer have an extraordinary ability to capture moods and emotions at multiple levels. My visits to film festivals puts me in touch with the work of different kinds of actors, but I can say without hesitation that Naseer is one of the greatest actors in the cinema world today. **J. G.**

municate the tension with which she clings on to life on her deathbed. It is a performance of unusual economy and stunning power.

Pankaj and Annu Kapoor support the cast with great competence, allowing Naseeruddin Shah to explore sudden shades of meaning and significance. When we see him back in his Calcutta studio at work with an advertising model, he shows how many of us escape from one reality to other planes of reality.

Shabana Azmi contributes very

greatly to the warmth of the film. With anguish she looks at the visitors taking their leave, and her final breakdown in front of her mother are carried off with touching sensitivity. When she looks down from the broken parapet towards the photographer sitting beside the duck pond, her mixed feelings of hope and a sense of fruitlessness come through powerfully.

In terms of craft, *Khandhar* is so well made that technique is never visible. Surprisingly for a Mrinal

Sen film, the music (Bhaskar Chandavarker) is an object lesson in disciplined and understated emphasis. Both in form and content, *Khandhar* reveals a new Mrinal Sen, with new dimensions in his observation of human beings and his understanding of the middle-class predicament. There can be no doubt that this is his best.

**Jagannath Guha**

**Photographs: Subhash Nandy**

# 7 DAYS

S	M	T	W	T	F	S
4	5	6	7	8	9	10

The information given below is accurate at the time of going to press

## HINDI FILMS

### NEW RELEASES

**Nisbaan:** Majestic (R.A. Kidwai Road; 242266), Bina (Bidhan Sarani; 341522), Purnasree (Raja Raj Kissen Street; 554033), Krishna (T.C. Dutta Street; 844262)—4 shows.

Directed by Surendra Mohan and music by Rajesh Roshan, the film stars Rajesh Khanna, Jeetendra, Rekha and Poonam Dhillon

### REGULAR SHOWS

**Arpan:** Opera (Lenin Sarani), Grace (M.G. Road; 241544), Ganesh (Upper Chitput Road; 332250).

Directed by J. Om Prakash and music by Laxmikant Pyarelal, the film stars Jeetendra, Reena Roy, Parveen Babi and Raj Babbar.

**Avtaar:** Basusree (S.P. Mukherjee Road; 478808)—3 shows, Roxy (Chowringhee Place; 234138)—4 shows.

A tearjerker worth seeing, the film stars Rajesh Khanna, Shabana Azmi, Sachin and others.

**Bazaar:** Metro (Chowringhee Road; 233541)—3 shows, Basusree (S.P. Mukherjee Road; 478808)—noon.

A young woman (Smita

Patil) has run away to Bombay from her parental home in Hyderabad in the hope of marrying her lover (Bharat Kapoor), but finds herself in the position of a keep. To help herself, she is forced to hunt for a bride for her lover's middle aged business associate who has returned from the Gulf with plenty of money. They go to Hyderabad and stumble across Supriya Pathak, a young girl in love with a neighbourhood boy (Farooque Shaikh). The deal is settled and that gives an opportunity to a journalist friend (Naseeruddin Shah) to vent his feelings about it all. In the end, Smita herself rebels and refuses to marry her lover.

Sagar Sarhadi's first directorial venture deals with a strong story line and Naseer puts in an outstanding performance.

**Bekaraar:** Orient (Bentinck Street; 231917) & Jagat (A.P.C. Road; 365108)—4 shows, Mitra (Bidhan Sarani; 551133) & Priya (Rashbehari Avenue; 464440)—noon.

Shallow problems, callow youth and the tantrums of two young males: this is the story, in brief.

Sunjay Dutt falls in love with the neighbour (Padmini Kolhapure) of his best friend (Mohnish Behl). But he is forced by his elder brother to marry the daughter of a rich man (Supriya Pathak). Several tantrums later, you get two mismatched couples. Padmini is then found pregnant with Sunjay's child though married to Mohnish. The rest of the film

is spent in unravelling the knots.

Apart from Padmini's looks, this film is full of rubbish.

**Betaab:** Jyoti (Lenin Sarani; 241132)—12, 3, 6, 8, 45; Gem (Acharya J.C. Bose Road; 249828)—2, 5, 15, 8, 30; Naaz (Lower Chitpur Road; 262773) & Ujjala (Russa Road; 478666)—4 Shows; Liberty (Chittaranjan Avenue; 553046), Uttara (Bidhan Sarani; 552200)—3 Shows.

The hero lives on a picturesque ranch with his mother, making a meagre living as a farmer. A nearby stud farm and palace are bought by a millionaire who has with him an arrogant daughter.

The hero spends the first half of the film taming the shrew and they then go through the process of falling in love. The rich father refuses to accept the match, but some complications later, is forced to give in. Then follows another dose of villainy, action scenes with horses, dogs, guns and fists.

Sunny Deol and Amrita Singh both make their debuts in this film; the former with great promise, the latter without any. Well directed by Rahul Rawail.

**Himmatwala:** Hind (Ganesh Chandra Avenue; 274259)—4 shows.

The way to your rival's daughter's heart is through courage. So Jeetendra tries this ploy to win over Anjad Khan's daughter Sridevi. This film is plugged as the storming-in of Sridevi but actually it is a comeback film after the box office failure of her *Solva Sawan*.

**Souten:** New Cinema (Lenin Sarani; 270147)—4 shows.

Some exquisite shots in Mauritius are the highlight of the film apart from plenty of glamour, emotion and wardrobe.

The film centres around a smalltime boat owner (Rajesh Khanna) who falls in love and marries the daughter (Tina Munim) of a wealthy banker (Pran) who has a nasty second wife (Shashikala) and brother-in-law (Prem Chopra). He also gets involved in an (all right, platonic) affair with his Harijan accountant's (Dr Shriram Lagoo) daughter (Padmini Kolhapure).

Khanna becomes a shipping

tycoon but misunderstandings, villainy, songs and dances lead to an explosive situation. The film ends with a supreme sacrifice by Kolhapure and all's well because the barren wife offers flowers on the other woman's *arhi* and accepts the widowed (now dead) other woman's child as her own.

## FOREIGN FILMS

### NEW RELEASES

**Not Now Darling (A):** Jamuna (Marquis Street, 243715).

**Modern Times:** Tiger (Chowringhee Road; 235977)—4 shows.

The great Charlie Chaplin's all-time great full-length laughriot

### REGULAR SHOWS

**Excalibur(A):** New Empire (Humayun Place; 231403)—12, 2, 45, 5, 30, 8, 15.

The story about King Arthur and his knights is too much of a cliché to repeat here, but the film is marred by mechanical acting, dreadful dialogue and uninspired direction. No matter how good the pageantry or production values, it is a formidable task to present a mediaeval costume epic and get away with it. A film by John Boorman.

**Paris I Love You (A):** Metro (Chowringhee Road, 233541)—noon.

**Rivals (A):** Minerva (Chowringhee Place; 241052)—12, 3, 6, 8, 30.

Krishna Shah is remembered here for his disaster, *Shalimar*. But this is a film he made earlier and with comparative expertise.

A modernday, story on the Oedipus Complex, it is set in the complex social background of uptown Manhattan. Joan Hackett is a young widow and her ten-year-old son is unusually close to her. Into their world comes a man, apparently a lackadaisical guide. She feels attracted to him but is aware that she will find it difficult to deal with two males, poles apart from each other, and both in need of her. She marries him nevertheless.

*Rivals* is a sensitive study of psychological hangups. Scott



Farooque Shaikh and Smita Patil in 'Bazaar'

Jacoby as the son puts in a good performance

**The Body (A):** Lighthouse (Humayun Place; 231402)—12, 3, 6, 8.30.

This is a British documentary which "tells the facts about the human body which you and I do not know."

The central idea is that the human body is nothing to be ashamed of; in fact, it is something to be proud of. Various scenes and settings are used, helped by Vanessa Redgrave's commentary, to establish that fact.

## BENGALI FILMS

### NEW RELEASES

**Banasree:** Darpana (Bidhan Sarani; 552040)—3 shows.

Sumitra Mukherjee, Dipankar Dey, Anil Chatterjee and Robi Ghosh form the leading cast of this film directed by Gyanesh Mukherjee.

**Prithibi Amare Chaye:** Rupbanni (Bidhan Sarani; 553413), Aruna (M.G. Road; 359561), Bharati (S.P. Mukherjee Road; 474686)—3 shows.

An old hit starring Uttam Kumar and Mala Sinha along with Sandhyarani, Pahari Sanyal, Chhabi Biswas and Anup Kumar. Nachiketa Ghosh has composed the music of this film directed by Niren Lahiri.

### REGULAR SHOWS

**Chokh:** Priya (Rashbehari Avenue; 46440)—3, 6, 8.30; Mitra (Bidhan Sarani; 551133)—3, 5.45, 8.30.

The eye symbolises a society divided into warring classes. It is a society where the official laws are bent and twisted to serve the interests of the propertied classes. But the working class retains its fighting spirit and its determination to protest and resist. The passions that a dead man's eyes arouse in the film symbolise the energy that the ideals of a struggling working class retain even after the physical death of a revolutionary worker.

It is the spirit of the working class that crystallises around itself the support of a courageous class of liberal humanitarians, represented in the film by Dr Mukherjee who is not cowed down by the Emergency and can go on insisting on his right to know whose eyes they are and to look into the papers. His refusal to operate may not be a revolutionary act in itself, but



Tapas Pal and Debashree Roy in 'Samapti'

has a value of its own in the perspectives of his class position and the times in general.

Directed by Utpalendu Chakraborty, the film has won national and international awards.

Om Puri, Shyamanand Jalan, Anil Chatterjee, Shreela Mazumdar and Madhabi Chakraborty form the leading cast.

**Jabanbandi:** Radha (Bidhan Sarani; 553045)—2.30, 5.30, 8.30; Purna (S.P. Mukherjee Road; 474567)—3, 6, 9.

The story is based on the entangled family drama of a shrewd professional witness who had to prove himself to be a person with human flesh and blood when his own son's trial for murder touched his sensitive nerves.

An authentic story written and directed by Pranab Banerjee, the picture has Mohua Roychoudhury, Santu Mukher-

jee, Kaili Banerjee, Santwana Bose and Shekhar Chatterjee in the leading roles.

**Samapti (A):** Sree (Bidhan Sarani; 551515) & Purabi (M.G. Road; 350680)—3, 6, 8.45; Indra Roy Road; 471757)—3, 6, 9

A young school going boy is forced to give up his studies and go to work. He has a conscience, and also looks after his loving mother, ailing father and younger sister. The village is controlled by an evil zamindar and his slimy son, and this forces him to go to Calcutta. He becomes a waiter in a shady restaurant. He returns to his village with a new awareness, talks back to the zamindar and finds love in the breast of his childhood friend. There is also a subplot involving the village whore and the zamindar's son.

Tapas Pal, Debashree Roy, Sumitra Mukherjee and



Mohua Roychoudhury and Kaili Banerjee in 'Jabanbandi'

Madhabi Chakraborty lead the cast which puts in indifferent performances or indulges in hamming.

**Sreeradhar Manbhajan:** Surasree (Canal West Road; 353836), Rupam (College Street), Aleya (Rashbehari Avenue) and Bhabani (Rusa Road; 461528)—all 3 shows.

Tapati Bhattacharya stars as Radha in this musical film directed by Soma Mukherjee and music by Kalipada Sen.

## TV

### CALCUTTA

#### 4 September

4.00: World of sport.  
5.30: Feature film in Hindi.  
7.25: Saptahiki.  
8.45: Focus: A programme on current affairs.  
9.15: Bazme-E-Qawali.

#### 5 September

6.34: Chiching phank.  
7.00: Bijan prasnage.  
8.45: Chitramala: Film songs in various languages.  
9.15: *Aur bhi gham hain zamane main*: Serial by Reoti Saran Sharma (10).

#### 6 September

6.34: Telescope.  
7.00: Play in Bengali.  
8.00: Health hints.  
9.00: *Ek mu'qaat: An interview with Sh. Mulkh Raj Anand*.

9.15: National programme of dance: *Oddissi dance recital by Sonal Mansingh*.

#### 7 September

7.00: English film serial.  
8.00: Chitrahari.  
8.45: *The Lucy Show* (22).

#### 8 September

6.34: Industrial programme: Educational programme for rural & unorganised workers.  
8.00: Seasons through folk songs and dances: Shanti Bose & Lokgeeti Sanstha.  
8.45: Places of pilgrimage: Jawalamukhi.

9.15: A programme on International Literacy Day.

#### 9 September

7.40: Sports round up.  
8.10: Rabindrasangeet. by Baitanik.  
9.15: National programme of music: Sitar recital by Nikhil Banerjee.

#### 10 September

5.30: Feature in Bengali: *Harmonium*.  
8.45: Good for all of us: Film.  
9.15: *Baten Filmon Ki*: A programme on film appreciation.

## DHAKA

#### 4 September

6.50: Sports programme  
9.00: Film: *Hart To Hart*.  
Second Channel

7.30 Film: Best Of The West  
Alfred Hitchcock Presents.  
**5 September**  
6.30 Cartoon: Fang Face  
Woody Woodpecker.  
7.00. Tagore's song  
10.25 Film: Wheels.  
**6 September**  
7.30 Film: Different Strokes  
8.55 Drama series: Aami  
Tumi Shey.  
10.25. Film: Traper John MD.

12.55. Sports programme.  
Evening Session  
7.30 Film: Bewitched.  
8.55: Jatra: Traditional Bengali  
drama.  
10.25 Film: Dallas.  
Second Channel  
6.30: Musical show.  
**NOTE: The timings given  
here are Dhaka timings. IST  
will be 30 minutes less in  
each case.**



**Malavika Sarukkai: born to dance**

Second Channel  
6.30 Sports programme  
**7 September**  
6.30 Cartoon: Battle Of The  
Planets.  
9.00. Film: Man From Atlantis  
Second Channel  
7.25 Film: M\*A\*S\*H  
**8 September**  
8.30 Drama of the week:  
Kusum O Keet  
10.25 Film: Yes Minister  
Second Channel  
6.30 Film: Great Western  
Theatre  
**9 September**  
6.30 Cartoon: Littlest Hobo  
The Spider Man  
10.25 Friday Night Cinema:  
Mr Jericho.  
Second Channel  
6.30. Drama  
**10 September**  
Morning Session  
9.50 Cartoon: Hans Christian  
Andersen  
10.45 Film: You Asked For It  
11.10 Ebari Obari Family  
quiz  
12.05 Film: The Powers of  
Matthew Gray

## SPECIAL EVENTS

**4 September: 10 am**  
*Julius Caesar* Sesh Satdin  
will be staged by Theatre  
Commune.  
At Academy of Fine Arts  
(Cathedral Road: 444205).  
**4 September: 9.30 am**  
Dakhinee will present a  
programme of Rabindra-  
sangeet.  
At Rabindra Sadan (Cathed-  
ral Road: 449937).  
**4 September: 6.30 pm**  
Rabiritha celebrates its 37th  
anniversary with the dance  
drama *Ramayana*.  
At Rabindra Sadan (Cathed-  
ral Road: 449937).  
**4 September: 6.30 pm**  
Bohurupee presents its  
latest production *Dharmadhar-  
ma*, written by Shyamal Sen-  
gupta and directed by Amar  
Ganguly. The main partici-  
pants are Kumar Roy, Amar  
Ganguly, Kaliprasad Ghosh,  
Namita Majumdar and Avere  
Dutta

At Academy of Fine Arts  
(Cathedral Road: 444205).  
**4 September: 6.30 pm**  
Rangakarmee presents.  
*Maa*, the Hindi adaption of  
Gorky's *Mother*. The cast in-  
cludes Usha Ganguly, Vinayak  
Joshi, Om Paroek, Ashok  
Singh, Rajesh Sharma, Asha  
Shastri and Rani Mitra. Direc-  
tion: M.K. Raina.

At Kala Mandir (B)  
(Shakespeare Sarani;  
449086).

**5 September: 6.30 pm**  
Behaag and Capstan Filter  
Kings present Malavika Saruk-  
kai in Bharatnatyam and a sitar  
recital by Nishat Khan with  
Shankar Ghosh on tabla.

At Kala Mandir  
(Shakespeare Sarani;  
449086).

**6 September: 6.30 pm**  
Rabiritha presents Suchitra  
Mitra in a solo recital of Tagore  
songs.

At Rabindra Sadan (Cathed-  
ral Road: 449937).

**7 September: 6.30 pm**  
Binodini Natyagosthi will  
stage the play *Shey Timire*,  
acted by lady artistes only. The  
cast includes Dipika Banerjee,  
Sabita Mukherjee, Tripti  
Ganguly, Sreemati Pyne,  
Malati Choudhury, Miss Shefali,  
Geeta Dey, Lily Chakraborty  
and Madhabi Chakraborty.  
Direction: Geeta Dey.

At Rabindra Sadan (Cathed-  
ral Road: 449937).

**7 September: 7 pm**  
The Bengali adaption of the  
popular Greek play, *Medea*,  
will be staged by Theatron,  
with Arundhati Banerjee, Ran-  
jan Sarkar, Abhijit Sen. Bijay  
Chakraborty.

At Academy of Fine Arts  
(Cathedral Road: 444205).

**8 September: 7 pm**  
Ankur and Regent King pro-  
sent *Naathbati Anaathbat*, a  
play dramatised by and featur-  
ing Saoli Mitra and produced  
by Sombhu Mitra.

At Rabindra Sadan (Cathed-  
ral Road: 449937).

**9 September: 7 pm**  
In aid of charities, *Rajdar-  
shan*—a play by Monoj Mitra  
and directed by Kumar Roy,  
will be presented by Bohur-  
uppee. The cast includes Amar  
Ganguly, Soumitra Basu,  
Namita Majumdar Kaliprasad  
Ghosh and Kumar Roy.

At Kala Mandir  
(Shakespeare Sarani,  
449086).

**10 September: 9.30 am**  
Tapan Memorial Club pre-  
sents Ananda Shankar and  
Tanusree Shankar and troupe  
in a programme of Indian  
Dance Creations and audio  
visual extravaganza.

At Rabindra Sadan (Cathed-  
ral Road: 449937).

**10 September: 6.30 pm**  
Sangeetacharya Kumar  
Sachin Deb Burman Memorial  
Committee organises a pro-  
gramme of musical recitals by  
renowned singers.  
At Rabindra Sadan (Cathed-  
ral Road: 449937).

## THEATRE

**Aghatan:** Rangana (153/2A  
Acharya Prafulla Chandra  
Road: 556846).

Written by Biru Mukherjee,  
the play has been directed by  
Gyanesh Mukherjee, and the  
star attraction is the versatile  
Anup Kumar.

**Bibor:** Rungmahal (76/1B  
Bidhan Sarani; 551619).

Subhendu Chatterjee and  
Subrata Chatterjee along with  
Santosh Dutta form the lead-  
ing part of the cast in this play  
directed by Samar Mukherjee  
from Samaresh Basu's story.

**Nahabat:** Tapan Theatre (37A  
& 37B Sadananda Road;  
425471).

Directed by Satya Bando-  
padhyay, this play is regularly  
being staged for the past 7  
years and more.

**Rangini:** Circarena (6 Raja  
Raj Kissen Street; 557213).

The play is based on  
Samaresh Basu's *Bijon  
Bibhuin* and is directed by  
Samar Mukherjee. The leading  
artistes are Haradhan Baner-  
jee, Sailen Mukherjee, Samar  
Mukherjee, Srirup Mitra,  
Jayasree Sen, Debika, Geeta  
Karmakar, Aloka Ganguly,  
Geeta Dey and Miss Shefali.

**Samadhan:** Star (79/3/4  
Bidhan Sarani; 551139/4077).

Ranjitmul Kankaria directs  
this family drama which has  
Mahendra Gupta, Kali Baner-  
jee, Haradhan, Satindra,  
Kalyani, Manju Chakraborty  
and Prasenjit in the leading  
roles.

**Sreemati Bhayankari:** Bijon  
Theatre (5A Raja Raj Kissen  
Street: 558402).

A Theatre Unit production, in  
which the star attraction is the  
famous comedian Robi  
Ghosh, who acts as well as  
directs.

## TRAVEL

### PLANES

**Calcutta—Bangkok—Hong  
Kong—Tokyo:** Calcutta de-  
parture, AI316 (2\*) at 2205  
hours; Calcutta arrival AI307  
(3) at 2345.

**Calcutta—Bangkok:** Calcutta  
departures, TG312 (1, 3, 6) at  
1345; Calcutta arrivals, TG311  
(1, 3, 6) at 0855

**Calcutta—Karachi—Copen-  
hagen:** Calcutta departure



SK976 (4, 7) at 0800, Calcutta arrival SK975 (4, 7) at 0630. Calcutta—London—New York: Calcutta departure, AI103 (1) 2355.

Calcutta-London: Calcutta departure, BA144 (2) at 2145, Calcutta arrival BA145 (2) at 1335.

Calcutta-Kathmandu: Calcutta departure TG 311 (1, 3, 6): 0945; Calcutta arrival TG 312 (1, 3, 6): 1300.

Calcutta-Delhi: Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630; Calcutta arrivals, IC 401 (daily) at 1040, IC 264 (daily) at 2205.

Calcutta-Bombay: Departures, IC 176 (daily) at 0640, IC 273 (daily) at 1950; Calcutta arrivals, IC 175 (daily) at 0850, IC 274 (daily) at 1850.

Calcutta-Madras: Departures, IC 265 (daily) at 1435, Calcutta arrivals, IC 266 (daily) at 1935.

Calcutta-Port Blair: Departures IC285 (2, 5) at 0600, Calcutta arrival IC286 (2, 5) at 1040.

Calcutta-Gauhati: Departures IC249 (daily) at 0600, IC229 (Daily) at 1140, Arrivals IC250 at 1800 (1, 2, 3, 5, 6) and at 1220 (4,7), IC230 (daily) at 1425.

Calcutta-Gauhati-Tezpur-Jorhat-Lilabari-Dibrugarh: Departure IC211 (daily) at 0615; Arrival IC212 (daily) at 1735.

Calcutta-Imphal: Departure IC255 (daily) at 0945; Arrival IC256 (daily) at 1540.

Calcutta-Agartala: Departures IC237 (2,4, 6, 7) at 0545, IC235 (1, 3, 5) at 1420, IC243 (daily) at 0700; Arrivals IC236 (1,3, 5) at 1705, IC238 (2, 4, 6, 7) at 1100, and IC244 (daily) at 0900.

Calcutta-Bagdogra: Departure IC221 (daily) at 1135; Arrival IC222 (daily) at 1355.

Calcutta-Jorhat-Dibrugarh: Departure IC213 (1, 3, 4, 6) at 0620; Arrival IC214 (1, 3, 4, 6) at 1040.

Calcutta-Silchar-Imphal: Departure IC255 (daily) at 0945; Arrival IC256 (daily) at 1540.

Calcutta-Ranchi-Patna-Lucknow-Delhi: Departure, IC 410 (daily) at 0550; Calcutta arrival, IC 409 (daily) at 1045.

Calcutta-Kathmandu: Departures, IC 247 (1, 3, 4, 5, 7) at 1330; Calcutta arrivals, IC 248 (1, 3, 4, 5, 7) at 1250.

Calcutta-Dacca: Departure, IC 223 (daily) at 1440; Calcutta arrival, IC 224 (daily) at 1640.

## TRAINS

Departure Up	Time	EASTERN RAILWAY, (HOWRAH)MAIL	Arrival Time	Drn.
1	19-20	Delhi Kalka Mail	8-15	2
5	20-00	Amritsar Mail	7-55	6
3	20-40	Bombay Mail via Allahabad	12-35	4
<b>EXPRESS</b>				
81	9-45	Air-Cond. Express Tri-Wkly via Gaya Dep.—Tues. & Wed. up to New Delhi Dep.—Saturday up to Amritsar Arri.—Tuesday, Wednesday & Saturday	17-10	82
103	9-45	Air-Cond. Express Bi-Wkly via Patna Dep.—Thursday up to New Delhi "—Sunday up to Amritsar Arri.—Monday & Friday	17-10	104
101	16-55	Rajdhani Air-Cond. Exp. 4 days a week Dep.—Mon., Thurs., Fri & Sunday Arri.—Tues, Wed Sat. & Sunday	11-05	102
173	5-45	Himagiri (Jammu-Tawi) Exp Tri-Wkly Dep.—Wednesday, Saturday & Sunday Arri.—Monday, Tuesday & Friday	23-35	174
67	10-55	Bombay Janata Express Tri-Wkly Dep.—Monday, Wednesday & Friday Arri.—Tuesday, Thursday & Sunday	21-15	68
61	23-00	Dehradun Janata Express Wkly Dep.—Sunday Arri.—Sunday	8-15	62
9	21-35	Doon Express via Grand Chord	6-55	10
7	10-10	Toofan Express via Main Line	18-15	8
49	14-20	Amritsar Express	15-45	50
11	21-00	Delhi Express via Main Line	6-05	12
39	21-10	Delhi Janata Express via Main Line	5-20	40
19	22-00	Gorakhpur Express	10-50	20

Departure Up	Time		Arrival Time	Drn
21	16-25	Mithila Express	6-45	22
57	6-10	Kanchenjunga Express Tri-wkly Dep.—Tuesday, Thursday & Saturday Arri.—Wednesday, Friday & Sunday	19-30	58
59	18-55	New Bongaigaon (Kamrup Express)	6-30	60
165	12-30	New Bongaigaon Janata Express	13-35	166
307	6-10	Black Diamond Express	21-20	308
309	17-15	Coalfield Express	10-25	310
305	18-20	Asansol Express	8-45	306
<b>SOUTHEASTERN RAILWAY, HOWRAH MAIL</b>				
3	20-00	Madras Mail	6-10	4
2	20-15	Bombay Mail via Nagpur	7-20	1
<b>EXPRESS</b>				
60	14-15	Gitanjali(Bombay) Exp 5 days a week Dep.—Mond., Tues., Wed., Fri., & Sat. Arri.—Mond., Tues., Thurs., Fri & Sat.	13-40	59
134	21-10	Ahmedabad Express 4 days a week Dep.—Tues. Thurs. Fri. & Sunday Arri.—Tues., Wed. Fri & Sunday	4-00	133
30	12-40	Bombay Express via Nagpur	14-30	29
141	15-45	Coromandal (Madras) Express	11-00	142
37	23-10	Madras Janata Express	4-10	38
13	17-30	Tata Steel Express	10-18	14
11	6-20	Ispat Express	21-50	12
5	22-10	Jharsuguda Express	5-00	6
15	21-25	Ranchi Hatia Express	6-40	16
7	20-50	Puri Express	5-30	8
9	18-45	Puri (Jagannath) Express	8-25	10
45	10-50	East Coast (Hyderabad) Express	16-45	46
<b>SEALDAH (MAIL &amp; EXPRESS.)</b>				
43	19-15	Darjeeling Mail	8-45	44
53	2-00	Gaur Express	5-00	54
51	11-45	Jammu Tawi Express	15-40	52
13	20-20	Upper India Express via SBG Loop	11-55	14
303	18-20	Bhagirathi (Lalgola) Express	10-20	304

# RAINBOW / World in Colour



Clockwise from left:

• This gunman watching over Tripoli belongs to the leftist Lebanese organisation, '24th October,' which is urging Lebanese authorities to take charge of guarding the city now that Syrian troops have evacuated some positions.

• The beautiful facade of Ndjamena cathedral in Chad's capital city is pockmarked with bullet holes and its entrance blocked with bricks, scars of the fighting which restarted in June this year when the rebel forces of former President Goukouni Oueddei launched an attack.

Conflict between the troops of President Habre and those of Oueddei has raged since 1978 as part of a 20-year civil war.

• In Ndjamena, local boys with a group of French paratroopers sent to back up the army of President Hiseene Habre whose picture can be seen on the T-shirt of one of the boys.

• A Sri Lankan soldier stands guard before business premises in Colombo which have been barricaded while a woman walks past burnt down stores after riots destroyed some 1,000 homes and businesses and left 267 people dead in the country earlier last month.







## FOR THE SMART ALEC ABOUT TOWN

A rundown on what Calcutta has to offer for the sartorial male

THE yellow-purple shirt may seem avant garde on an intense macho posing for the cameras but may not do the same for you. You may not even have the *savoir-faire* of a nawab, to look elegant in casual wear. And although the non-conformist will disagree, the fact that clothes add a lot to your personality is undeniable.

A youngster, when asked what he thought of men's wear, replied "Jeans, T shirt and North Star, what else does one need?" This may well be the answer of most young males around town. It's nice not to give clothes too much importance and you may stick to your frayed jeans and faded T shirt but don't expect to get a 'lady killer' reputation with it. More often than not a well groomed look will appeal more than a shabby unkempt one, to a lady.

The jeans revolution took away a lot of the romance of the tie and tuxedo dinner but the latter is sure to turn up again like a bad penny. Girls still spend a good deal of effort in looking nice and dressy for an evening out and often complain of the disinterest most men show in their attire. It is not unusual to see boys in three-piece suits in Delhi or Bombay, even if it's a night out to the disco but Calcutta has always been rather staid and conventional in its taste. The Calcuttan will shy away from these "formalities," not realising that a three-piece suit can look refreshingly informal and classy. If you don't believe me, just ask any girl.

To begin with it wouldn't be a bad idea to start with a survey of all the places where you can get men's wear, ready-mades, fabrics, tailors, and other accessories. There are some shops where you can get everything in a man's wardrobe, so you don't have to hunt around for a shirt from one shop and a tie from another. There is no dearth of places in New Market which cater to all tastes.

**Mohans** (at B-93 New Market, 249584) has ready-made shirts and trousers costing from Rs 100 to Rs 300 and from Rs 140 to Rs 375 respectively. T shirts by Smash, Move and Pro-line may cost anything between Rs 25 to Rs 250. They stock fabrics from Raymonds, Dinesh and Vimal. Besides these there are pyjamas (cotton and terrycotton), belts, ties, socks and swimming trunks. Jeans by Flying Machine, Polo, Legwear cost between Rs 90 and Rs 175. For winterwear there are pullovers, readymade suits and blazers for Rs 800 to Rs 1300. Tailoring charges for suits are Rs 450.

**Novelty or V'Sons Collection** (at F-68 New Market) stock fabrics from Raymonds, Vimal, Digjam and Gwalior. They have readymade shirts costing between Rs 100 and Rs 184 and an assortment of handkerchiefs, ties, socks etc.

**Stylo** (at 2 Lindsay Street; 232415) keeps suitings from Raymonds and shirtings from various mills. They do not have a readymade department and tailoring charges are Rs 95 for trousers and Rs

45 for shirts. They tailor suits for Rs 600, safaris for Rs 225 and blazers for Rs 400.

**Chicago** (at 1 Lindsay Street; 234383) also have fabrics from the same mills as Stylo but the tailoring is slightly cheaper. They charge Rs 80 for trousers, Rs 30 onwards for shirts, Rs 500 onwards for suits, Rs 200 for safaris and Rs 350 for blazers.

**Allahadin**, next door, who started **Talk of the Town**, now have their own exclusive boutique for shirts. Their cotton shirts for office wear cost Rs 55 and terrycot Rs 105. Shirts for evening wear may come for anything between Rs 145 and Rs 175. These are half-sleeved. Full-sleeved ones cost Rs 10 to Rs 15 more. They also have T shirts for Rs 130 to Rs 145. And they claim they will have, for the first time in Calcutta, designer shirts in cotton, which will cost between Rs 65 to Rs 75.

**Talk of the Town** (20 J.N. Road), also exclusively for shirts, have a range between Rs 55 and Rs 190.

**Burlingtons** (43 Park Mansion, Park Street; 249588) have everything from tie pins to briefcases. Readymade shirts cost between Rs 95 and Rs 160 and readymade trousers between Rs 150 and Rs 175. There is also a collection of Swiss cotton shirts for Rs 325. Tailoring charges for shirts with imported collars are Rs 65 and for trousers Rs 110. Their speciality is evening shirts or party shirts which cost between Rs 150 to Rs 375. They stock fabrics from Raymonds and Digjam and tailoring charges for suits are Rs

595 and for safaris Rs 295. They also keep shoes made in collaboration with an Italian firm which cost between Rs 325 to Rs 350, other shoes costing between Rs 150 and Rs 295. Ties, socks, belts, briefcases and wallets are also available.

**Vogue**, on Park Street, keep fabrics from Digjam and OCM. They tailor shirts for Rs 20 onwards and trousers for Rs 75 onwards. They also tailor sherwanis for Rs 600 and suits and safaris. They have a branch at 9 A Chowringhee Place, Barkat Ali, and one at 5 Lindsay Street.

**Park Fancy Stores** (Park Centre, 24 Park Street; 213568) sell cotton shirts for Rs 65, terrycot for Rs 130, jeans for Rs 130, corduroy and gaberdine trousers for Rs 220 and Rs 140. Their T shirts, by Smash and Move, come between Rs 35 and Rs 61.

**Trend**, also in Park Centre, is another boutique which sells shirts. Prices range between Rs 130 and Rs 180.

**Peppermint** (Mona Lisa, 17 Camac Street) keeps spun and terrycot readymade shirts costing between Rs 110 and Rs 650. Tailoring charges for shirts are Rs 35 and trousers Rs 90. They also have a collection of Chinese silk prints for shirts.

**Gargi or FU's** (12 Loudon Street) have casual shirts costing between Rs 130 and Rs 160, cotton FU's shirts between Rs 68 and Rs 103 and other shirts between Rs 160 and Rs 255. Jeans by FU's, or of drill, canvas and corduroy cost between Rs 162 to Rs 308.

**Pratibha Pachisia**

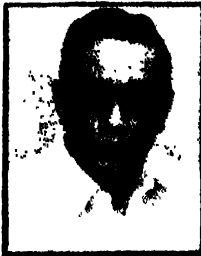
# DRESS CIRCLE



Above: First came the National Award winning film *Kanku* then came *Parinay* another National Award winner. And now **Kantilal Rathod** has completed *Ramnagri* (starring Amol Palekar and Suhasini Mulay) a film presented by Hrishikesh Mukherjee. Rathod has prior to being bitten by the feature film bug won over a dozen prestigious ad film awards. He was recently in Calcutta to promote the sale of his film in the eastern region.

Left: A Goddess of Dance is how the French described her after seeing her so enthralling performance. **Malavika Sarukkai** (24) probably one of the most sensational young dance-stars in India has a soft corner for Odissi but this time she will present her maiden Bharata Natyam recital to a Calcutta audience. Tomorrow is the Day.

# QUIZ / Neil O'Brien



Pranab Ghosh reports on a quiz for juniors: "The ninth Percy Baptiste Quiz (run by AQUO for school children upto Class X) was held in the hall of the Dalhousie Institute. The teams were, in order of seating, Loreto House, Julien Day, La Martiniere (Boys), St James', St Xaviers', Calcutta Boys', Dalhousie Institute, South Point and La Martiniere (Girls).


On that lovely evening beaming, earnest faces, cheered all the way by an enthusiastic audience, mostly of school children, keenly battled it out for twelve rounds ending in a most exciting finish.

The questions covered a gamut of interesting subjects. Interesting indeed! Whoever knew the mnemonic for the fate the wives of Henry VIII met: 'Divorced, beheaded, died; divorced, beheaded, survived!' LM (Girls) correctly answered. 'German goitre' turned out to be a paunch acquired by heavy beerdrinking. Fancy, school kids correctly answering that one!

Hardly a question bounced back. Even the tricky 'googlies' were deftly played. Question: 'Who was Pan-

dora's father?' Answer: She had none, for she was made by Hephestus for Zeus so that he might through her punish man. Question: 'What vowels are there on the bottom line of a typewriter keyboard?' Answer: 'None.'

The visuals provided a pleasing variety ranging from a young Churchill to Hercules slaying the lion, with Flemming Delfs, the Javan rhinoceros and Paul Revere thrown in



**11th Question: Where in your bedroom would you find a ruelle? (Soumyadip Chowdhury, Calcutta)**  
**Ans: It is the space between the bed and the wall; also, the part of the bed next to the wall.**

between. Some of the guesses provided entertainment. 'What is common to Lal, Pat, Notey and Kalmi?' "They are tennis players", answered someone. (They are in fact sags).

After three rounds Don Bosco (9) and Julien Day (6) took an early lead. CBS on 2 did not look like the eventual winner. At the half way stage the scores were Don Bosco-15; Julien Day-11; South Point-9; followed by CBS and DI on 8; Loreto, L.M. (B) and L.M. (G) in a cluster on 7. After the 10th round Don Bosco was leading with 19;

breathing down their neck was CBS with 18. Excitement mounted when CBS whizzed past Don Bosco in the penultimate round.

The final points tally: CBS-23; Don Bosco-20; Loreto and South Point-19; Julien Day, DI and LM(G)-17; LM(B)-15; St Xaviers'-12; and St James'-9. The winning team comprised Sandeep Talukdar, Joydeep Dey, Mohan Dutta and Sheshadri Sen.

Thus another exciting and entertaining Quiz was over. Kudos to the young Quizmaster Barry O'Brien who with an effortless ease did a splendid job. He maintained an unflagging tempo laced with wit and humour which enlivened the proceedings. One missed the quiet, almost self-effacing figure of Percy Baptiste, the donor of the Trophy and sponsor of the quiz who from far away Australia (where he has migrated) has continued his interest for the regular holding of this Quiz.

**Postscript:** The next open quiz is Argus's 'Close Up' Quiz, the newest on the AQUO open circuit. An elimination round will be held today at 5 pm at Christ the King Parish Hall. The preliminary rounds will take place at the Dalhousie Institute on 9 and 10 September at 6 pm. Quizmasters Pranab Ghosh and R.M. Sen.

## QUESTIONS

1. What is the meaning of judo? (B.P. Bhowmick, Calcutta-14)
2. Where are Islands of Langerhans? (Reena Sinha, Patna-6)
3. What does the word 'piano' mean? (Nirjhar Dasgupta, Calcutta-15)
4. Which is the Land of Long White Cloud? (S. Garg, Calcutta)
5. In slang what is a coffin nail? (Suvasish Ghosh, Calcutta-37)
6. Which country elects its king periodically? (Bappa Mukherjee, Calcutta-29)
7. Which poet died at the age of 39 when he was about to collaborate with the composer Stravinsky on a grand opera? (Girish Sambhu, Kharagpur)
8. Who is the Father of the U.S. Constitution? (Rajeev Bajoria, Calcutta-6)
9. What are Leonids? (Krishna Pillai, Giridih)
10. How did the term 'quinella' come about in terms of horse racing? (Subesh Roy, Calcutta-26)

### Answer to HEAR, HERE!

The words from the two columns are *homophones* (Hear, here). (1-h; meet, meat) (2-a; eye, I) (3-b; die, dye) (4-c; check, cheque) (5-g; racket, racquet) (6-f; weight, wait) (7-d; knit, nit) (8-e; sun, son)

## ANSWERS

- \*1. The gentle way.
- \*2. In the human pancreas.
3. Abbreviation of *piano e forte* (Italian) 'soft and loud', expressing its gradation of tone.
4. New Zealand.
- \*5. A cigarette (from the belief that every cigarette smoked is one more nail in the coffin).
6. Malaysia.
- \*7. Dylan Thomas.
8. James Madison, 4th President of the U.S.A.
- \*9. Streams of meteors which appear to originate from the constellation Leo.
10. US term an adaptation of Spanish 'quinela' in the same sense - a form of (usually totalization) betting in which the punter is required to select the first two place getters in a race, not necessarily in the correct order.

# Inner Eye

## NEXT SEVEN DAYS FROM SEPTEMBER 4 TO SEPTEMBER 10

**A RIES**  
Mar 21-Apr 20  
Moderate success and happiness are predicted if extravagance and law suits are avoided. Influential relatives and friends, especially womenfolk, will prove helpful. Your home front will remain lively and joyful. Chances of meeting an old friend of the opposite sex.

**T AURUS**  
Apr 21-May 22  
The week will prove difficult and trying. Safeguard your health and that of your family. You will benefit in diverse ways. Guard against physical and mental overstrain. Attend to business and correspondence carefully. Do not make any changes or travel.

**G EMINI**  
May 23-June 21  
Some exciting days are ahead bringing in unexpected good fortune. A happy domestic front is foreseen. Borrowing or lending may cause some trouble over the weekend. Some medical expenses are likely. You will gain through valuable new friendships.

**C ANCER**  
June 22-July 22  
The week begins on a happy note. You will gain in speculative ventures. But do not take needless risks. The week is particularly favourable for business expansion and speculative investment. A happy romance is predicted. You will hear good news.

**L E O**  
July 23-Aug 22  
Your reasoning power and keen perception will help to surmount all your difficulties, particularly in business. Watch finances carefully. Do not speculate. Intellectual activities are well signified. Exercise care and prudence where documents are concerned.

**V IRGO**  
Aug 23-Sept 22  
Chances of a change in your business or profession are likely. However, it will be a change for the better. The rest of the week promises domestic joy. All your affairs will run smoothly and you will make impressive headway. Love and marriage are well signified.

**L IBRA**  
Sept 23-Oct 22  
Be content with slow (but steady) progress and meet inevitable delays and obstacles with patience and tact. Occult advice may prove very helpful at this juncture. Exercise care and discretion in dealings with the opposite sex. Devote extra attention to business details.

**S CORPIO**  
Oct 23-Nov 21  
This week will be of mixed fortunes. Pay great attention to financial and professional matters. Your own hunches and hard work will benefit you. A property deal will be settled in your favour. Some opposition from an old person is expected. Chances of promotion.

**S AGITTARIUS**  
Nov 22-Dec 22  
A fair measure of success and good fortune is indicated. High officials will prove helpful. You will receive good news. Speculation is likely to pay this week. Your domestic front will remain a source of joy and happiness. Do not neglect your health. New friendships are foreseen.

**C APRICORN**  
Dec 23-Jan 20  
A busy week lies ahead. Make the best of the favourable influences. More than average success is predicted resulting in a promotion in many cases. On the social front, things look slightly complicated. Take all reasonable risks and forge ahead. Watch your health.

**A QUARIUS**  
Jan 21-Feb 20  
Exercise caution and restraint in both your professional and personal life. Take nothing for granted. Avoid speculation and gambling. Some trouble from an old friend is foreseen. Your domestic problems will be solved by the weekend. A journey may be postponed.

**P ISCES**  
Feb 21-Mar 20  
A week of mixed fortunes is predicted. A sudden change of place will strengthen your position. A new friendship will brighten your prospects. A promotion is probable. You will be praised by your friends and relatives. Your domestic life will not pose many problems.

## BIRTHDAYS

**September 4**  
You will be busy settling into or arranging new homes (or refurbishing old ones) at the beginning of this period. In March and April 1984—chances of a romance. An excellent time for marriage proposals and engagements.

**September 5**  
You will experience an interesting eventful year. Influential relatives and friends, especially womenfolk, will greatly add to your happiness. Business proceeds normally, despite a sense of insecurity.

**September 6**  
You are likely to gain through elders and dealings in property. In some cases there will be successful speculative transactions. Peruse carefully all correspondence. Watch expenditure specially where friends are concerned.

**September 7**  
Quick business success will come in November and this will be followed by a happy romance and good fortune. You will gain social prominence in 1984.

**September 8**  
Your year will be difficult and trying, especially for your health and that of womenfolk. During October and around December you may have to encounter heavy opposition from elders and especially from business partners. Nevertheless, you will succeed in every sphere in January.

**September 9**  
Life will be full of happenings and the year will pass on an even tenor. Elders and young associates both will aid you greatly and contribute to your happiness in a big way.

**September 10**  
Your year will be intensely active. Success crowns all your efforts, whether personal, financial or social. Inheritance is foreseen and health improves. Chances of a promotion likely.

M.B. RAMAN

### SUGGESTIONS

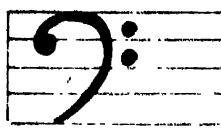
### LUCKY NUMBER AND COLOURS

DAY	SUGGESTION	DATE	NUMBER	COLOR
SUNDAY	ENTERTAINMENT	SEPTEMBER 4	2	BLACK
MONDAY	CORRESPONDENCE	SEPTEMBER 5	4	GREY
TUESDAY	CITATION MOVES	SEPTEMBER 6	8	BLUE
WEDNESDAY	MEDITATION	SEPTEMBER 7	9	NAVY BLUE
THURSDAY	DOMESTIC AFFAIRS	SEPTEMBER 8	1	ORANGE
FRIDAY	BUSINESS AGREEMENT	SEPTEMBER 9	2	RED
SATURDAY	TRAVEL	SEPTEMBER 10	3	YELLOW

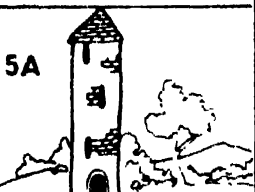
# WONDERLAND

## SOLUTIONS

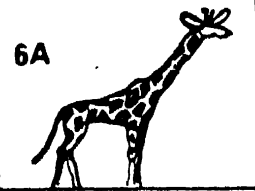
**Across:** 1 Bass 5 Tower 6 Giraffe 9 Sticker 12 Dummy 13 Bolt  
**Down:** 1 Badger 2 Shorts 3 Loaf 4 Eel 7 Eskimo 8 Street 10 Tomb 11 Rug




1A




5A



6A



9A




12A

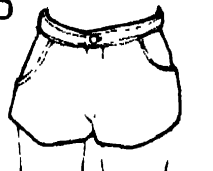
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11				
12				
		13		

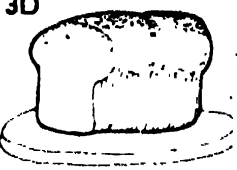
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2D




3D

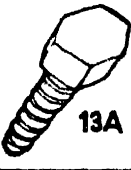


4D

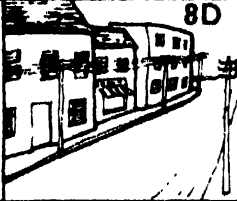


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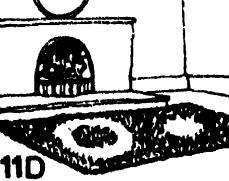




13A



8D



10D

## Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6 Prafulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

● **Sofa:** I have a six-seater, curved-back Dunlop sofa and would like to exchange it for, preferably, a dining table set for six or any other household utility item. Please write to M. Jha.

● **Cassettes:** I offer four cassettes, in good condition, of old Hindi songs for a headphone of make Sony, Sanyo, Cosmic etc. Write to Devendra Saharia.

● **Records:** I have records by Glenn Miller, Strauss, Jim Reeves, Dolores Gray, Hoagy Carmichael and the Beatles as well as old issues of Anandamela and Deb Sahitya Kutir annual volumes, all in good condition. I would like to exchange them for books by Clarence Dav, Stephen Leacock, J.K. Jerome, James Thurber and Richard Gordon. Contact Kakoli.

● **Books:** I would like to exchange a two-volume Zoology of B.Sc. (Hons.) standard by T.C. Mojpuria for A.L. Basham's The Wonder that was India and Romila Thapar's The Rise and Fall of the Mauryan Empire. Contact Arvind Kumar Mukul.



## JUST-A-MINUTE

### HEAR, HERE!

By Shamlu Dudeja

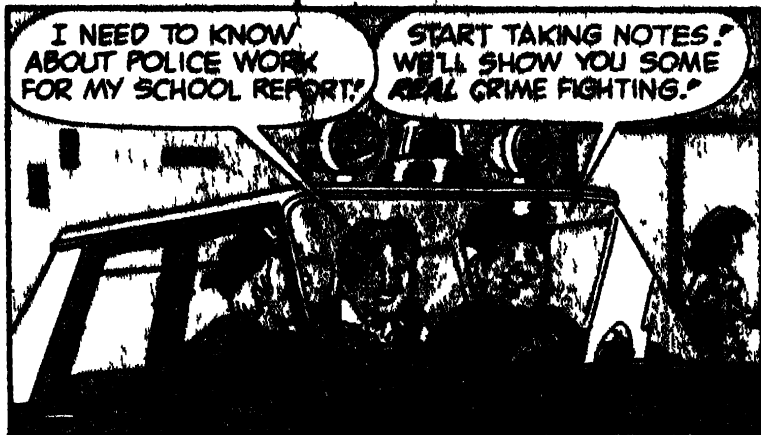
Match a clue from the left column to a clue from the right column. You must figure out the basis for matching first.

1. Converging eventuality.
2. It is responsible for some illusions in life.
3. Non-living things do not do this.
4. Inspect.
5. Din.
6. Diet to reduce this.
7. Not puri.
8. Chief source of energy.

- a. First person singular.
- b. Change colour.
- c. Non-rubber bouncer?
- d. Kind of wit.
- e. The prodigal one?
- f. A waiter's job!
- g. A smasher at courts.
- h. Tame gone wild.

Answers on Page 20

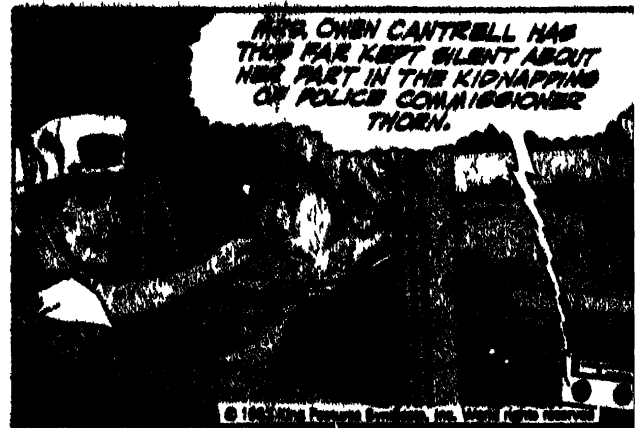
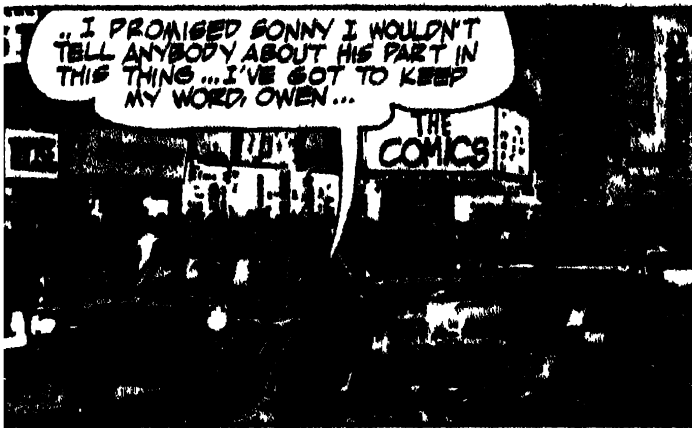
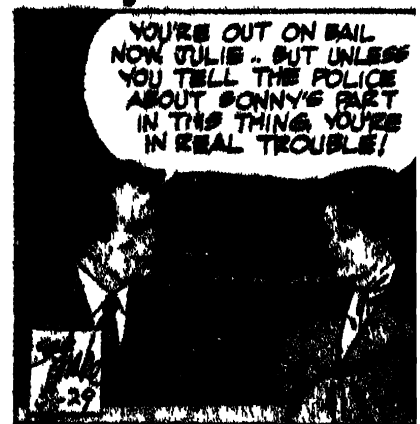






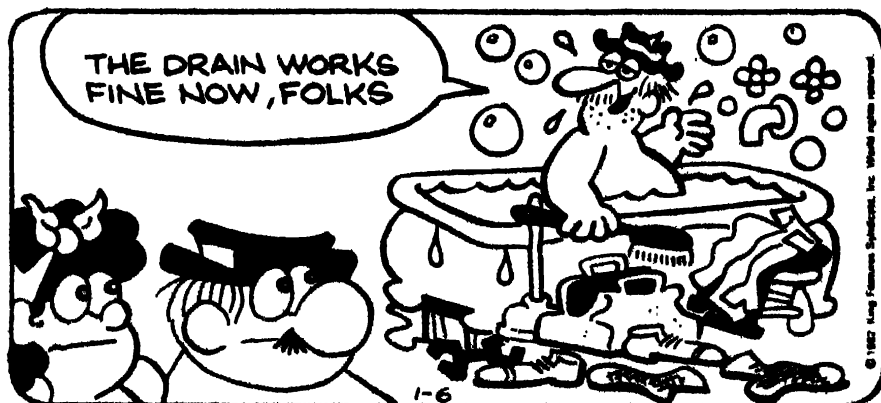
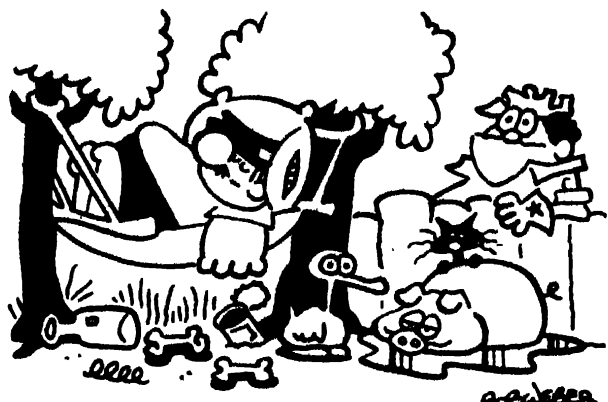
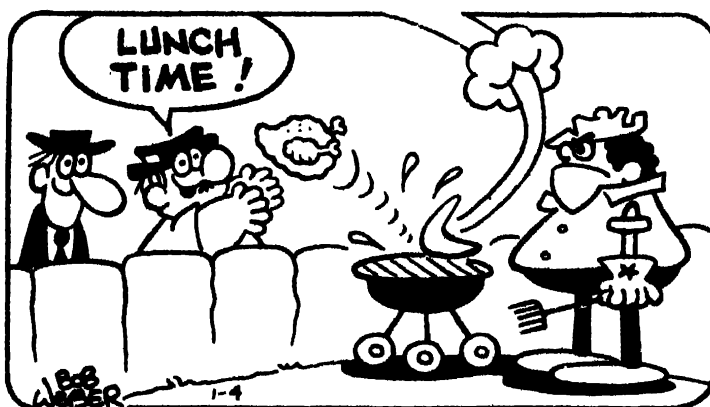
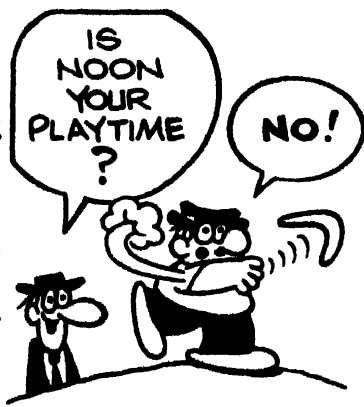
# JULIET JONES

By Stan Drake

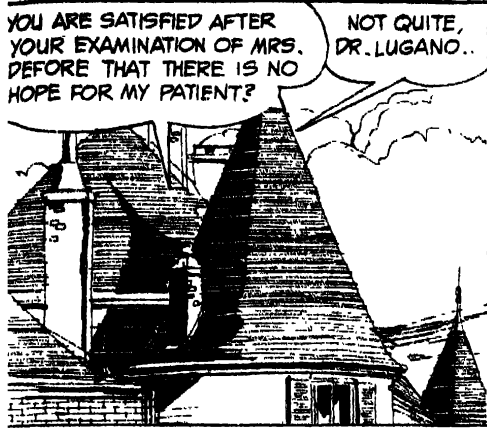


By Lee Falk





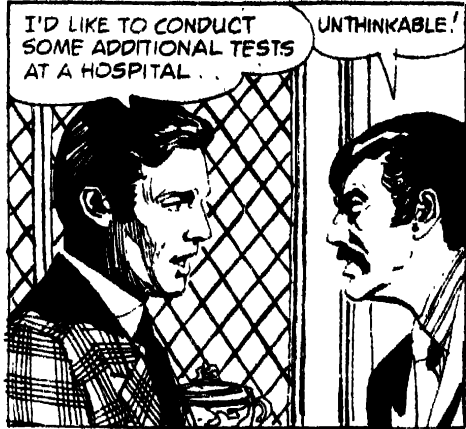
# DR KILDARE



YOU ARE SATISFIED AFTER YOUR EXAMINATION OF MRS. DEFORE THAT THERE IS NO HOPE FOR MY PATIENT?

NOT QUITE, DR. LUGANO...

# HOOK-BANK



I'D LIKE TO CONDUCT SOME ADDITIONAL TESTS AT A HOSPITAL...

UNTHINKABLE!

# By Ken Bald



I WON'T GO THROUGH WITH THIS CHARADE, DEIDRE. I THINK SOMETHING'S QUITE WRONG HERE.



HE REFUSES! HOW DARE HE! LUGANO, I WANT THAT YOUNG MAN TO MARRY DEIDRE. DO WHAT YOU HAVE TO DO.



SLIP THE CONTENTS OF THIS INTO HIS COFFEE... AND ARRANGE TO HAVE SOMEONE PRESENT TO PERFORM THE WEDDING CEREMONY.

IT WON'T HURT HIM, WILL IT?

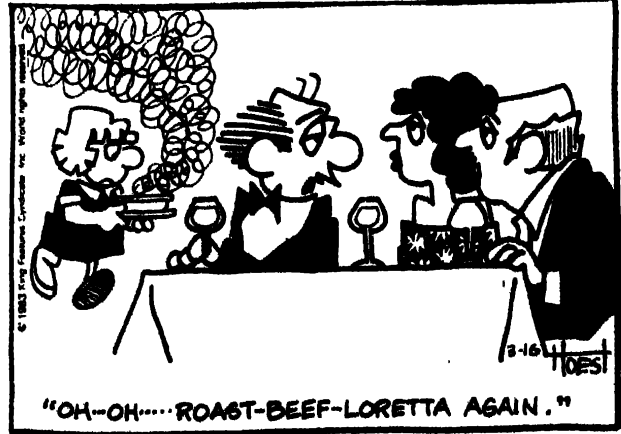
# THE LOCKHORNS



"I NEED A FEW THINGS AT THE BANK."



"I DON'T KNOW WHAT'S GOTTEN INTO LORETTA. SHE'S BEEN IN A NASTY MOOD FOR THE PAST TWENTY-SEVEN YEARS."



"OH-OH... ROAST-BEEF-LORETTA AGAIN."



"YOU THOUGHT YOU HAD FORGOTTEN MY BIRTHDAY AGAIN, DIDN'T YOU?"

# MARKINGS

## One for the Railroad

AS soon as the train touched Howrah Station, she knew she was there. The bustle, din, dust and grime seemed so familiar. Yet, she had never before been in the city. She lived in Delhi: 21 years ago she had been born in Calcutta. This was a sort of homecoming. And like every other homecoming, this too had its share of illusions.

The first day drawled away; cigarettes and magazines kept her company. The next day, she arrived at office 10 minutes late. The boss' eyebrows were raised; she got a hint of a message. She

lit a cigarette, the boss almost frowned; it was not a hint anymore. After a hectic day, she trudged back to her hotel room.

Out on the streets, the sun blazed down on her boredom. She knew she needed a drink badly. She proceeded to the only bar she knew in the city: it was near her office.

"Aap kahan ja rahen hain?" the durwan at the gate sounded scandalised. She looked back. The durwan was obviously talking to her. She looked at the board. Yes, she had come to the right place, this was indeed a bar.

She tossed her hair back and proceeded to enter the bar. "Ladies not allowed, memsaab," the durwan was positively contemptuous. She was sure he was speaking to her. She tried to explain her position, was not this a public place? To a large extent it was not, he said. She walked away in a huff.

She knew Calcutta was different but this different! And though she was born a Bengali in Calcutta, she believed in liberation. And, equal rights for everyone.

She took the next train to Delhi.

## Not Lost

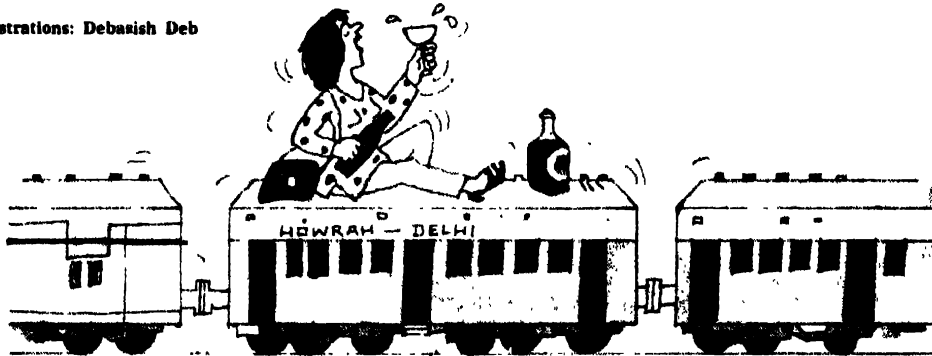
THE man at a loom under Boutique Shirine's spreading mango tree confirms that if a single East Bengal refugee family prospers, it usually provides for several others. For he is one of some 200 uprooted weavers to have done well there, thanks to Anil Basak's success.

For generations, Basak's ancestors in Nawabpur village wove the gossamer fine muslin for which Dhaka was justly famous, later switching to rich Jamdani. Then came Partition, dispossession and displacement. The Basaks first set up business in Burrabazar, then in south Calcutta, and are now known as connoisseurs of good quality, attractive, yet reasonably priced, cotton sarees.

Instead of relying on wholesale suppliers, Anil Basak provided less fortunate refugees with handlooms, yarn and modern designs, establishing them in Nadia and Birbhum districts. He also guaranteed them a market through displays like Boutique Shirine's exhibition (September 3 to 18) at 14 Mandeville Gardens, Ballygunge, Calcutta 19.

The demonstrator there is not settled at Phulia in Nadia district. Surrounded by Shirine's profusion of sarees (glowing Baluchar, the sheen of Vishnupur silk, crisp cotton prints) that almost overwhelms a collection of pottery, ceramics, silver jewellery, batik pictures and dextrously woven cane, he keeps alive the once feared to be lost skill of Tangail.

Illustrations: Debasish Deb



## Against the Grain

ON a fine sunny morning in mid-July, the sedate offices of the Central Finger Print Bureau, CBI, Calcutta, were disturbed by a hue and cry raised by the staff members. The reason for this conflagration was that unboiled rice had been found sprinkled underneath the tables and chairs in all the rooms. Not a single room, whether belonging to a junior or senior officer, had been exempted from this strange occurrence. Amidst the excitement, somebody remembered that it was a Saturday.

After more noise and deliberation, the by-now extremely agitated group came to the conclusion that tantrik mantras had been performed by someone either to control the staff or harm those who rose up against the administration in a just cause.

A delegation of the staff met the director of the office and discussed the issue with him. To their surprise, he asked them why, in the 20th century, should they be afraid of such things. He went on to suggest to one of the employees that the latter perform a puja to avert any

harm that might be caused by the rice.

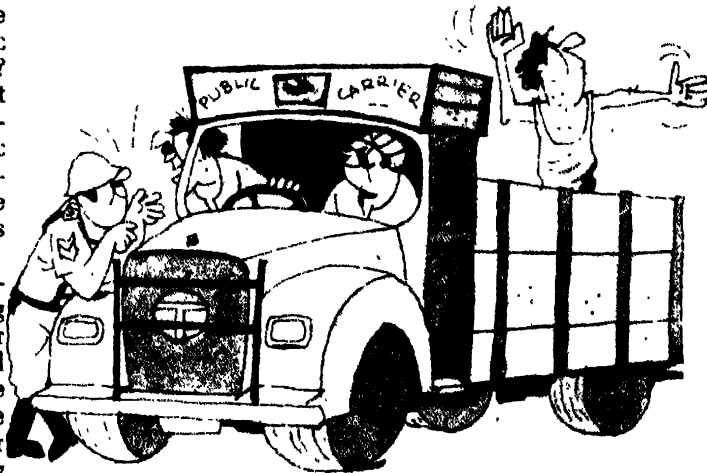
As he went the suspicion grew in the minds of the agitated members and finally one courageous said what they all believed: that the director, known to be a reader of horoscopes, had perpetrated this crime.

Passions only cooled after the director issued a general circular notifying the staff not to panic at such incidents. If mere sprinkling of rice can create such phobia then can't tantra be used to quiet the unrest of government employees elsewhere too?

## Accounting for Jams

**W**HAT exactly is the role of a traffic policeman in Calcutta? On the face of it, it appears to be a very simple one because the basic duty is to control the traffic flow. But how far these policemen do their duty is debatable.

One evening, our correspondent was travelling down Ballygunge Circular Road in a car. A small accident occurred at the juncture of Ballygunge Circular Road and Lower Circular Road, involving two cars. At the juncture there were as many as three traffic constables standing (one wonders what the requirements of three at one place are), but not one of them cared to go up to the spot to inspect what had happened.



Rather, they were busy keeping a close watch at an approaching truck which was coming from Park Circus.

Our correspondent took the right turn, along Circular Road, and just

when he reached the Sealdah flyover, he was caught in a traffic jam. After sweating he reached the Sealdah flyover, he was caught in a traffic jam. After sweating it out for about 20 minutes, he found to his dismay that

the traffic constables, stationed just before the flyover, were busy chatting with a truck driver and had not even bothered to control the traffic and it had become a free-for-all.

But the last word came from a friend of the correspondent who had been travelling with him. He said, "The other day when I was standing at the crossing of Rajabazar, I saw a traffic policeman in a heated argument with the driver of a tempo. It was going on for quite some time, and seeing that there was confusion in the traffic the policeman ordered the helper of the tempo to control the traffic while he settled his accounts with the tempo driver."

## The Last Word

**D**R Farooq Abdullah, the charming but controversial chief minister of Jammu and Kashmir, proved to be a rather popular figure during his short visit to the city last week. Tumultuous crowds greeted him wherever he went, quite taken up by the refreshing change he presented from the usual drab and predictable run of politicians. Tall, silver-haired and clad in safari suits, he carried the air of an efficient company executive, an impression heightened by the ring of sincerity in his speeches.

He was able to charm with equal ease the common people of Kidderpore and the sophisticated members of the Ladies Study Group.

However, perhaps to remind everyone that, after all, he was a politician, Dr Abdullah arrived two hours late for his public meeting at Kidderpore. A mammoth crowd had gathered and the organisers repeatedly gave in-

structions over the mike as to what slogans were to be shouted when the honoured guest arrived. Accordingly, when his car was seen approaching, a relay of volunteers stationed between the entrance to the ground and the stage excitedly passed on the information that he had arrived.

The person at the mike immediately initiated the chorus of slogans, to which the crowd responded with admirable

gusto. There was a slightly tense moment as the supply of slogans ran out after about five minutes. However, not to be overwhelmed, the slogans were simply repeated for another five minutes. It then dawned on the crowd that there had been a false alarm. Immediately the cheering changed to jeering. Displaying quick presence of mind, the chorus leader announced, "This was only a rehearsal. You have performed

well" and was able to keep the crowd at peace till Dr Abdullah eventually arrived.

The next day, Dr Abdullah met the Ladies Study Group in a quiet, exclusive meeting. Not having planned beforehand what he would say, he hawed and hummed and fumbled about for the first five minutes of his talk. Noticing his audience squirming about and trying its best to look interested, he suddenly announced with refreshing candour, "Er, I'm always at a loss for words when I'm surrounded by so many women." That broke the ice and for the next hour Dr Abdullah held forth on a wide variety of topics, spurred on by questions from the ladies.

Eventually, as he was leaving, he observed, "Well, I'm surprised I spoke so much. Normally you women do all the talking" to which a bright young thing quipped, "You didn't give us much of a chance."



---

CALCUTTA / Asis Bhattacharyya





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# Post Mortem

## Educative

The article on Rooma Bose (Aug 21) was an educative and impressive one. In our educational institutions physical training seems to have failed miserably, they are absolutely ineffective. It was my suggestion that yoga be introduced in educational institutions instead of physical training, so that the young generation can lead a more healthy and disciplined life.

I hope that similar articles will be published in your magazine in future. This will improve our overall knowledge about yoga and the whereabouts of institutions teaching it.  
S. R. Sure,  
Burrackpote

## Victims Every Way

Barun Ghosh's article on abortion (Aug 14) must be lauded for its unflinching handling of an all-too-taboo subject. Tragic as cases of septic abortion may be, however, to call the women involved "wretched" is to preclude any possibility for their having an alternative, not necessarily disastrous because childless, future. The case studies of exploited *saalis* and university students alike presented women as victims of love, lust, poverty—and journalistic pity. The recently published photograph of a young man who married an orphan girl "to set an example" (Dress Circle, July 24) demonstrates a subtler but not dissimilar victimisation. There is no need to undermine women's self-worth by offering them up for sentimental sacrifice.

Although we may not have the Roman Catholic sense of sin that drives anti-abortion campaigners in the West, we do have—especially in Bengal—a

"motherhood cult" operating in all classes which, by excessively glorifying women as mothers, essentially reduces the value of their contributions and achievements outside the domestic sphere. It may be noted in most cultures where women hold economic autonomy, there is no such deification of motherhood but no less devoted mothers. Given the altar-ideal before them and the social stigma towards extramarital sexuality, it is only natural that Indian women should seek clandestine abortion. Pseudo-abortionists, agents, and voyeurist doctors merely take advantage of this dual aspect of oppression.

Even if a "comprehensive programme" is drawn up by government and voluntary organisations, the problem "won't go away;" the cultivation of awareness of availability is not a panacea. Many major workers and WB village women do not avail of family planning facilities because their husbands have threatened to remarry if they do (these women are major contributors in cash or kind to domestic funds, however much economists and census officials may overlook the fact). In such instances, MTP is sometimes an effective, if physically corrosive, birth control method. A student of Loreto College, citing a recent billboard advertising an abortion clinic, told me (proudly) that her class had been shown an American "antichoice" propaganda film, replete with gory details of a mangled foetus, to drive home the evils of abortion.

The fundamental right of any woman is to exercise her own choice over her own body without being subjected to psychological crucifixion or physical impairment. Hence we cannot divorce women's health issues from a misogynist social pathology. A woman's particular natural strength—childbearing—is used as another instrument

of oppression, while a plethora of legends, rituals, and attitudes glorify this oppression so that she actually colludes in the process of her own denigration. The victims of patriarchal society are victims only as long as they martyr themselves as such. By offering them patronising pity, we often fail to see them as equal beings, and indirectly abet in paralysing positive action.  
Ranjabati Sircar,  
Calcutta

## Good Luck

I appreciated your focus on Bula Chowdhury and Dibyendu Barua (July 31). They are Calcutta's pride and our future Konny Ender and Bobby Fischer. I would like to request the state government, through this column, to grant Bula and Dibyendu passage money for further coaching abroad.

Come on, Bula and Dibyendu! Our good wishes will always be with you.

Ashim Kumar Sarkar,  
Calcutta

## Tucked Away

Mousumi Chatterjee writes in Post Mortem (July 10) that no mention was made of her old school, St Joseph's Convent, in the article on Chandannagar Church (June 19). She goes on to say that the school stands proudly on the side of the church facing the Ganges.

I believe she is actually referring to the chapel attached to the convent. I studied at the school too and used to walk past the Roman Catholic Church daily. It stands on a road opposite the jetty of the riverside promenade or strand, slightly tucked away from the river and not next to the convent which is almost on the strand.  
Gouri Bose,  
Calcutta

# Contents

The Telegraph

11 SEPT 1983

4

India has always fascinated foreigners, so much so that many of them have left their homelands forever and come here to build permanent homes. Panorama profiles four foreign women who fell in love with Indians and India.

8

Probably the best thing to happen to the Bengali film industry in recent times is Moon Moon Sen. Although her entry was rather late, her Midas touch made up for it. In *Limelight* she talks about her experiences in Tollygunge.

16

While heads of state discuss 'deterrent' theories and hold summits, the threat of nuclear war increases. Rainbow observes Hiroshima Day.

Cover:  
Nemai Ghosh

## SECTIONS

Post Mortem	3
7 Days	12
Dress Circle	18
Quiz	20
Inner Eye	21
Wonderland	22
Comics	24
Markings	28
Calcutta	30

## Panorama

# INDIA CALLED THEM AND THEY STAYED

Four foreign women who made India their home

**T**HE Raj nostalgia is certainly not over. Not by a long chalk.

For the many who spent their youth in gentle sinning as lackeys of the great Empire, and who now spend their sunset years away from the corridors of power, the mere mention of Queen Victoria or Bhowani Junction runs a film of mist over their dimming eyes. Ironically, though the glory is now irrevocably spent, memorabilia of the hey-day has become a flourishing industry.

The Heat and Dust has settled but the search goes on for the Far Pavilions. Even as David Lean fixes his itinerary for a Passage To India, a shadow forms across the face of the moon. How long will this industry last? When will the profits finally begin to dwindle and the shares plummet to rock bottom? For when the hue and cry is over, and the great hustle and bustle of rather theatrical visages of maharajas in expensive turbans replete with an edging of pearls kissing the hands of memsahibs in powdered wigs and flowing dresses does a slow dissolve, many will still remember names of men and women from foreign lands who came to India to build a permanent home.

Some of them came, charged by an awakening. Some poured in to fulfil a personal mission. But they stayed, fascinated by a country that extended beyond the limited confines of a mere empire. Miss Nobel and Miss Slade discarded their names and the world remembers them as Sister Nivedita and Mirabehn. Annie Besant came to India as a theosophist and stayed to become actively involved in its national movement.

Nellie Sengupta participated in the struggle for independence and Agnes Gonxha Bejxhiu, a frail little nun from distant Yugoslavia who came to teach at a Calcutta Loreto Convent, walked out of its portals with just five rupees in her pocket, smitten by a love for the downtrodden and the lowly which has swelled over the years to embrace diffe-



Diana Biswas: a tryst with India

**Some of them came, charged by an awakening. Some poured in to fulfil a personal mission... But there were others as well who have come to this land from across the seven seas to love and to cherish its heritage and build a quiet home. When the sun set softly over the British Empire and India awoke to life and freedom, these women of courage threw in their lot with the destiny of the country.**

rent corners of the world. If you meet her today, you will recognise her as Mother Teresa.

These are just a few of the many that India has recognised and applauded. But there were others as well who have come to this land from across the seven seas to love and to cherish its heritage and build a quiet home. When the sun set softly over the British Empire and India awoke to life and freedom, these women of courage threw in their lot with the destiny of the country. Even after the pledge had been redeemed and the tryst kept, many others came to the East and grew roots that are now very strong.

For most of them it meant a totally new way of life. Some had to adjust to joint families, others had to fight the caste system. Whatever the odds and however tough the initial years were, these women were determined to make their untold sacrifices and live here, in our many-splendoured land.

To them today, India is home. They are very much a part of its ethos. There is no superficiality here. They married men who became symbols of a nation. And they were willing to stake a comfortable past in their homelands to risk an adventure into a country thousands of miles away from theirs.

**T**HIS is the story of Leela Ray, Manjari Bose, Elisabeth Roy and Diana Biswas who accepted India with all its idiosyncracies and grew to love it and make it their own. This is a story of tremendous courage and fortitude of four women from abroad who learnt to play out their lives in a different land in perfect symphony and excellent taste. Calcutta, of course, forms the backdrop today. Over to them for their exciting story...

Miss Ondroff from America is the renowned author and translator, Leela Ray, today. She has spent 53 years in India but the love affair is not quite over. Married to Annada Shankar Ray, one of the doyens of Bengali literature, she told us that India had fascinated her from her



**Leela Ray with Annada Shankar Ray: the days have flown past**

childhood. Her mother and aunt being very interested in writing and painting, her aesthetic sensibilities were nurtured at a young age. When she came across a book entitled *Soul Enchanted* by Romain Rolland, it made a tremendous influence on her life.

Leela Ray first visited India as a student when Gandhi's message of non-violence was sweeping through the country and Rabindranath Tagore's writings making a great impact on the nation. She married Annada Shankar Ray in 1930 and decided to stay back.

Looking back in time she told us, "When I met Gurudev in Santiniketan in 1931, he told me that I should live in India. The independence struggle was then at its peak. Many young boys were going to prison. It was a time of disarray and turmoil. So I decided to live in India and my children have had part of their education in Santiniketan. Not that there were no hurdles to cross when she finally made her decision. A quiet smile on her lips, she says, "There was bound to be some opposition but if I had any sense of independence, it came to the fore then and I was never unduly disturbed. If you never face any hurdles, you never gain any strength."

**Strong family bonds:** She jokingly calls her family a very big *gushti* but the bonds are strong. Her father-in-

law was a very kind person and today she quietly confirms that if she has ever helped any of her

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**I went back home after 40 years and was able to meet my mother before she died. But my life is now closely linked here, in India—Leela Ray**

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**Leela Ray c. 1930s**

Indian relatives, it was more out of affection than any stoic sense of duty. "I have never felt superior and built barriers. Trivialities in life are given too much importance and this has to be avoided. I had to develop a lot of inner resources. But my love for India was strong.

"There was a great cultural resurgence that was taking place in India when I first came here. I have met great men like Tagore and Uday Shankar and they left a lasting impression on my mind. Learning is always a joy. I have spent a wonderful, rich life and at times I wonder how the days flew past so quickly!"

It was an arduous journey for Leela Ray—from Texas to India. But she has no regrets. Educated in America and Europe, she threw in her lot to come and build her home in India. The decision is paying rich dividends today. "I went back home after 40 years and was able to meet my mother before she died. But my life is now closely linked here, in India. My relatives in America are as old as me and their lifestyle is very different. I really have nobody to go back to.

"My home now is in Calcutta. I travel a lot. I still go to Santiniketan whenever I find a little time. But these trips are slowing down. My husband has been advised by doctors not to move around too much. He needs me by his side much more today!"

**Easy adjustment:** For Manjari (then Marjorie ) Bose it was a fascinating journey from Liverpool to Bangladesh and then, finally, to India. She met her husband, who is a doctor, after she herself had trained as a nurse from Southport. She was at Simpson's Maternity Hospital in Edinburgh when she first set eyes on her husband in 1953.

And when Dr Bose returned to what was then called East Pakistan, Marjorie followed him. They worked together for two years. The bonds were strengthened and they finally married in 1956 in Calcutta.

"I was married in the traditional Hindu way and my sister-in-law helped me a lot to get used to a joint family and the new setup. I must say that everything worked out very well for me!" she says now.

Her first name became Manjari when she came to India. She had read a lot of Tagore's works. The poems from Gitanjali had moved her and she was aware of the national freedom movement. But knowing about a country and adopting it as your home are very different experiences. Manjari Bose thanks the liberal family she married into. Today, she is very much a part of a joint Hindu home, playing her variegated roles of boudi, kakima, mamima to perfection.

"I never had the problems that I had apprehended when I came to live in India. Adjusting to this new lifestyle was easy for me because my husband's people were gentle, love-

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**I have lived in  
India so long now, seen  
the country in the throes  
of the independence  
struggle, watched it  
grow as a fledgling  
nation. I have brought up  
my daughter to be an  
Indian and live life the  
Indian way —  
Elisabeth Roy**

---

ly folk." Not for her the traumas of caste barriers and the stigma of being born with a white skin.

Being very involved in her profession and a constant back-up for her husband, Manjari Bose has travelled a lot in the country and is enchanted by its unity in diversity. Her children—a son and three daughters—are all either working or studying in India and though she has a brother in the U.K. with whom she is constantly in touch, India is really where her heart now rests. This country is her home.

"There is so much to do here. I still help my husband in the operation theatre, in his chamber and at home. Ours has always been a joint family and all of us are very close to each other. My father-in-law was a wonderful man of strong ideas and a thorough disciplinarian and we

daughters-in-law miss him very much indeed."

We wondered if she ever really misses England in her life which is so hectic. With a small smile she said, "I love India. I have built my home in this land and my roots here are strong. But I do miss England when spring comes around the corner. For springtime in the U.K. is very beautiful."

**B**ROUGHT up in Nancy, the old capital of Lorraine, Elisabeth Roy looks back on her days spent in France with beautiful memories. She has been away for long: she got married way back in 1934 and has lived in India ever since. Mrs Otte, her mother, had approved of the match when Elisabeth decided to marry an Indian. She was the only daughter and her happiness was what counted most.

But having come to India, she got so involved with her home in this land that she never found the time to return to France even once. Her husband was working for the Geological Survey of India and has retired now as its Director General. But when Mrs Roy first came to India, life was full of strange adventures.

When her husband went on field work, she often accompanied him. With a laugh she said, "Often we had to travel miles in bullock carts into the very heart of India and live in makeshift camps. I was young then and so excited that the local surroundings never really affected me. It was hot and not very comfort-



Elisabeth Roy and (right) with her husband: a perfect Bengali housewife



**Manjari Bose with her husband and in-laws at the time of her marriage: a profile in adjustment**

able but it was worth it. My only concession was boiled water for drinking! On one such trip I had to live in a tent with my little daughter and spend an entire night alone as my husband had to go out on work but I was unafraid. Today, I can say quite honestly that I was never barred from doing anything I wished to do. I don't wear sindoor because my husband had once said that it made me look a little odd but I feel like an Indian and react like an Indian housewife to my environment."

In fact Lilly Roy (as she is now known) even reads Bengali and sings Rabindrasangeet. But for the colour of her skin, she could be an example of a perfect Hindu housewife. "I am a great believer in God. In the early days I used to visit puja pandals regularly but I am not too well nowadays. So I don't go out. In any case, all the noise and hulla now drowns the spirit of worship.

"It is so unfortunate that I never met my in-laws but my sister-in-law was very kind and gave me a lot of love and affection. I have lived in India so long now, seen the country in the throes of the independence struggle, watched it grow as a fledgling nation. I have brought up my daughter to be an Indian and live life the Indian way. We are a close-knit lot. I have no connection with France after my mother's death. All that I have now is here, in Calcutta." **No opposition:** For Diana Biswas, her tryst with India began much later than for Mrs Roy but today she is an Indian to all appearances and for all practical purposes. Her parents still live in Manchester but for her and her daughter, home means Calcutta.

Before she came to live in India, she had read about the country. She was aware of our literature and of

the independence movement and she had even met a few Indians and got to know them in England. So when she met Subir Biswas, whom Calcutta will always remember as one of the most dynamic and humane Canons St Paul's Cathedral has ever had, she already knew that there was more to the country than snake-charmers and rope tricks!

What, perhaps, made her life in India that much easier was the fact that she and her husband shared the same religion. She began her life in India, sure of the fact that she was made to feel a part of the family in her husband's home. Rev. Biswas was a true Christian and an incorrigible Rengali! Diana Biswas had to learn to cope with not only his tremendous dedication but also his sense of humour.

There was no opposition from any Indian quarters. As she says, "If there were any hurdles, they were set up by my own country-men in the Church who looked down on me and must have thought that I was crazy to marry an Indian!"

However, she never took much notice of such people and concentrated on sharing a fascinating life with Subir Biswas. But when she lost her husband she says that she was tempted to return to England where her parents were.

Those must have been days of indecision and turmoil but Diana Biswas finally decided to live her life in India, as part of India's people because she owed it to her daughter and to Subir who loved Calcutta as few Indians have. It was a sacrifice she made willingly and today she is happy to tend her hearth here, in the midst of all the traumatic bustle that makes Calcutta so different from every other city in the world.

**Subhra & Jayabrato Chatterjee**

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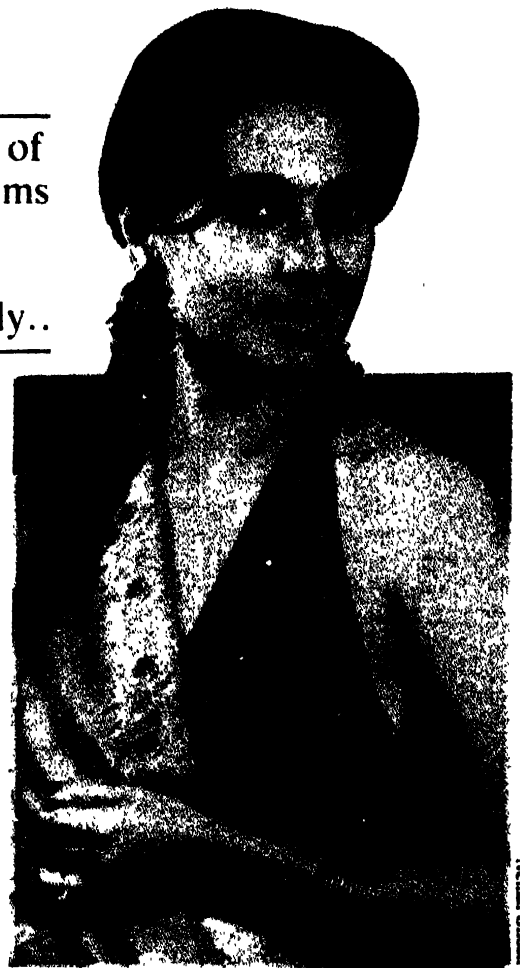
LIMELIGHT / Moon Moon Sen

## SHOOTING STAR

Having always done her own thing, the daughter of Suchitra Sen couldn't be persuaded into doing films and following in the legendary star's footsteps. But marriage and two children later, she took up modelling—and films. With Midas results, naturally..



—not just a pretty face



**L**IKE Coca Cola, she is the real thing.

With a presence that crackles like live wires, the electricity wafts down at you before she does. Long-limbed looks. The manipulative powers of Eve. The soft warmth of a wintry morn in her approach. Moon Moon Sen is She. The complete woman. The kind that could charm a snake.

And, then, her eyes. Her silk brown eyes. They don't pierce, they don't smoulder. They snuggle up to you like gentle waves at the sands. The kind that say 'Yes in big brown letters. And beauty becomes full stop. A perpetual gaze.

"There have been great disadvantages being a pretty girl," says Moon Moon Sen, jerking you out of your reverie. People don't take you seriously, she feels, they tend to reject you as a dumb belle. "I myself have had so many people turn around and say, 'Oh, so you're not just a pretty face.' You feel like stabbing them," she says in a sinister sotto voce. "In fact, I confess that I've said the same thing about other pretty girls myself." She throws back her heavy bodied, velvet mane like a



With her favourite co-star, Tapas Pal

prize filly and laughs. If you're that pretty, Moon, who needs advantages?

Both Moon and her husband, Habi Dev Varma (a nephew of the famed Gayatri Devi), pride themselves as gourmets. "Food and sex," she explains, tongue firmly in cheek, "are the only two healthy recreational possibilities. I've had two babies, so now I concentrate on food." She smiles mischievously, 'Flirt' written all over her face.

And asks: "Are you a gourmet, too?"

**Coming together:** The Moon Mystique was always present in Calcutta. Stories about her "daring" ways would leave many a Lancelot breathless. She dabbled in many creative fields—from teaching in a school to making an animation film at Chitrabani, from graphic art to photography. But nothing seemed to hold her interest for long.

When she was just 16, Habi went over to Suchitra Sen and asked for her only child's hand. But the imperial lady would hear none of it and both drifted apart. Habi married "a beautiful, nice girl who now lives in Delhi" and Moon spent her time growing out of adolescence and teenage infatuation.

But Habi and his wife grew "bored of each other" and mutually decided to go different ways. According to Moon, Habi was always "a bit of a Gay Lothario" and they met by chance at a party. The old flame was rekindled, Moon was no longer a minor and Habi was again unattached.

This time it was for real. And Moon got married in January 1979.

**Entry:** A few years earlier, accompanying her mother to Bombay for the premiere of Gulzar's *Aandhi*, Moon had taken



the city by storm and since then offers for films had been incessant. But Moon just wasn't interested in films, no matter how big the filmmaker or how fat the purse. Besides, her mother was always against her doing films. "I'm very close to Mum-my, there's hardly a day when we don't speak to each other on the phone or meet at her place. I entered films somewhat 'on the quiet.' It took her a long time to realise that I was serious—she had even stopped talking to me for some time. She had this thing about being terribly serious about her work and always felt that I wouldn't be able to do films with the same degree of seriousness. Now, of course, she has taken it in her stride."

After getting pregnant for the second time in three years, Moon suddenly decided that she wanted to model. And within a year, she was looking around for competition and couldn't find any. Her charges were on par with Bombay models. Ad commercials followed and today Moon is as popular a model as a filmstar, in about two years. At that time, seven months pregnant, she went to friends in ad agencies and



they were only too glad to shoot Moon. "Since I had this big tummy they had to shoot only my face," she laughs. She is honest enough to admit that "modelling is not creative, it's lucrative."

**Happier modelling:** Looking back on her young, dual career, she finds modelling more satisfying than films. "I've become much more developed in modelling, I know a lot about it now. I can now contribute to my photo sessions. But films, I've lots to learn yet. It's only with *Deepar Prem* that I began getting involved with a film. It was the first time that I started thinking about acting as a process, there was a motivation to analyse the character I was playing, to comprehend the film. But, as I said, this process has just started for me. Acting is a longer-term thing. And then there's much more money in modelling. I get as much in modelling in a day than what I get from a film in Calcutta." Considering that Moon's rates for her first few films were equal to the current rates of veteran

reigning stars, that's saying something. Today, Moon is "among the top three" here as far as rates go.

Soon after her entry into the modelling scene, Bhaskar Chowdhury signed her for *Robi Shome*, a film that took its time to get released; it was also screened after the premature death of director Chowdhury. Aparna Sen's *36, Chowringhee Lane* might have been her debut film. Aparna was willing to postpone the film by about three months to accommodate her (she was pregnant then), but somehow things drifted and she never got round to doing it. But signing on for even a fleeting role in *Robi Shome* got the film more publicity than any other in recent times. Partha Pratim Chowdhury's *Rajbodhu* was the first Moon Moon Sen film to be released and the star trek had begun.

Ready for release are *Rajeshwari* (Salil Datta), *Deepar Prem* (Arun-dhati Devi), *Ajante* (Ardhendu Mukherjee), *Antarale* (Santana Mitra), and *Boidurjya Rahasya* (Tapan Sinha). In Bombay, she is doing





Basu Chatterjee's Sheesha with Mithun Chakraborty, Vijayendra and Mallika Sarabhai. The first schedule is complete and she is "very excited" about this film. "K K Mahajan (the cinematographer) is so efficient. He's one person whose lighting is ready in minutes and he has to keep waiting for the stars. Normally, it's the other way about the stars have to sit around in their makeup rooms waiting for the lights to be fixed." She is considering Raj Tilak's film with Raj Babbar, Raveekant Nagaich's *Soochna* with Mithun, a bilingual called *Sursan gam*, the next film by either B R Chopra or Ravi Chopra, whichever comes first, and a Bangladeshi film by Amjad Hussain.

Sheesha



**With Ray Jr:** But the more exciting news is of Sandip Ray signing her for his next film on Felunath which will be shot in Kathmandu. It may be just "eight days' work" but considering that Satyajit Ray has specially written the role into the film is cause enough to pop the champagne. Earlier, there was a very strong rumour that she was to do the female lead in *Ghareb Bairey* which she diplomatically demolishes with "The rumour didn't reach me."

She has complete faith in Sandip and considers his first work *Phatikchand*, "technically brilliant in compositions." "Whatever people might think about his father having helped, his father couldn't have had



any share in the shot taking."

When we first met, a couple of years ago, she had wondered why I was wasting time on "a starlet." She also claimed to know nothing about acting. "I'm the Zeenat Aman of Bengali films!" she had said, charmingly as ever.

Today, she has no fake modesty about herself. *Deepar Prem* and *Baidurya Rahasya*, she feels, have been great acting experiences. Tapan Sinha, Arundhati Devi and Satyajit Ray are impressive names to drop. And she knows that she is more than just a star.

"The success of *Rajbodhu* made me a star. I'm still riding high, everything is hunky-dory. But I'm aware that if I have two flops, they will affect my market seriously. And if I'm charging very high for films, it's because I'm charging for my time as a professional model," she says.

Time reminds me. As a star, she made me wait for 40 minutes after the appointment time. But, then, she apologised with a peck on the left cheek. Turn the other cheek, I prodded myself.

And somebody said, Christ.

**Anil Grover**



Satyajit Ray

# 7 DAYS

S	M	T	W	T	F	S
11	12	13	14	15	16	17

The information given below is accurate at the time of going to press

## HINDI FILMS

### NEW RELEASES

**Ghugroo:** Lighthouse (Humayun Place; 231402), Moonlight (T.C. Dutta Road; 343339), Mitra (Bidhan Sarani; 551133), Kalika (Sadananda Road; 478141).

Kunaal Goswami, Komal Mahuvakar, Shashi Kapoor, Smita Patil and Waheeda Rehman form the leading cast of the film directed by Ram Sethi and music by Kalyanji Anandji. **Hum Se Badhkar Kaun:** Lotus (S.N. Banerjee Road; 242664), Grace (Mahatma Gandhi Road; 341544), Sree (Bidhan Sarani; 551515), Indira (Indira Roy Road; 471757).

Directed by Deepak Bahrey and music by Ramm Laxman, the film stars Mithun Chakraborty, Ranjeeta, Amjad Khan and Danny.

**Sholay:** Gem (Acharya J.C. Bose Road, 249828), Society (Corporation Place; 241002), Prabhat (Chittaranjan Avenue; 342683), Jagat (A.P.C. Road; 365108).

A grand revival of the record breaking movie starring Amish Bachchan, Dharmendra, Hema Malini, Jaya Bhaduri and Amjad Khan.

### REGULAR SHOWS

**Avtaar:** Basusree (S.P. Mukherjee Road; 478808)—3 shows; Roxy (Chowringhee Place; 234138)—4 shows.

A tearjerker worth seeing, the film stars Rajesh Khanna, Shabana Azmi, Sachin and others.

**Bazaar:** Metro (Chowringhee Road; 233541)—3 shows; Basusree (S.P. Mukherjee Road; 478808)—noon.

A young woman (Smita Patil) has run away to Bombay from her parental home in Hyderabad in the hope of marrying her lover (Bharat Kapoor), but finds herself in the position of a keep. To help herself, she is forced to hunt for a bride for her lover's middle aged business associate who has returned from the Gulf with plenty of money. They go to Hyderabad and stumble

across Supriya Pathak, a young girl in love with a neighbourhood boy (Farooque Shaikh). The deal is settled and that gives an opportunity to a journalist friend (Naseeruddin Shah) to vent his feelings about it all. In the end, Smita herself rebels and refuses to marry her lover.

Sagar Sarhadi's first directorial venture deals with a strong story line and Naseer puts in an outstanding performance. **Bekaraar:** Orient (Bentinck Street; 231917).

Shallow problems, callow youth and the tantrums of two young males: this is the story, in brief.

Sunjay Dutt falls in love with the neighbour (Padmini Kolhapure) of his best friend (Mohnish Behl). But he is forced by his elder brother to marry the daughter of a rich man (Supriya Pathak). Several tantrums later, you get two mismatched couples. Padmini is then found pregnant with Sunjay's child though married to Mohnish. The rest of the film is spent in unravelling the knots.

Apart from Padmini's looks, this film is full of rubbish.

**Betaab:** Jyoti (Lenin Sarani; 241132)—12, 3, 6, 8, 45; Naaz (Lower Chitpur Road; 262773) & Ujjala (Russa Road; 478666)—4 Shows; Liberty (Chittaranjan Avenue; 553046), Uttara (Bidhan Sarani; 552200)—3 Shows.

Star debutants Sunny Deol and Amrita Singh with veteran Shammi Kapoor are in the leading roles of this film directed by Rahul Rawail. Music is by R.D. Burman.

The hero lives on a picturesque ranch with his mother, making a meagre living as a farmer. A nearby stud farm and palace are bought by a millionaire who has with him an arrogant daughter.

The hero spends the first half of the film taming the shrew and they then go through the process of falling in love. The rich father refuses to accept the match, but some complications later, is forced to give in. Then follows another dose of villainy, action scenes with horses, dogs, guns and fists.

Sunny Deol and Amrita Singh both make their debuts in this film; the former with great promise, the latter with-



'Bazaar': Supriya Pathak in a tense moment

out any. Well directed by Rahul Rawail.

**Himmatwala:** Hind (Ganesh Chandra Avenue; 274259)—4 shows.

The way to your rival's daughter's heart is through courage. So Jeetendra tries this ploy to win over Amjad Khan's daughter Sridevi. This film is plugged as the storming-in of Sridevi but actually it is a comeback film after the box office failure of her *Solva Sawan*.

**Nikah:** Paradise (Bentinck Street; 235422)—12, 3, 6, 9; Talkie Show House (Shibdas Bhaduri Street; 552270)—noon.

B.R. Chopra directs with aplomb.

**Souten:** New Cinema (Lenin Sarani; 270147)—4 shows.

Some exquisite shots in Mauritius are the highlight of the film apart from plenty of glamour, emotions and wardrobe.

The film centres around a smalltime boat owner (Rajesh Khanna) who falls in love and marries the daughter (Tina Munim) of a wealthy banker (Pran) who has a nasty second wife (Shashikala) and brother-in-law (Prem Chopra). He also gets involved in some marital (all right, platonic) affair with his Harijan accountant's (Dr Shriram Lagoo) daughter (Padmini Kolhapure).

Khanna becomes a shipping tycoon but misunderstandings, villainy, songs and dances lead to an explosive situation.

The film ends with a supreme sacrifice by Kolhapure and all's well because the barren wife offers flowers on the other woman's *arhi* and accepts the widowed (now dead) other woman's child as her own.

**Nishaan:** Majestic (R.A. Kidwai Road; 242266), Bina (Bidhan Sarani; 341522), Purnasree (Raja Raj Kissen Street; 554033), Krishna (T.C. Dutta Street; 344262)—4 shows; Basusree (S.P. Mukherjee Road; 474686)—noon.

Directed by Surendra Mohan and music by Rajesh Roshan, the film stars Rajesh Khanna, Jeetendra, Rakha and Poonam Dhillon

## FOREIGN FILMS

### NEW RELEASES

**North Sea Hijack:** Tiger (Chowringhee Road; 235977)—4 Shows.

The film stars Roger Moore, James Mason and Anthony Perkins.

**Virus:** Minerva (Chowringhee Place; 241052)—4 shows.

Glenn Ford and Chuck Connors are the main attractions of this film.

**Supersnooper:** New Empire (Humayun Place; 231403)—4 shows.

Starring Joannedru Marc Lawrence, Julie Gordon, Lee Sandman and Woody Woodbury, the film is directed by

Sergio Corbucci and music by La Bionda.

## REGULAR SHOWS

**Paris I Love You (A):** Metro (Chowringhee Road, 233554)—noon.

**Not Now Darling (A):** Jamuna (Marquis Street; 243715)—12, 3, 6, 3.30.

A man decides to present a mink coat to a girl whom he has flipped for, but to avoid arousing the suspicions of her husband, arranged to 'sell' it to him through his partner in the fur business at a slashed price. But the husband has other plans—for his mistress-secretary. Meanwhile, the coat-giver's wife returns from a shortened visit to Monte Carlo.

A chain of events follows causing much amusement and confusion. The theme is repetitive and technically it isn't much, but it is sufficiently funny to keep you laughing.

## BENGALI FILMS

### NEW RELEASES

**Abhinoy Noy:** Radha (Bidhan Sarani; 553045)—2.30, 5.30, 8.30; Purna (S.P. Mukherjee Road; 474567)—3, 6, 9.

Anup Kumar, Santu Mukherjee, Alpana Goswami and Samit Bhanja form the leading cast of this film directed by Archan Chakraborty.

### REGULAR SHOWS

**Chokh:** Priya (Rashbehari Avenue; 46440)—3 shows.

Kishta Gowda and Bho-maiah, two participants in the Andhra peasant uprising in the seventies, willed their eyes to the working class so that they may see the revolution on the Indian soil posthumously. The translation of this real political event into a film is what makes *Chokh* interesting.

A jute mill worker is sentenced to death for the killing of a mill owner in an industrial war. He makes a conditional donation of his eyes, but even while several blind workers wait anxiously for cornea graft, an influential businessman claims the eyes for his son who lost his eyesight in a Naxalite incident. A doctor with a conscience objects, but political pressures help to do the needful.

In the climax of the film the businessman learns that the eyes belong to the killer of his brother. His class hatred is aroused and he decides to get them destroyed.

The film is set in the

Emergency and as a political film it is stimulating despite some flaws. Utpalendu Chakraborty emerges as an exciting filmmaker, Om Puri puts in a compelling performance and so does Anil Chatterjee.

**Banasree:** Darpana (Bidhan Sarani; 552040)—3 shows.

Sumitra Mukherjee, Dipankar Dey, Anil Chatterjee and Robi Ghosh form the leading cast of this film directed by Gyanesh Mukherjee.

**Prithibi Amare Chaye:** Rupbanni (Bidhan Sarani; 553413), Aruna (M.G. Road; 359561), Bharati (S.P. Mukherjee Road; 474666)—3 shows.

An old hit starring Uttam Kumar and Mala Sinha along with Sandhyarani, Pahari Sanyal, Chhabi Biswas and Anup Kumar. Nachiketa Ghosh has composed the music of this film directed by Niren Lahiri.

**Sreeradhar Manbhanjan:** Surasree (Canal West Road; 353836); Rupam (College Street), Aleya (Rashbehari Avenue)—all 3 shows.

Tapati Bhattacharya stars as Radha in this musical film directed by Sona Mukherjee and music by Kalipada Sen.

## RECORDS

*Asha Bhosle as never before*—the disc should have read. In *Meraj-e-Ghazal*, presented by Ghulam Ali, another renowned maestro, Asha comes across as someone totally different. Not denying the fact that she always had the right mix of a voice for ghazals—deep, often husky and rich—



Santu guides Alpana in 'Abhinoy Noy'

she never really got the chance to explore fully her talents in the genre.

Versatility may have been her forte, but it needed a Ghulam Ali to bring it out. The range of ghazals—varying in form, tones and structure—included in the disc, speak volumes for the effort both the renowned singers have put in. For once, these ghazals are different—neither wholly classical nor with a heavy contribution of filmy music stunts.

Solos follow ducts and so on. Ghulam Ali reveals a departure from his so-called classical style, for the ghazals are not all conventionally sung. His compositions are brilliant. Out of the 12 ghazals that the disc records, only two can be said to be ordinary. A perfect creation! And no wonder when two talents come together. Ghulam Ali—easily the king of ghazals, and Asha Bhosle—the queen

of tonal ranges.

Don't be choosy! If you don't have all the time at one go, try listening to *Hairaton ke sisile*, *Raat jo toone*, *Dard jab teri ata hai*, *to gila kisse karen*; you might change your mind about your appointment.

## TV

### CALCUTTA

- 11 September**  
 4.00: World of sport.  
 5.30: Feature film in Hindi.  
 7.25: Saptahiki.  
 8.45: Focus: A programme on current affairs.  
 9.15: Sham-E-Ghazal.
- 12 September**  
 6.34: Chiching phank.  
 7.00: Bijan prasange: Programme on environment.  
 8.45: Chitramala: Film songs in various languages.  
 9.15: *Aur bhi gham hain zamane main*: Serial by Reoti Saran Sharma (11).
- 13 September**  
 6.34: Harekarakamba.  
 7.00: Play in Bengali: Trisul (Part-II).  
 7.40: Youth Time: Play in English: *The Picture*.  
 8.10: Khayal by Pt. Maniramji.  
 8.45: *The World of Nature* presented by Khushwant Singh.  
 8.55: *Ek Mulaqaat*: An interview with Dr. S.H. Vatsayan.
- 14 September**  
 6.30: English film serial.  
 8.00: Chitrahahar.  
 8.45: *The Lucy Show* (23).
- 15 September**  
 6.34: Industrial programme: Cottage industries of Burdwan district.  
 7.40: Chitramala: Film songs in Bengali.  
 8.45: Places of pilgrimage: Tawang Monastery.  
 9.15: Wild Life (II).
- 16 September**  
 7.40: Sports round up.  
 8.10: Rabindrasangeet by





A perturbed Sreela in 'Chokh'

Sreela Sen.  
 9.15: National programme of music: Jitendra Abhishekh.  
 17 September  
 5.30: Feature In Bengali: Swami.  
 9.15: Sports Quiz (Hindi) conducted by Narottam Puri.

### DHAKA

11 September  
 6.50: Sports programme.  
 9.00: Film: Hart To Hart. Second Channel  
 7.30: Film: Best Of The West Alfred Hitchcock Presents.  
 12 September  
 6.30: Cartoon: Fang Face/Woody Woodpecker.  
 7.00: Tagore's song.  
 10.25: Film: Wheels.  
 13 September  
 7.30: Film: Different Strokes.  
 8.55: Drama series: Sokal Sondhya.  
 10.25: Film: Traper John MD.

Second Channel  
 6.30: Sports programme.  
 14 September  
 6.30: Cartoon: Battle Of The Planets.  
 9.00: Film: Man From Atlantis. Second Channel  
 7.25: Film: M\*A\*S\*H  
 15 September  
 8.30: Drama of the week: Imitation.  
 10.25: Film: Yes Minister. Second Channel  
 6.30: Film: Great Western Theatre.  
 16 September  
 6.30: Cartoon: Littlest Hobo/The Spider Man.  
 10.25: Friday Night Cinema: Survival Of Dana. Cast: Melissa Sue Anderson, Robert Carradine and Marion Ross. Dir: Jack Starret.  
 Second Channel  
 6.30: Drama.  
 17 September  
 Morning Session

9.50: Cartoon: Hans Christian Andersen.  
 10.45: Film: You Asked For It.  
 11.10: Ebari Obari: Family quiz.  
 12.05: Film: The Powers Of Mathew Star.  
 12.55: Sports programme.  
 Evening Session  
 7.30: Film: Bewitched.  
 8.55: Jatra: Traditional Bengali drama.  
 10.25: Film: Dallas. Second Channel  
 6.30: Musical show.  
 NOTE: The timings given here are Dhaka timings. IST will be 30 minutes less in each case.

### SPECIAL EVENTS

11 September: 10 am  
 Tabla Mahal and Regent King present Subroto Roy Chowdhury (Sitar) and Asit Pal (Tabla) in a recital of Indian classical music.  
 At Gyan Manch (Pretoria Street; 433516).  
 11 September: 10 am  
 Piramider Deshe—a play written and directed by Sailen Ghosh will be staged by Shishurangan.  
 At Rabindra Sadan (Cathedral Road; 449936).  
 11 September: 10.30 am  
 The drama, Police, will be staged by Gandharva. Bengali adaption: Subir Roychoudhury. Dir: Santanu Das.  
 At Academy of Fine Arts. (Cathedral Road; 444205).  
 11 September: 3 pm  
 PLT will stage its popular drama Darao Pathikbar. Direction: Utpal Dutt.  
 At Rabindra Sadan (Cathedral Road; 449936).

11 September: 6.30 pm  
 Regent King, Malini and Surarshi present an evening with Santosh Kumar Ghosh. The participants include Dwijen Mukherjee, Sushil Mallick, Bandana Sinha, Purba Dam, Bani Tagore, Pratima Mukherjee and Gita Ghatak in Rabin'drasangeet; Partha Ghosh, Jagannath Bose, Urmimala Bose and Kajal Choudhury in audio play; and readings from selected portions of Ajatak by Nimu Bhowmick and Sumita Sanyal.  
 At Rabindra Sadan (Cathedral Road; 449936).  
 11 September: 6.30 pm  
 Dharmadharma, written by Shyamal Sengupta and directed by Amar Ganguly, will be staged by Bohurupee. The main participants are Kumar Roy, Amar Ganguly, Kaliprasad Ghosh, Debtoosh Ghosh, Tarapada Mukherjee, Soumitra Bose, Namita Majumdar and Avereer Dutta.  
 At Academy of Fine Arts (Cathedral Road; 444205).  
 11 September: 6 pm  
 Presidency College and Medical College present The Autumn Invitation Debates, a students vs personality forum. Topic: The Common Man Does Not Matter. Chairman: M.J. Akbar.  
 At Gyan Manch (Pretoria Street; 433516)  
 12, 13, 14 and 16 September: 7 pm  
 A drama festival organised by Sayak and No. 10 Filter with Dui Huzurer Goppo on 12th, Sonar Mathaola Marush on 13th, Anubikshan on 14th and Sadhu Sanga on 16th.  
 At Bijon Theatre (Raja Raj Kissen Street; 558402).

### BOOKS

Below are the ratings of bestselling books for the week ending September 3, 1983.

#### Fiction

1. Exocet by Jack Higgins
2. Shame by Salman Rushdie
3. The Dark side of the Dream by John Starr
4. Outrage by Henry Denker
5. Hollywood Wives by Jackie Collins
6. The Little Drummer Girl by John Le Carre
7. Acceptable Losses by Irwing Shaw
8. Thurston House by Danielle Steel
9. The Angela Weep by Wilbur Smith
10. Lace by Shirley Conran

#### Non-fiction.

1. Cadbury's Bournvita Book of Knowledge
2. Guinness Book of World Records 1983
3. Tell me Why (Hamlyn)
4. Pulling Your Own Strings by Wayne Dyer
5. The Children's Book of Questions & Answers (Octopus)

(This list is based on information given by: Oxford Book & Stationary Company, Kwality Book Company, (Dharamtalla and New Allipore), Modern Book Depot and Genesis Book Shop).

14, 15, 16, and 17 September: 6.30 pm

Capstan Filter Kings, Suchandam and MMB present Birendra Kishore Roychoudhury Memorial Music Conference with Arun Bhaduri (Vocal) and Subroto Roychoudhury (Sitar) on 14th, Poulami Chatterjee (Bharatnatyam) and Pt Nibruddubua Samalk (Vocal) on 15th, Srabani Kumar (Odissi) and Budhaddeb Dasgupta (Sarod) on 16th, and Aparna Chakraborty (Vocal) and Manilal Nag (Sitar) on 17th.

At Max Mueller Bhavan (Ballygunge Circular Road; 479396).

14 September: 6.30 pm

Sarathi presents a programme of Tagore's songs by two eminent singers of the two Bengalis—Laila Arzumand of Bangladesh and Suchitra Mitra. Also recitations by Hirendra Mallick and Sarmistha Chatterjee. By courtesy Social Squad.

At Rabindra Sadan (Cathedral Road; 449936).

15 September: 6 pm

Prasanta Sanyal chairs *The Fragmentation of India is Inevitable*, a debate organised by Presidency College and Medical College.

At Gyan Manoh (Pretoria Street; 433516).

16 September: 6.30 pm

Saraswata Sammelan presents Tagore's dance drama *Chitrangada*. Dir: Purnima Ghosh.

At Gyan Manoh (Pretoria Street; 433516).

16 September: 6.30 pm

Natyayan will stage the play *Brishchik*.

At Rabindra Sadan (Cathedral Road; 449936).

17 September: 6.30 pm

Tatan Chatterjee and Shyamal Biswas present *Happily Gala Musical Performances*

by Suresh Wadkar, Krishna Singh, Manohar and Narendra Bhansali (mimicry). Special guest: Farooque Shaikh.

At Vidya Mandir (Moirā Street; 446420).

## THEATRE

**Aghatan:** Rangana (153/2A Acharya Prafulla Chandra Road; 556846).

Written by Biru Mukherjee, the play has been directed by Gyanesh Mukherjee, and the star attraction is the versatile Anup Kumar.

**Bibor:** Rungmahal (76/1B Bidhan Sarani; 551619).

The story deals with a model Neeta who had to look after the family for her incapacitated father. She dreamt of a new life since she met Palash. Bohemian Palash also turned a new leaf after he got to know Neeta. But though Palash and Neeta loved each other they did not have faith in one another. They could not accept each other as an independent entity and thereby suffered from pangs of primitive jealousy. Their bouts of love were followed by fits of fighting. And during one such fit of quarrel, the primitive man in Palash comes out of the cave.

Subhendu Chatterjee and Subrata Chatterjee along with Santosh Dutta, Saikat Pakrashi and Tapati Bhattacharya form the leading cast in this play directed by Samar Mukherjee from Samaresh Basu's story.

**Nahabat:** Tapan Theatre (37A & 37B Sadananda Road; 425471).

Directed by Satya Bando-padhyay, this play is regularly being staged for the past seven years and more.



'Chitrangada': flowing grace

**Rajbadhu:** Jogesh Mime Academy (Kalighat Park; 460746).

Partha Pratim Choudhury directs this play which has Basanta Choudhury, Robin Majumdar, Debraj Roy, Bimal Deb, Biplab Chatterjee, Sarajubala Debi, Bulbul Choudhury and newfind Sumita Mukherjee in the leading roles.

**Rangini:** Circarena (6 Raja Raj Kissen Street; 557213).

The play is based on Samaresh Basu's *Bijon Bibhuin* and is directed by Samar Mukherjee. The leading artistes are Haradhan Banerjee, Sailen Mukherjee, Samar Mukherjee, Srirup Mitra, Bapi Mitra, Jayasree Sen, Debika Mitra, Geeta Karmakar, Aloka Ganguly, Geeta Dey and Miss Shefal.

**Samadhan:** Star (79/3/4 Bidhan Sarani; 551139/4077).

Ranjitmul Kankaria directs this family drama which has Mahendra Gupta, Kall Banerjee, Haridhan, Satindra, Kalyani Mondal, Manju Chakraborty and Prasennit in the leading roles.

**Shakha Prashakha:** Netaji Manoh (Kaiser Street; 353991).

Tarun Mitra, Ajoy Ganguly, Shyamali Chakraborty, Tapati Mukherjee, Uma Dey, Pradip Mukherjee, Nandini Malleya and Ketaki Dutta form the leading cast of this play directed by Biman Roy from Sanjib Chatterjee's story.

**Sreemati Bhayankari:** Bijon Theatre (5A Raja Raj Kissen Street; 558402).

A Theatre Unit production, in which the star attraction is the famous comedian Robi Ghosh, who acts as well as directs.

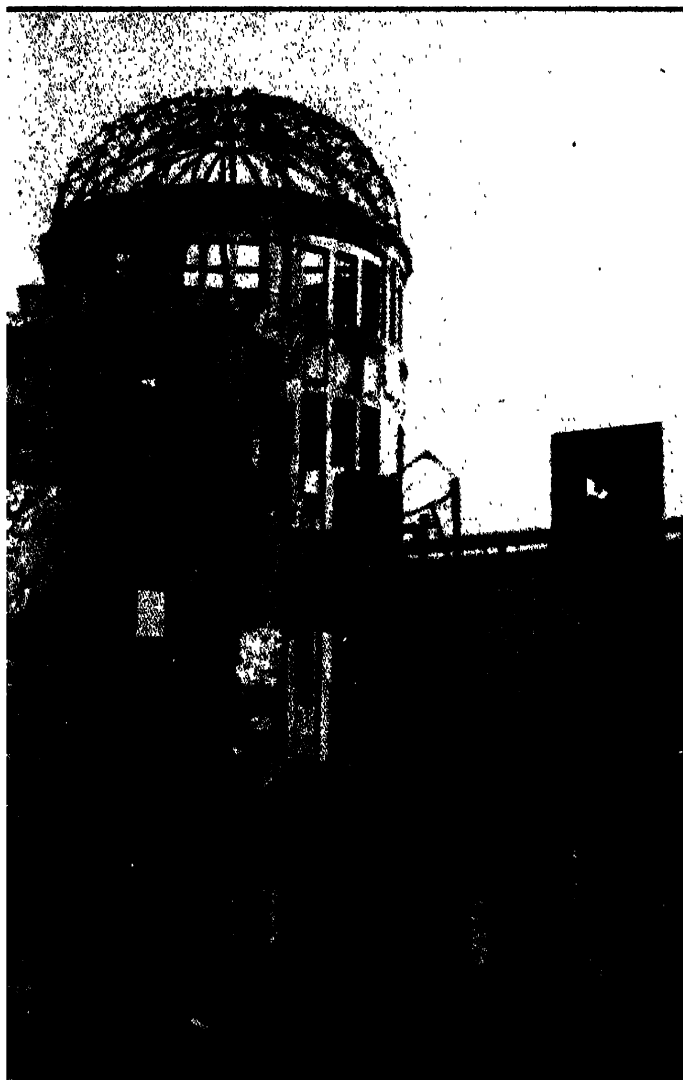
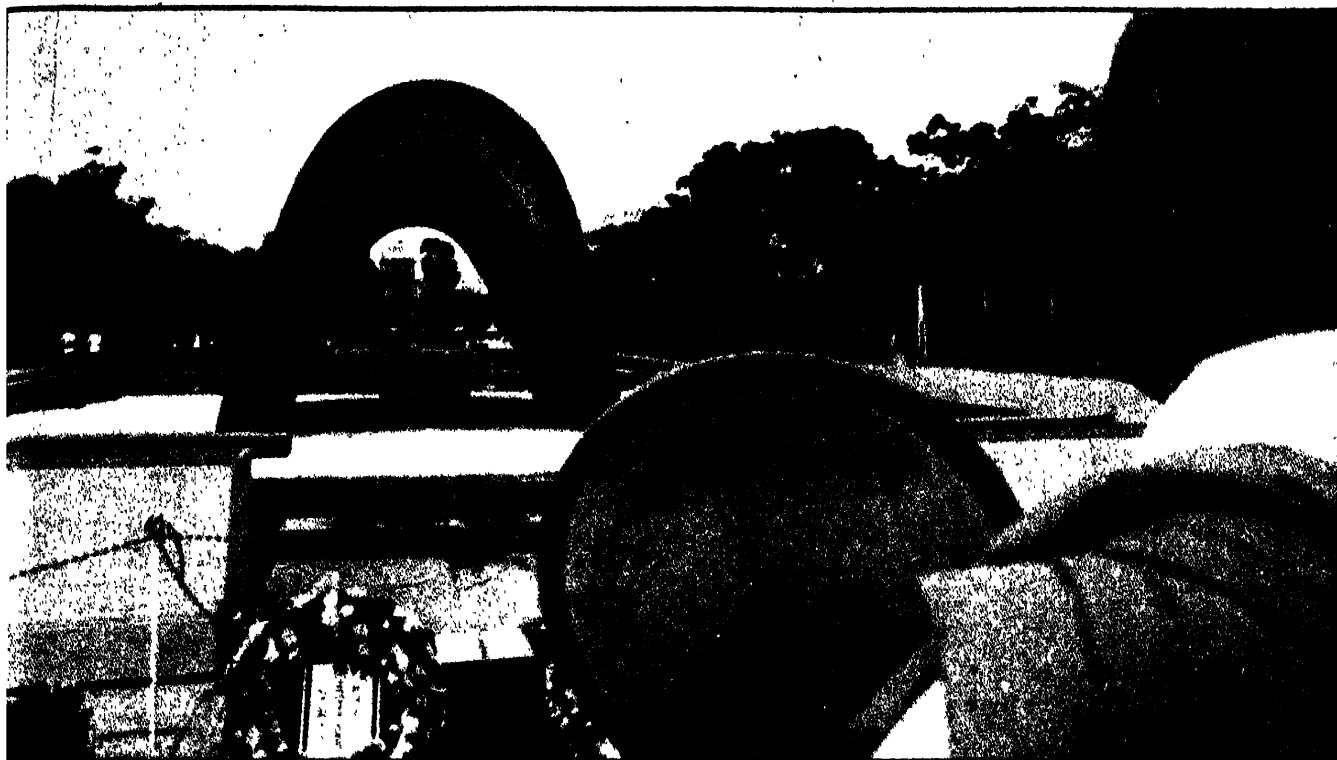


Subroto Roy Choudhury

RAINBOW / Hiroshima Day

# MEMORIES OF A HOLOCAUST





*On August 8 every year Hiroshima Day is observed the world over. With a variety of ceremonies ranging from peace marches and silent processions to public meetings, the survivors remember the victims; nowhere more so than in Japan itself where memorials stand not only in memory but also in warning.*

*Concern at the threat of a nuclear holocaust is growing all over the world and in a nation which has been the victim once, it is always present if not always expressed.*

*Their experience and fear of nuclear war has made the Japanese one of the leading campaigners in the anti-nuclear movement.*

*In the forefront of the movement in Japan is the Nipponzan Myohoji, a Buddhist order which promotes world peace, and its founder the Most Venerable Nichidatsu Fujii Guruji.*

*A recipient of the Nehru Award in 1978, his life's work has been the promotion of peace through the construction of peace pagodas and the undertaking of peace marches.*

*In Japan the celebration of the 99th birthday called 'Hakuju no iwai' (celebration of 'Hakuju'—'100 less 1') is considered the most important event of one's life.*

*In July this year, Nichidatsu Fujii Guruji celebrated his 99th birthday.*

**The photograph at top, left shows a peace march at Nagasaki led by Nichidatsu Fujii Guruji. Below that, bottom, left is a photograph of the Nagasaki peace memorial.**

**On this page, the photograph above is of the peace pagoda containing the eternal flame at Hiroshima. At left can be seen the skeletal remains of a dome at Hiroshima, preserved intact as a memorial to the destructive power of the atom bomb.**

**Photographs: Tarapada Banerjee**

# DRESS CIRCLE

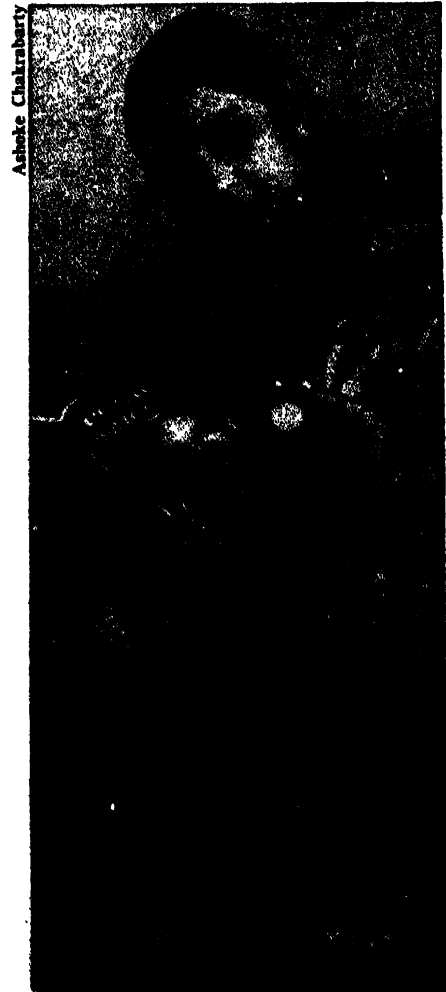


## UTTAM LIVES ON

The Bangla Chalachitra Prachar Samsad has been giving awards for some years now. The 1983 honours they named the Uttam Awards. An impressively long list was made—almost to make sure that no one is left out. Among the awardees was Sevabrata Gupta, editor, *Anandalok*, (a special felicitation as film critic). But the most interesting one was for Uttam's widow, **Supriya Devi** (above) as best drama actress, *Jayanti*.

## WHO, WHAT, WHY

A world trip as first prize: and **Purabi Chaudhuri** (below) is the winner. In an all India quiz organised by *Competition Success Review*, the soft spoken Purabi came through the three-course quiz (postal, written and oral) with unquestioned ease. Married for just over a year, she is a woman of various creative interests.







Hirak Desai

## IN THE BACKGROUND

Pandit Ravi Shankar has scored music for Satyajit Ray films before. And now, one of his finest disciples, **Dipak Chowdhury** (above), has strummed the sitar strings for *Gharey Bairey*. A few days ago, he was busy at the HMV studios with the background score of the film. This, however, is not the first Ray film for him; he entered the camp with *Hirak Rajar Deshe*.

## BICYCLE BRIEF

Cycling through various countries seems to be the answer. **Ann Sorrel** (right) of New Jersey is on a 16-month exploration ride in order to "raise social awareness of world poverty." She chose a bicycle as her vehicle because it has the right combination of technology and human endeavour. "I compare my journey to Vinoba Bhave's Bhoodan walk," says the 23-year-old Ann. No soft-peddalling for this pushy American, as one can see.



Dipak Chowdhury

# QUIZ / Neil O'Brien



Joydeep Bhattacharya of Don Bosco School reports on the annual quiz hosted by his school. "On a pleasant Sunday evening, a high-tension quiz was on at the newly renovated auditorium of Don Bosco School, Park Circus. Nine teams were chosen for the finals, after almost four hours of quizzing had eliminated the other nine teams. Earlier 4 teams from each pool were supposed to be chosen for the finals, but St. Agnes, Kharagpur, which had just missed the finals by 1/2 point and had come from out of town, were given a chance.

"The host team DBPC began with a bang and were soon well clear of their arch rivals La Martiniere for Boys (LMB). But towards the later stages of the contest, LMB, slowly and steadily, came back to retain the Jubilee Trophy on the very last question of the day. This was their second victory in a row. The final

scores: LMB 23, DBPC 22 and South Point 16.

"The quiz master was Mr Sadhan Banerjee, who conducted the proceedings over two days with great aplomb. The questions were of an open-quiz standard. An appreciative audience turned up to share in the fun which this battle of wits provided.

**11th Question: Which Indian was given the Chinese name Chu Chen Tan? (Sougata Dhar Chowdhury, Santiniketan)**

**Ans: Rabindranath Tagore. (It means 'India shaking the world')**

"The winners were represented by Mayukh Mitter, Sourav Sen, Prosenjit Choudhury and Samantak Das."

Kingshuk Sen, Calcutta 19, asks: "What is Cumberland wrestling?"

It is a style of wrestling popular in North England and in South Scot-

land. The wrestler clasps his hands together behind his opponent's back—all throwing is done by the legs and even the breaking of the opponent's grasp constitutes a fall. In the event of a 'dog fall,' where both wrestlers fall side by side, the bout is fought again. Five minutes is allowed to take hold and the taking of it often takes longer than the actual bout. With heads resting on each other's shoulders, the wrestlers could be 'slumberland' rather than 'cumberland.'

"Why do we cry when peeling onions?" asks Debajit Ghosh, Ansol.

Onions contain several volatile sulphur compounds: methyl disulphide, methyl trisulphide, methyl-n-propyl trisulphide, n-propyl disulphide and n-propyl trisulphide, to be precise! When these hard chemical-vapours are released into the air, they irritate our eyes, which produces water to wash the chemicals from the surface of the eyeball. So it follows that, if you peel onions under water, the vapours don't get in the air, and you won't cry!

## QUESTIONS

1. What is a carboy? (Bhaskar Mukherjee, Chittaranjan)
2. What kind of beard is Aaron's beard? (Kanishka Chowdhury, Calcutta—19)
3. Who wrote, "Death is the end of life; ah, why should life all labour be?" (Siddhartha Paul, Calcutta—37)
4. Which is the only dog that does not bark? (Rajib Ghosh, Calcutta—19)
5. Who or what is the Old Lady of Threadneedle Street? (Kakoli Pal, Kharagpur)
6. Which is the longest running comedy play? (Tirthankar Bhowmik, Ranchi)
7. In the film *The House on Calibardi Street*, Topol plays the part of which Nazi? (Anupam Banerjee, Calcutta—29)
8. Which Test cricketer was nicknamed 'Johnny Won't Hit Today'? (Pradip Thakur, Calcutta—6)
9. Which single edition Indian newspaper has the highest circulation? (Sumitava Ghoshal, Calcutta—50)
10. What are plate tectonics? (Paritosh Chattopadhyay, Kalyani)

### Answer to TICK, TOCK

Ma starts both the timer together. After 7 minutes, when the 7-minute timer has run out, she turns it over and starts it again. Four minutes later when the 11-minute timer runs out, she turns the 7-minute timer over again, which has been running for 4 minutes. Now, when the 7-minute timer runs out, the roast will be ready. (7+4+4 minutes)

## ANSWERS

- \*1. A large globular glass bottle to hold liquids safely, usually protected by a frame.
  - \*2. It is not a beard, but a plant.
  - \*3. Tennyson in *The Lotus-Eaters*.
  - \*4. The basenji.
  - \*5. The Bank of England.
  - \*6. *No Sex Please, We're British* running since 16 June 1971.
  - \*7. Adolph Eichman.
  - \*8. J.W.H.T. Douglas of England.
  - \*9. Ananda Bazar Patrika (Bengali).
  - \*10. A theory of the earth's surface based on the concept of moving plates and sea-floor spreading, used to explain the distribution of earthquakes, mid-ocean ridges, deep-sea trenches and organic belts.
- (\*Indicates answer given by person sending in question.)

# Inner Eye

## NEXT SEVEN DAYS

FROM SEPTEMBER 11 TO SEPTEMBER 17

**A RIES**  
Mar 21-Apr 20  
You will be drawn into new ventures and will meet business magnates this week. Your financial crisis will be resolved. Your professional and social status will gradually improve. A new friendship will yield new ideas that may prove helpful. Good prospects for love and matrimonial affairs.

**T AURUS**  
Apr 21-May 22  
Your problems may remain unsolved and drag on. Politicians and businessmen will face a period of trial. Try to keep your word and be a trifle careful in your dealings with your superiors. Journeys will have to be postponed due to unavoidable reasons but a change of place in the near future is probable.

**G EMINI**  
May 23-June 21  
An auspicious week for matrimonial negotiations. There will be peace and calm in the family. Any new venture you undertake will have a good chance of succeeding. Professional correspondence will prove favourable. Transfer is likely. Your professional and financial status will improve gradually.

**C ANCER**  
June 22-July 22  
A very lucky week lies ahead. Most of your domestic problems will be solved easily. Some may have a change of residence for the better. You will make some new friends who will help you when required. Some of you may inherit some property. This is a very good week for matrimonial alliances.

**L EO**  
July 23-Aug 22  
The early part of the week will bring financial gains. Employers and those in authority will be specially helpful. Do not indulge in lethargy or delay your plans. Do not allow those of the opposite sex to hinder your work. An important journey is probable. A good time for love correspondence.

**V IRGO**  
Aug 23-Sept 22  
Your financial position will show a marked improvement this week. A promotion is not unlikely. Your own ideas in business will prove successful. Be careful when it comes to writing letters in business and personal matters. Keep an eye on your health and that of your children.

**L IBRA**  
Sept 23-Oct 22  
Your health will continue to improve this week. You should keep a close watch on your expenses and do not indulge in extravagance under any circumstances. Those with an artistic and literary bent of mind will make rapid progress in their pursuits. Time is ripe for love affairs and matrimonial alliances.

**S CORPIO**  
Oct 23-Nov 21  
The health of you, family and your own will show a marked improvement this week. For those employed, there will be favourable changes. For those yet to find a job, times are favourable for finding one. A pleasant journey awaits you. There might be windfall gains soon. Watch finances.

**S AGITTARIUS**  
Nov 22-Dec 22  
This week will present you with a series of opportunities. Take full advantage of them. Your financial position will improve but you will be required to exercise caution. Guard against speculation. Travel, and make changes, if you think they are necessary. A new friendship will be formed.

**C APRICORN**  
Dec 23-Jan 20  
A mixed potion is in store for you. Success awaits you on the business and employment fronts. The health of your family will deteriorate substantially causing you a great deal of anxiety and expense. You will be separated or even estranged from a loved one. Be prepared for a journey to the South.

**A QUARIUS**  
Jan 21-Feb 20  
You will be wise to exercise caution in your professional affairs. Avoid erratic changes and seek the help of elders when it comes to taking decisions. Be careful of new acquaintances and the opposite sex. Watch your words for quarrels may break out easily. Financial improvement will be attended.

**P ISCES**  
Feb 21-Mar 20  
A very successful week lies ahead of you. Your undertakings will bear fruit and bring you compliments from relatives and friends. You will acquire some new friends this week. The health of an elder in the family might decline slightly, but there will be no anxious moments. Chances of a travel.

## BIRTHDAYS

### September 11

Many auspicious events in the family are foreseen. New friends enter your life and contribute much to your happiness. A measure of financial success is presaged, but do not be careless in business interviews and correspondence. A successful year ahead.

### September 12

A happy, successful year is envisaged for you, especially if you can avoid love adventures. Concentrate on business expansion and make changes if desired. Do not be afraid to adopt original business methods, but exercise caution in correspondence.

### September 13

You will enjoy far more than average fortune and happiness in the coming year, gains coming your way in both expected and unexpected ways. Social affairs are well signified.

### September 14

Happiness and prosperity are in the offing. Your affairs register good and permanent progress, but much depends on your own initiative and business acumen to the degree of success realised. Seize opportunities as and when presented.

### September 15

Good fortune is ahead but with a little misfortune attached. Your anniversary presages unexpected upheavals, journeys, sudden losses and quarrels albeit some financial gains. Circumspection and watchfulness advocated in dealings with elders and the opposite sex.

### September 16

Be content to mark time and defer changes. Your affairs register some progress and an unexpected benefit may come about, but deal tactfully with those in authority. Some deception will also threaten you.

### September 17

A difficult, fateful year is ahead. Beware of making erratic changes especially in the domestic domain, love and friendship, refusing to be influenced into questionable adventures, which will only bring sorrow.

M.B. RAMAN

## SUGGESTIONS

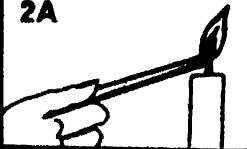

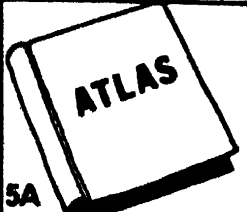



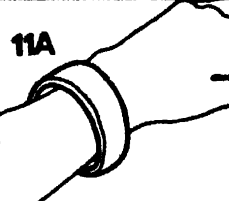

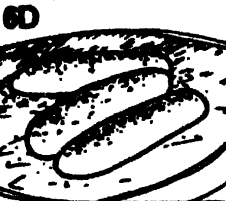

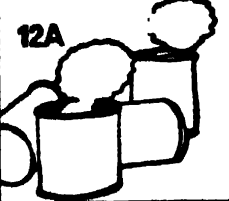
## LUCKY NUMBER AND COLOURS

	AUSPICIOUS APPROACH	SEPTEMBER 11	9	GREEN
SUNDAY	BUSINESS AFFAIRS	SEPTEMBER 12	10	ORANGE
MONDAY	CORRESPONDENCE	SEPTEMBER 13	5	YELLOW
TUESDAY	MEDITATION	SEPTEMBER 14	1	GOLDEN YELLOW
WEDNESDAY	SHOPPING	SEPTEMBER 15	2	WHITE
THURSDAY	TRAVEL	SEPTEMBER 16	8	BLUE
FRIDAY	ENTERTAINMENT	SEPTEMBER 17	6	NAVY/BLUE
SATURDAY				

# WONDERLAND

## SOLUTIONS

**Across:** 2 Taper 5 Maps 7 Apples 8 Logs 9 Alps 11 Bangle 12 Tins 13 Leash  
**Down:** 1 Cameo 3 Alphabet 4 Roses 6 Sausages 8 Label 10 Pound

2A 	<b>PICTUREWORD</b>				1D 
5A 	1	2	3	4	3D ABC
	5	6	7	8	
7A 	8	9	10	11	4D 
	11	12	13		
8A 	11A 	13A 	6D 		
9A 	12A 	10D £			

## Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6 Prafulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column please write in with details to the address given above. We shall inform you of responses to your insertions by post.

•**Books:** I have two old books for exchange. One is over a hundred years old, from the early press days when lithography was used. The other is a leather bound Bible printed at the University Press at Oxford for the British and Foreign Bible Society, 146 Queen Victoria Street, London. Year of publication not mentioned but the code is M DCCC. LXXXVIII. Total number of pages is 1240. In return I want a car stereo player deck compartment, a Bina Codes 15x60 or 10x50 and an Avon or BSA SLR cycle (all new), or a TV. Contact Piyush Kasa.

•**Posters:** I have two full colour posters of Travolta and one of Abba, of good quality and absolutely new. I want to exchange them for two pre-recorded cassettes by Traffic and Hendrix, sentimental hits in good condition. Please contact Meenakshi Niyogi.

•**Radio:** I offer a National Ecko three band A/C-D/C radio (1950 model), recently overhauled, in return for cassettes of Hindi film songs. Write to R.B Churiwala.

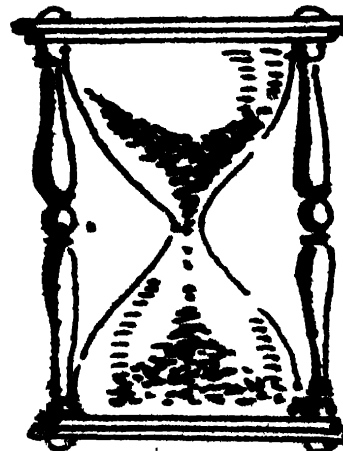
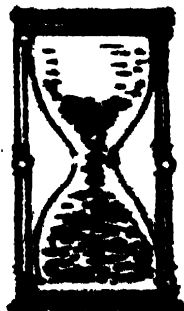


## JUST-A-MINUTE

By Shamku Dudeja

### TICK, TOCK

Ma Maxima is in trouble, again. The clock in the kitchen has just stopped, and the roast needs another 15 minutes in the oven. All she has are two ancient sand timers, one 11-minute timer and the other for 7 minutes. How does she time her roast with the help of these?



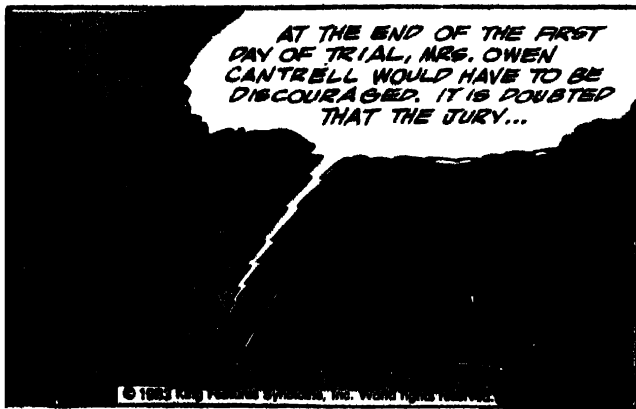
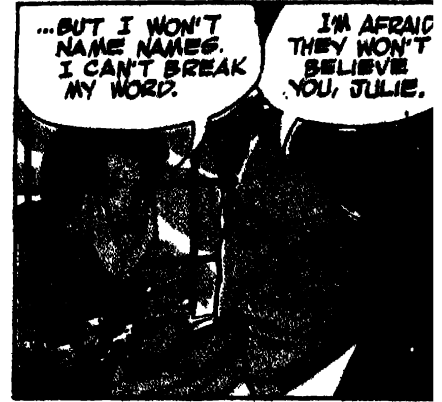
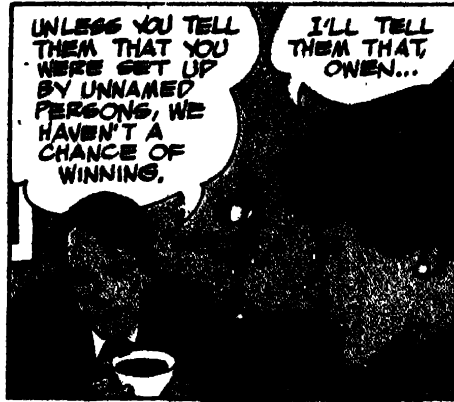
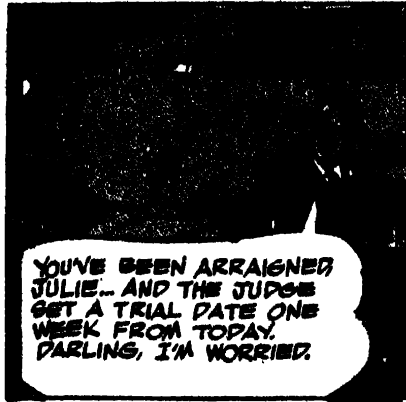
Answer on Page 20





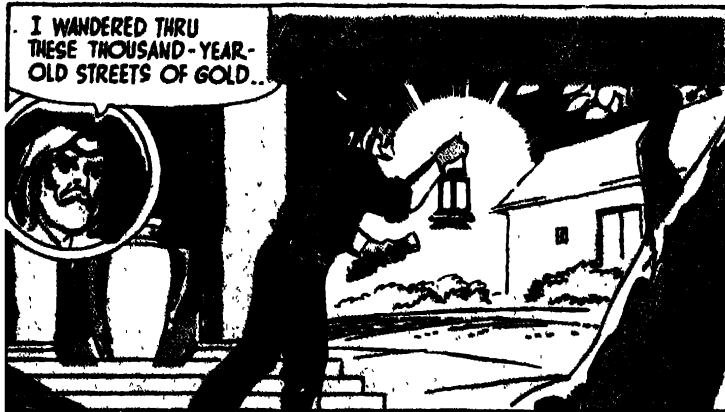
# JULIET JONES

By Stan Drake



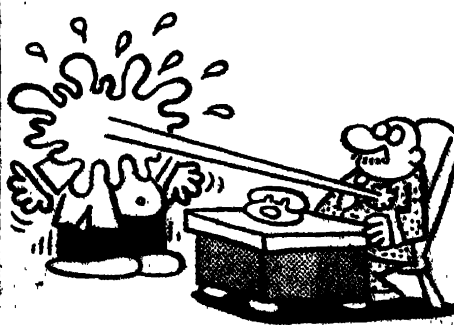
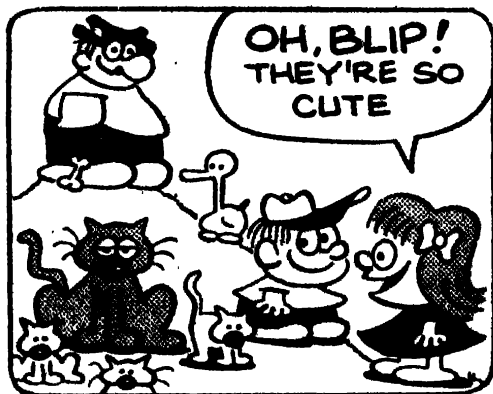
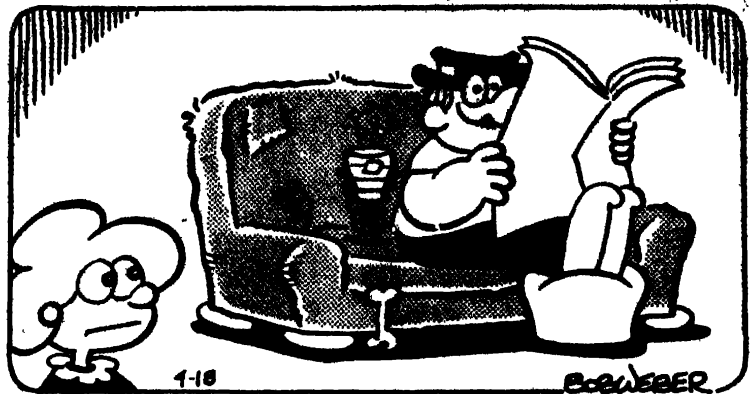
# MANDRAKE

By Lee Falk



# MOOSE MILLER

By Bob Weber



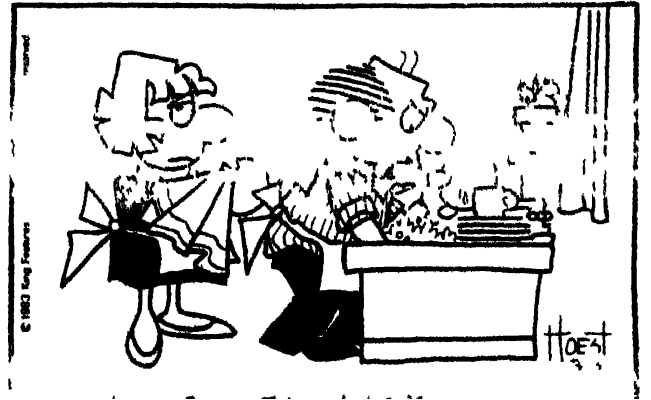
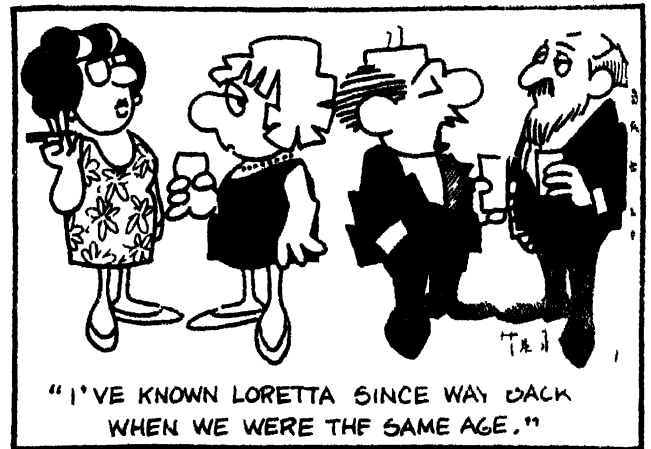
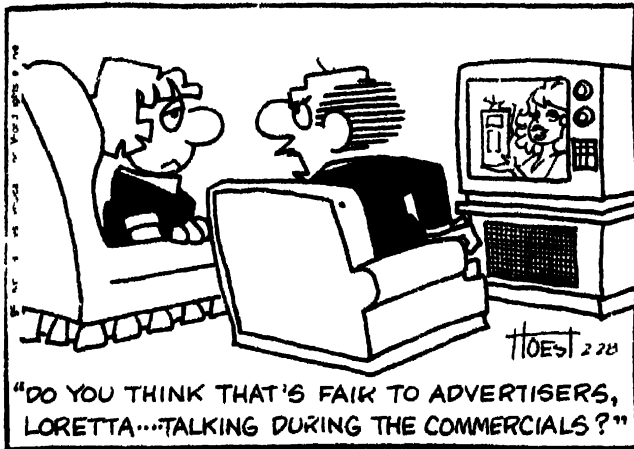


# DR. KILDARE

By Ken Bald



# THE LOCKHORNS



# MARKINGS

## Conduct

IT was with utter dismay that our correspondent saw an overcrowded doubledecker bus moving on without the lower deck conductor. Because of the crowd, the conductor had difficulty boarding the route No. 2 bus at the Ballygunge terminus and one of the younger passengers rang the bell.

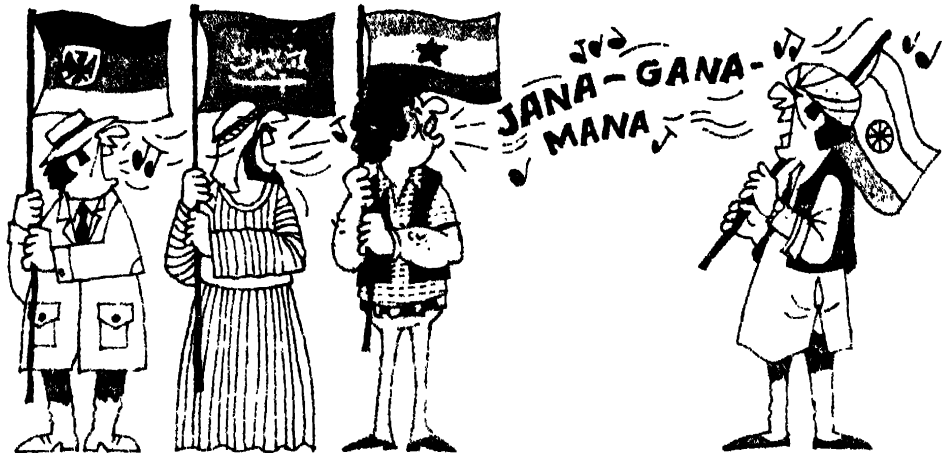
Instead of protesting about this silly act, there was a wave of suppressed glee among the passengers. Everybody seemed to be enjoying the prank. The conductor on the upper deck detected his colleague's absence at



Gariahat, but could do nothing about it. He had great difficulty managing the passengers on both decks and chaos seemed imminent.

However, all was not lost: the young culprit decided to make amends for his prank. He volunteered his services to the conductor and stood in for the lower deck conductor travelling right to the other end of the route. But one must, our correspondent feels, think before being 'funny' in matters of importance. A minor prank could sometimes cause a major disaster.

## International Anthem



AFTER 36 years of independence, August 15 has become just another holiday. Folks stay up late the night before and plan to laze in bed the next morning. And as for the foreign residents, half of them are not aware why at all they should be getting a day off in the middle of the week. Not that they mind it.

Somehow a grass

matinee' was not destined last month for the foreign students of the International Students' Hostel in Park Circus. They were shocked when the superintendent came and woke each one of them up early that morning. They were then lined up like kindergarten students and led to the terrace. The purpose: hoisting the tricolour. But for their ignorance of the

national anthem they probably would have had to sing *Jana Gana Mana* as well.

But that is not all. After hoisting the Indian flag all the students—each of them non-Indians—were made to pledge their lives to India.

International support at cane-point!

## The Sound of the Siren

CALCUTTANS have a genius for innovation. A correspondent witnessed one recently and found it most useful. On his way from College Street to BBD Bagh, he boarded a doubledecker. The footboard was crowded with soccer fans, Mohun Bagan fans to be precise, who wanted to reach the club grounds in time to witness the final. As usual, the street was crowded with handcarts and other vehicles, each trying to overtake the other.

All of a sudden it was found that all the cars and buses were giving way at the sound of the siren which accompanies all



official cars. A closer scrutiny showed that it was one of the boys on the footboard who was blowing the siren and any car, taxi or bus in front of this bus was making way automatically.

The driver of this bus had a gala time and sped all the way down College Street, via BBD Bagh, and the soccer fans got down at the Raj Bhavan in high spirits. "Why don't we have these chaps travelling with us everyday," asked a weary commuter who has to suffer the agony of crawling traffic everyday.

Well, Mohun Bagan does not play its league-winner everyday either.

## The Last Lap

A suave Calcuttan, used to chauffeur driven cars, interspersed with an occasional taxi, was forced to travel by bus recently.

While the minibus driver sped and swerved merrily as though he were racing for the Grand Prix, the unaccustomed commuter, trying desperately to balance on his toes a la Rudolf Nureyev, failed, tried to outdo John Travolta—failed again—and in desperate exhaustion made a perfect, if inadvertent, landing on a lady's lap.

The lady blushed, but her husband, scowling nearby, refused to take it sitting down. Well versed



in bus travel, the man not only stood his ground, but let out a continuous stream of abuse that kept time with the speeding wheels of the racing mini. The upper-class gentleman, completely unused to such scenes, shuffled his feet and wondered how to make amends.

When the bus finally halted at the stop the 'offender' was to get off at, he took out his visiting card, gave it to the irate husband, and said, "I am an executive and this is my address. Please come home for dinner and sit on my wife's lap for as long as you want!" For the rest of the ride the jealous husband sat and blushed.

## Taking the Queue

It is holiday season again and long serpentine queues are back in the railway booking offices. The other day a colleague witnessed an interesting sight at a queue in the Eastern Railway reservation office in Fairlie Place.

A nondescript middle-aged man with a shoulder bag came and stood at the end of a particularly long queue. If he was upset at the prospect of a long wait before he got to the head of the line, his face did not show it.

He whipped out a razor blade from his shoulder bag and coolly proceeded to his fingernails. Having dexterously accomplished that task, he put the blade back into the bag and brought out a shoebrush and a small tin of bootpolish and, totally unaffected by the curious and even amused looks that his odd behaviour had invited, he began to clean and polish his soiled shoes.

That done, he put everything back into his bag and then brought out a

bunch of postcards, a diary, and a fountain pen. Resting the cards on the diary he began writing. By then our colleague had reached the head of the queue and having purchased his tickets had to leave.

But he still wonders what the man with his unusual penchant for making the optimum use of available time, had done next. It would be a while before his turn came to buy tickets.



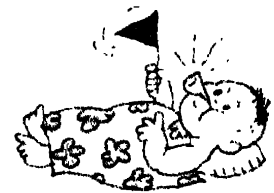
Illustrations: Debasish Deb

## Guard-ian

THE Railways are often criticised for various ills in the services rendered by them. But then a time comes when the goodness of the people serving it comes out as if to prove that they are as human as anyone else.

As the 5 pm local train from Budge Budge entered the south section of the Sealdah station a large crowd stormed towards it to gain entry. But a middle-aged gentleman stood in front of one of its compartments and requested the passengers not to enter it. The reason, he explained, was a woman passenger had just delivered a baby inside.

The passengers obliged the gentleman and entered other compartments. But the train could not start unless the mother and the child were sent to hospital. Word was

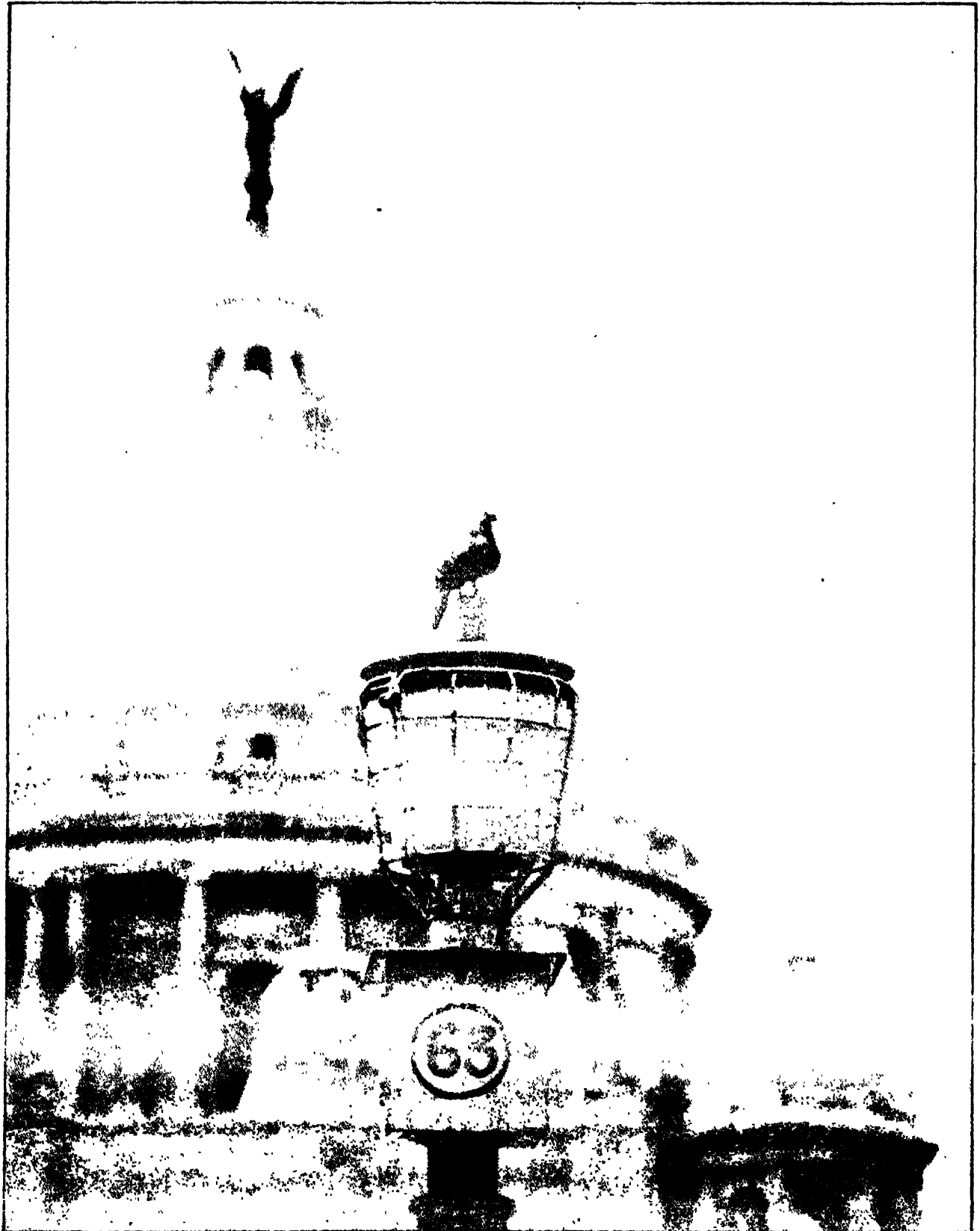


quickly sent to the local B.R. Singh Hospital, but the medical attendance was not available immediately.

So the next problem was what arrangements should be made for the home bound passengers whose number was increasing every minute. The guard of the train then came to the scene. He was enterprising enough to cancel the particular train and allot an empty coach from the siding to run to Budge Budge. Before boarding the other train, the passengers encircled the guard not to demand an explanation for late running of trains, but to say in a chorus, "Thank you, dada. Thanks on behalf of the newborn also."

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CALCUTTA / G. Sridhar





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Name (in block capitals) Surname \_\_\_\_\_

First name \_\_\_\_\_

Date of Birth \_\_\_\_\_

Address \_\_\_\_\_

Name of school you attend \_\_\_\_\_

Class \_\_\_\_\_

Hobbies/interests \_\_\_\_\_

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There are four kinds of hair.  
There are four kinds of Lakme shampoo.

## Post Mortem

### Unrecognisable

The picture of Pele and Gautam Sarkar (Aug 28) was unrecognisable due to bad printing. Couldn't this be avoided in future? And would it be possible to have more colour photographs?

Ahmed Shoele,  
Calcutta

### Eye Catching

Limelight (Aug 28) was particularly eye catching. There are many other pretty faces like Monica Lakshma's which your readers want to see.

I would like to add that I simply love your two Markings pages which are absolutely hilarious.

Muyyam Rajan,  
Ranchi

### Micro Art

The article on Mantu Chakraborty (Aug. 28) made interesting reading. I had not heard of micro art and this artist till I read the article. I wonder if Mr Chakraborty could get into the Guinness Book of world records!

Leela Ghose,  
Jamshedpur

### A Question

The photograph published in Calcutta (Aug 28) was very moving. Couldn't quizzes be reviewed as soon as they are held?

Mohan Nair,  
Calcutta

### Be Scientific

I hardly expected to read the stale explanation of the Hindu custom of not eating or drinking during a solar eclipse in your Quiz column of August 7. There was no mention of the fact that the sun remains invisible also during the night

and during cloudy weather and that the custom extends to lunar eclipses, too. Such trash, far from making traditional customs more acceptable to Hindus by offering scientific explanations, only serves to make the community a laughing stock before the non-Hindu public.

Gauri Sankar Bhar,  
Calcutta

### Overlooked

It was surprising that in a Guide on the schools of Calcutta (July 17) Ela Pathak has chosen to overlook some important educational institutions in the city, though she has painstakingly collected names and particulars of some comparatively nondescript schools. Does she think that institutions like Gokhale Memorial, Modern High School, Ashok Hall and St Thomas' (to name a few) are not worth a mention?

She also seems to be unaware of the presence of Bengali medium schools of undisputable repute, like Hare School, Hindu School, St John's Diocesan Girls' High School, Sakhawat Memorial Government Girls School, Ballygunge Government, Bethune, Mitra Institution and South Suburban School. Benita Sarkar,  
Calcutta

The article on school admissions (July 17) spoke the plain truth when it said "the child begins to crack under the pressure and is totally confused in the entrance examination." I know a child who suffered just this trauma and failed to get into a well-known missionary school, but later, following much effort by the parents, was admitted when a vacancy occurred. He now tops his class. As the article mentions, some principals defend the system as necessary to make an objective choice from numerous applicants. How "objective" was the choice in this case is apparent—

and this cannot be an isolated case of "failure."

Akhil Jana,  
Calcutta

### Not Thorough

Your guide to tutorial classes (July 10) was not a thorough job.

Prior to taking a bank probationary officers' recruitment test last year, I attended a course conducted by a faculty of serving bank officers, professionals and academicians at Career Centre. I wish to emphasise that the coaching was of an exceptionally high standard and an enormous help. The most innovative aspect of the package course was a mock test on the lines of the actual test.

This centre also equips candidates for bank clerical exams, IAS preliminaries and IIT entrance exams.

These courses run simultaneously and the location is fairly central—opposite South City College.

There are other coaching centres which cannot afford big-time publicity and require your patronage more than established setups.

Samir Biswas,  
Calcutta

### Discrimination

I have waited with eager hope since June 25 for the Colour Magazine to carry a cover story, or at least some photographs in Rainbow, of the Prudential Cup victory.

I am extremely disappointed and I suspect this to be a case of discrimination.

Ranjan Sinha,  
Raniganj

### Crisp

One of the most interesting columns in your Colour Magazine is 7 Days whose film reviews are avidly read. They are short, crisp and informative.

Jayesh Ranjan,  
Lucknow

## Contents

The Telegraph

18 SEPT 1983

4

Five eminent artistes of Calcutta have got together to form 'The Group.' What is significant is that they are all women artistes. They are now holding their first exhibition together. Panorama discusses the event.

8

With the return of Dilip Doshi to the Indian Test team, Limelight goes back in time and talks about the Testcricketers from Bengal.

12

Utpalendu Chakraborty, the maker of the controversial *Chokh*, is now making a documentary on the *Music of Satyajit Ray*. A pictorial feature in *Rainbow*.

20

Markings goes partly colour this week as a bonus to our readers.

Cover:  
Tarapada Banerjee

### SECTIONS

Post Mortem	3
Inner Eye	14
Quiz	15
Comics	16
Wonderland	22
7 Days	24
Dress Circle	28
Calcutta	30

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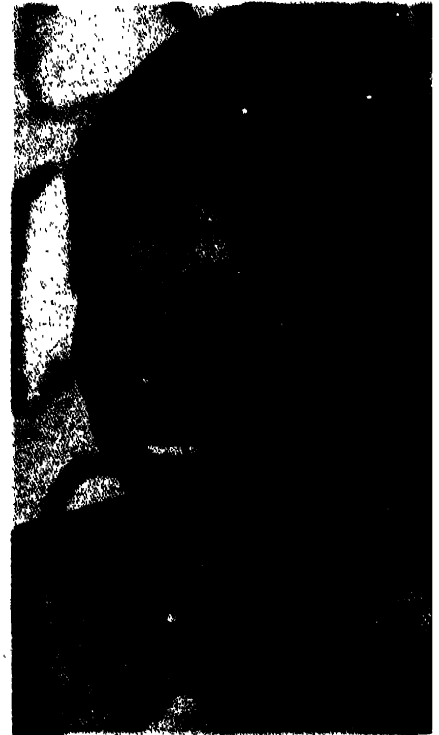
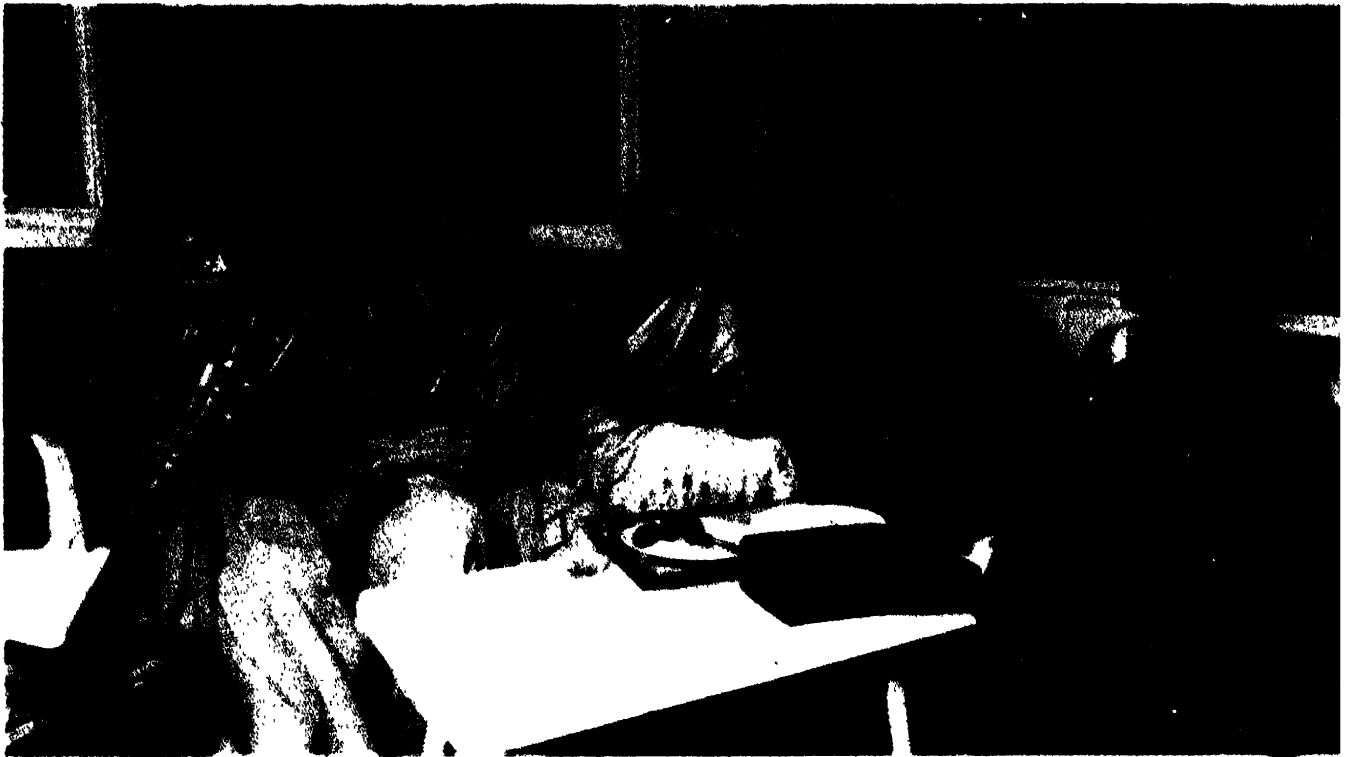
PANORAMA / Women Artistes of Calcutta

# 'THE GROUP' OF FIVE

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They have come together for the first time and are currently holding a joint exhibition of their works at the Academy of Fine Arts

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**T**O survive its more than fair share of odds in this city, creativity evolves its own need for organisation and manoeuvre. In the naturally gregarious milieu of Calcutta, where art—like every other mundane feature of daily living—must interact in order to flourish, the emergence of yet another group of working artistes is hardly news. Groups are formed as regularly as they are broken; factions and petty egotisms drive their wedges deep, and talent is pushed out towards ultimate tests of resilience. The syndrome is stale and depressing. But the visions and priorities of individual artistes that silently struggle behind it, constitute something to be thought about in probing a world of talent that always claims for itself a tantalising exclusiveness.

The Group, at present organising itself publicly through an exhibition, is novel in its exclusive membership of only women artistes and may claim attention only as such. Karuna Shaha, who was most keen on forming this unit, ardently asserts the special social pressures and domestic entanglements against which a woman artiste constantly struggles. A woman's artistic career, she feels, is usually ridden with a sense of marginality and deprivation. Her own experiences over the years have convinced her of the need for a common pooling of effort and funds in organising solo and group shows, in buying art materials, in drawing women out of their confines and in providing opportunity to work. But an equal wariness was prevalent in all the members about making capital of this much-publicised helplessness of a woman's status, or about carving out a narrow groove only for women.

However, The Group entertains plans of growing into a broader platform of assistance and promotion for Calcutta's young artistes, women and men alike; of extending a helping hand where it is most needed. With a burst of enthusiasm, not untouched by an edge of hard cynicism, Shanu Lahiri proffers the idea of a common working studio in the city, provided enough aid is



**A Meera Mukherjee sculpture: rooted in tradition**

released by the government. The unit has just been formed, and how it will act and interact as a compounded block of resource and enterprise remains to be seen. As it stands now, its identity lies scattered in the individual personalities of the five artistes and in the variety and versatility of each independent artistic career.

**A paradoxical commitment:** Meera Mukherjee, the seniormost of the five artistes and the only sculptor of The Group, has had a long and chequered career of struggle and search—which itself stands as the ultimate test of her commitment, in her art as in her personal life. Stumbling into the world of art through an archaic training in Indian painting at the Indian Society of Oriental Art, Meera Mukherjee's vocation as a sculptor developed much later—after a belated phase of formal training at the Delhi Polytechnic between 1945 and 1950, and after a four-year stint at the Munich Academy.

But the sculptor in her found its full form only after her return home, when it could identify itself with the most earthly traditions of the soil: the tradition of clay sculpting and metal-casting of our traditional Gharua and Dhokra craftsmen, from Bastar and Bengal. With a small research grant from the Anthropological Survey of India, the artiste plunged into a dedicated study of the histories, caste structures, lives and work techniques of these tribal craftsmen. The study has culminated in her pioneering book: *The Metal Craftsmen of India*; in a continuing involvement with

the future and destiny of these artisans; most of all in a personal style of sculpture that is almost unique in spanning dimensions from the most primitive of indigenous traditions to the most vigorous of modern innovations.

Meera Mukherjee floats in and out of a strange paradox—her creative sensibilities are completely wrapped up within themselves; yet her feet are firmly rooted in the dust and degradation of the life of the village artisans around her. All the intensity and poignance of her vision of life are transmitted into the silent expression of her sculpted forms—some mammoth and monumental, like her towering Ashoka and her life-size figures of toiling labour; others, wiry and gaunt in an intricate entanglement of crowds of human figures, trapped by nets and structures, or absorbed into meandering lines of foliage; yet others, sleekly stylised into contours of musicians and dancing Natarajas.

An altogether different social commitment exists and is best articulated outside this realm of her art. It finds varied expression in her involvement in non-formal education in the villages where she seasonally works on her metal-casting; in her little project of making the village children sew *Kanths* from their own untampered with designs, in her occasional urge to participate in a procession in Calcutta to voice the cause of our downtrodden and maltreated women. Living completely on her own, and dependent for a tentative livelihood purely on her sculptures.

**Facing page:**

**Top (l-r):** Santosh Rohatgi, Shanu Lahiri, Shyamasree Bose, Karuna Shaha and Meera Mukherjee. **Below, left:** Shanu Lahiri at work. **Below, right:** Shyamasree Bose.

Meera Mukherjee exists by a deep gut force of impulse and, above all else, conviction.

**T**HE mixed importance of personal and social commitments is also writ large across the personality and career of Karuna Shaha, although such commitments are forced to exist within a more conventional framework of domestic life and a professional career as an art teacher at Modern High School for Girls. There seems to bubble in her a strong undercurrent of resentment and frustrated hopes, constantly struggling to break out of the confines of her circumstances. In her eagerness and enthusiasm about forming this "Group" of women artistes, it has found a new focal point of energy. But its ultimate manifestation lies, as always, in the strength and vigour of her paintings.

In the cases of both Meera Mukherjee and Karuna Shaha, a parallel talent for vocal music had always existed side by side with their artistic flair; with the latter too, the first initiation into painting came informally through private tuition in "Indian style" painting from Ordhendra Gangopadhyay of the Santiniketan school.

But a more rigorous phase of training soon opened for the artist, who possesses the credential of being among the first batch of women students to be admitted into the Government School of Art, Calcutta, in 1939, under the then principal Mukul Dey. Big time gaps in her career and evolution as an artist brought spurts of opportunity as well as frustration—a sudden rustication from the Art College in 1942 due to her involvement in the Quit India Movement; a readmission in 1947, with the privilege of acquiring a masterly foundation in drawing from Atul Bose; years of experiment and effort in breaking out of the rut of academic training towards a new originality; then in 1959, the great opportunity of a scholarship to Florence for a special training course in Fresco painting, and of a chance to tour the museums of Paris and Munich.

**A continuing evolution:** The styles and images that developed through these long and diverse years were, in a sense, crystallised under the brief but powerful influence of Nirode Mazumdar. But they soon moved beyond to assert their own mature individualities—an enviable

strength of drawing best seen in the range of her nude model studies: the predominance of the linear structures and networks in moulding patterned forms and an obsession with stylised faces and anatomies. The instinctive colours and flavours of her everyday environment subconsciously flowed over the jutting edges of Western academic training. The pressures and constraints of her life today find expression in a new restlessness of brushwork, fragmentation of lines and confusions of colour texture.

**F**OR an artist like Shanu Lahiri, her art and wider commitments have always been integrated by the sheer force and verve of creative momentum. Fiery and outspoken, with an infectious zest for life and work, the force of personality has permeated all levels of her existence: as an art teacher, whose career ranges from some vigorous fulfilled years of teaching at Kamala Girls School to her recent position of responsibility as head of the department of painting at the Rabindra Bharati University; and specially as a firmly independent artist. A few years junior to Karuna Shaha, she was another prize student of the Government College of Art, Calcutta, and the image of firebrand talent stretches back to those years. Her work vied for attention with those of

the teachers in the Art College exhibitions; she defied all objections of the College principal in holding her first solo exhibition, received with great acclaim in 1950, while still a student.

Shanu Lahiri's early evolution as an artist was closely tied up with a passionate identification with French and German painting of the turn of the century period: the Impressionists, the Post-Impressionists, Expressionists, Fauvists and Cubists—and her sojourn at the Ecole du Louvre and Academy Julien in Paris in 1956-57 came as a natural fulfillment of deep-seated artistic flairs. The colours and lines of Matisse, the vignettes of fabled imagery of Chagall, or the electric cadence of distortions in Picasso made their mark on her work in subtle subconscious waves, and continue to retain a certain flexible hold in the experiments and evolution of her style.

Over the last few years, Shanu Lahiri's exhibitions have created quite a stir because of the range of visuals they offered. An unusual burst of colour and lyricism in her *Ragmala* series of oil paintings, was followed by a new world teeming with fairy tale images from *Thakurmar Jhuli*, drawn deep out of childhood nostalgia, invested with various new complexities in the shades of the bizarre and fantastic.

**Karuna Shaha in her studio: breaking confines**





**Santosh Rohatgi at work: a concentration on narration**

Her recent exhibition in May, this year, of series of smaller sketches, collages and poster paintings, drew attention to some illustrations of contemporary social issues; dowry deaths and bride burning. But the living horror of these incidents are transfigured in her paintings in a compelling flourish of colour and brush-work and, at a certain level, they are integrated into the same subjective world of fantasy and catharsis, as the princess and the monkey of her *Thakurmar Jhuli*.

**Towards neo-realism:** Santosh Rohatgi (Maitra), has emerged from a similar background of a meritorious student career at the Government College of Art, Calcutta (completed in 1956) and later at the Ecole des Beaux Arts, Paris, (where she went on a French government scholarship in 1961-62). Reticent and quietly unassuming, she recalls, with frankness, the tribulations of an art education in Calcutta, which left students without the essential spark of confidence to begin on independent artistic careers. She recalls, too, those heady years in Paris when her unformed talent absorbed with remarkable flexibility a whole range of creative influence but lacked the maturity to grow fully within this environment. As with Karuna Shaha, the private studio of Dilip Das Gupta provided a valuable centre for work and interaction with other artists in the pre-Paris days, and continued to do so, even after her return to India.

However, for an artist with a strong streak of isolation in her, it was ultimately the concentrated

vigour of personal searchings that brought about the maturing of style, by which Santosh Rohatgi has been known for some years now. Powerful brush-work and a bold, sweeping linearity dissolved the rigid structure of forms into fluid rhythms, and subtle tonal gradations within a restricted palette enhanced this flow of lines. It was during this time that the artist also grew into an art teacher, beginning with a few private tuitions and eventually forming a regular class for senior students in her own studio at Auckland Place.

The most compelling change in the artist over recent years lies in the move towards a neo-academic realism, in much the same pattern as Karuna Shaha. In Santosh Rohatgi, the change was not precipitated by a conscious cerebral preoccupation with social problems and communication: rather, it forced itself out of a temporary stagnation in her previous work through a new wave of direct spontaneous interaction with many small, fleeting moods and episodes of her everyday life—a mother's joy, sweat and smiles combined on a labourer's face, or a moment of pensive reflection in a young girl. Somewhere in the artist, a dichotomy is clear between the flourish and vigour of an earlier style, and the more conscious and literal appropriation of emotions on to realistic images. However, in her present work, there is a welcome recession of the overtly symbolic metaphors which cloistered her last series of realistic oils (exhibited earlier this year) and a concentration on naive and simple narration.

**I**N Shyamasree Bose, the youngest of this group of artistes there is a central strand of an abstract colourist flavour, that is quite different from the work of the rest. Various experiments and ramifications with figurative compositions led her to try her hand at a few murals, colourful and decorative with hints of stylised figures. In the end, it evolved in her a more fundamental feel for abstracted structures and colour surfaces. Blocks of colours, segmented by a definite network of lines—revoking the impression of cracked soil during a drought, or of an aerial view of little squares of fields and houses—are giving way to more complex brush-work and denser overlapping of colours. Nature remains the main source of inspiration in all these paintings: the deep-rooted inheritance of childhood years spent among the mountains and wilderness of Hazaribagh during regular family holidays.

A student of Shanu Lahiri's painting classes at Kamala Girls School, Shyamasree Bose later graduated from the Government Art College in 1960. By then, she was already part of a reasonably well-known circle of student artists, which included others like Sunil Das and Jogen Chowdhury. The works of their teacher, Satyen Ghosal, and the studio of Sunil Madhab Sen, with its infinite fund of versatility, acted as a strong influence at this stage. Later, working for some time with another established society of artists only burdened her with various restrictions, and she went on to a phase of working and exhibiting alone. The forming of their new Group is looked on as a hopeful break by this artist, who left an earlier career as a school-teacher at Victoria Institution due to household commitments and is eager to be drawn out of the demands of domesticity by more vigorous incentives to work.

A few hours of animated discussion with each artist quietly draw them out of their exclusive cocoons and gently opens a whole new world on them. And we are treated, fleetingly, to the intimacy of personality and vision which the finished painting or sculpture in the exhibition hall often evades.

**Tapati Guha Thakurta**

**Photographs:**

**Tarapada Banerjee**

Limelight

# TEST CRICKETERS FROM BENGAL

From Shute Banerjee to Dilip Doshi, they have done Bengal proud

**I**T is a typical misty dawn in Calcutta, November 1946. There is a slight suggestion of chill. The city is still in deep slumber. But one man lies awake, anxious and perspiring. He gets up, paces the floor and goes down to the gate.

In those days the first break of light revealed just-washed streets. This day was no different. But where was the newspaper vendor? Seconds seemed to stretch indefinitely as the young man craned his neck to catch a glimpse of the familiar red cycle. Finally, the newspaper arrived.

He had no time for 'swadeshi' headlines. He turned to the sports page. There it was. The Indian cricket team to tour Australia had been announced. Not in screaming headlines; those were the days of moderation. In an obscure corner of the page was a cluster of names: Lala Amarnath (captain), Vijay Hazare and then, way down the list, Prabir Sen in unmistakable, legible print.

Euphoria? Surely. But, nevertheless, as the message seeped in, a gnawing sensation of doubt benumbed him. Friends, relatives and colleagues gathered to congratulate him. But exhaustion, hopes and fears took their toll and Sen spent the day with mild temperature.

Next day the cheerful, cherubic self returned. And he carried his bonhomie all the way to Australia. Was he the first Bengali to go on a tour with the Indian Test team? No, that honour goes to the lion-hearted Sarodindu Nath Banerjee, popularly known as Shute.

When the second all India Test team visited England in 1936, the only representative from Bengal was Shute Banerjee. That infamous tour under the captaincy of the Maharaja Kumar of Vizianagram (Vizzy) would go down as the blackest chapter of Indian cricket history. Internal strife gave rise to factions within the team and led to Amarnath being sent back. Misdemeanour in plenty from top to bottom. In fact, one cricketer was promised a Test match berth if he could

abuse C.K. Nayudu; he did, and played in one Test!

In such an atmosphere one can well imagine the spirit of the side. But one man stayed away from the conflicting groups. He was, of course, Shute Banerjee. And invariably paid the penalty of not being considered for the Tests.

But I am certain Shute Banerjee was not affected by such quirks of fate. His massive frame nursed a heart just as big. His broad forehead revealed a strength of character that merged appropriately with his powerful build. Nothing ever daunted him, nothing ever upset him. His hearty laughter drowned the petty sentiments of the puny people who dominated Indian cricket.

**First Bengali to don Indian colours:** Shute Banerjee went to England in 1946, again without appearing in any of the Tests. In between, however, he represented India in unofficial Tests, with commendable success, thereby becoming the first Bengali to don the Indian colours. However, against Surrey he and

**Mankad: For Bengal In 1948-49**



Chandu Sarwate notched up a century each in a partnership of 249 runs in only 190 minutes. This is the only case of a number ten and eleven both getting centuries in a first class innings.

Shute Banerjee loomed larger than life in everything that he did. No amount of persuasion or coercion could make him bow down to the wishes of unscrupulous men. Years of neglect could neither blunt his sharp swing nor his vicious cutters. He left Bengal in 1937 for the princely state of Nawanagar and then finally served Bihar with loyalty from 1942 to 58.

When fate had finally acknowledged his perseverance and potential, Bihar's Shute Banerjee was 35 years old as he vigorously rubbed the new ball on his flannels in the Bombay Test against Godard's men in 1948-49. He rattled the West Indians with 5 for 127 in his debut. Then, true to the proverbial fickleness of the selectors, he was dropped from the next Test.

Before the saga of Shute Banerjee could finish, Bengal produced another mediumpacer in the Indian team for the third Test match of the same series at Calcutta: another S. Banerjee, who was better known as Montu rather than Sudhangshu. On Eden Gardens' green track he returned impressive match figures of 5 for 181. But, once again, something went wrong somewhere. Montu Banerjee's debut and swan song coincided. Can you imagine an Indian Test bowler being dropped today after capturing five wickets?

Montu Banerjee's Bengal career extended from 1943 to 1954, when in his last match he was asked to lead the state team. Banerjee's well-controlled movement in the air and deviation off the wicket made him one of the best Indian pace bowlers of the Forties.

When the Indian team for the next Test at Madras was announced, another Bengali name figured in this game of musical chairs. This time it was Nirode Ranjan ('Putu') Chowdhury who was known to make many a batsman flinch at his sharp

offcutters that leaped and bounced on them on the matting wickets. But his debut did not set the stands on fire. He had another fling against England in 1951-52, but again, did not raise much hope.

In all fairness it must be admitted that Putu Chowdhury's bowling action had many a cricket connoisseur shaking his head in disbelief. The bent arm was all too prominent, which enabled him to get additional purchase on both wet and matting wickets. However, this did not keep him away from the 1952 England tour. He bowled without much success and was not considered for the Tests. Some of his contemporaries feel that Putu Chowdhury did not exert himself to the utmost as he was wary of English umpires questioning the legality of his bowling action. Shades of what we in Calcutta see today in certain cases, perhaps. But Chowdhury's career of two Tests was over.

**B**Y 1952 Prabir ('Khokhon') Sen the first official Test cricketer produced by Bengal—was playing in his last overseas series for India. His debut was in the third Test at Melbourne where he took over from the first choice J. K. Irani. He made regular appearances in the following seasons playing in 14 Tests altogether. He called it a day after two Tests against Pakistan in 1952-53.

Short and stocky Khokhon Sen was as agile as he was popular. One of the few Indians who did not have a fixed smile on when foreigners spoke to them, Khokhon Sen could worst any of them in a battle of wits. As a batsman in Tests however he was an abject failure. This was surprising, for he was a consistent rungetter in Ranji Trophy with several centuries to his credit. He led Bengal to the 52-53 Ranji final and among his exploits he had a hat-trick in Ranji Trophy.

Unknown to most, one of the greatest allrounders of the Forties had transferred his allegiance to Bengal in the 1948-49 season. Hence, by virtue of his sole appearance against Bombay, Vinoo Mankad earned the right to be regarded as one of the Bengal cricketers to have played Test cricket for India. For in that very season he played against the touring West Indians.

Similarly, against Nigel Howard's England team in 1951-52, Cottari Subhan Nayudu represented India as a candidate from Bengal.



**C.S. Nayudu with family: A four-match career for Bengal**

Nayudu's four-match career for Bengal traversed the 1951-52 seasons. He had the mantle of captaincy thrust upon him in no less than three Ranji matches.

Around then, handsome Dattatreya Gajanan Phadkar pledged loyalty to Bengal for four winters from 54-55 to 57-58. By then he was of course a full fledged Test cricketer having variously played for Maharashtra, Bombay and Railways.

During the course of those seasons he played against New Zealand and Australia at home and went on tour to Pakistan as a cricketer from Bengal. Phadkar never led Bengal but his all-round ability was an inspiration to his younger colleagues. Today after retirement he is very much a part of the Calcutta cricket scene having served the local association in various capacity.

With Prabir Sen and Putu Chowdhury making their last overseas trip in 1952 with the Indian Test cricket another cricketer from Bengal was gradually finding his feet at the highest level. His name was Pankaj Roy.

The MCC side of 1951-52 provided Roy with an ideal opportunity to settle himself in the Test team. And gradually Roy accepted the offer by scoring two Test centuries in his debut series. Cricket appeared as the primrose path to him.

**The 1952 disasters:** But then the disastrous 1952 tour of England

made him realise that cricket was a great leveller. Five innings of nought and a total of 54 runs in seven innings (Umrigar no better with 43 runs in 7 innings) would have sent a lesser cricketer into oblivion. But Roy was no ordinary batsman.

Tenacity he had in abundance. Temperament was his forte. Roy came back into the fold with an admirable string of successes in domestic cricket. And his technique was good enough to give him five centuries against West Indies, England and New Zealand.

After a decade of regular representation in Test cricket, he bid adieu after 43 Tests had fetched him 2442 runs at an average of 32.56. He is the only Bengal cricketer to have led his country in cricket, and that too at Lords in 1958. He illadvisedly continued playing for Bengal till 1967-68 thereby depriving younger talents. It would be a happy day for Bengal cricket if Pankaj Roy can match his off-the-field contribution to those which he did on the field that earned him no less than 22 centuries in the Ranji Trophy.

He had an extremely long innings as Bengal's cricketer captain. But success as a captain eluded him. Too cautious, he let opportunities slip away. Too aloof he failed to inspire others. However his crowning glory will forever remain a glorious page in the annals of Indian cricket.



**Pankaj Roy, Ambar Roy and the Eden Gardens behind them**

tandem with Vinoo Mankad, Roy rewrote the pages of Wisden with a world record first wicket partnership of 413 runs against New Zealand.

**P**ANKAJ Roy's nephew Ambar entered the Test scene on a sports car in 1969. From the first delivery he was on top gear. When he did not drive, he pulled. When he was tired of cutting, he hooked. In a matter of moments he sent the Nagpur crowd into ecstasy. Eleven boundaries, each a gem, appeared against his name in an innings of 40 odd. However, the innings did not receive the acclaim it deserved as India plunged to a defeat and shocking off-the-field activities of Test cricketers became the focal point in the national Press.

Within months arrived Lawry and his Australians. Now Bengal's Ambar Roy was a certainty. But the Ambar who took the crease was not the same who had torn the New Zealand attack to shreds. People rubbed their eyes in disbelief. Two appearances at Delhi and Calcutta belied the high expectations he had generated only a couple of months earlier.

To add to his burden the Bengal captaincy was thrust on him. If ever

a man was unfit for leadership it was he. A brilliant, instinctive batsman he had no penchant as a leader of men. His batting suffered. Tactical planning was not his cup of tea. An aggressive batsman like him became a defensive captain. And the Bengal and East Zone teams hardly prospered under his long, halting tenure. Moments of inspiration were too few and far between.

**Ambar shines:** However, with the advent of the 75-76 season Ambar Roy once again showed what he was capable of. Relieved of captaincy, he played an innings fit to be compared with the best in contemporary Indian cricket. Karnataka had scored 490-odd and Bengal were to bat second against Chandrasekhar and Prasanna, then at their peak, on the third day's wicket. The left handed middle order batsman exhibited the kind of batsmanship I have not seen bettered at the Gardens. His unbeaten 150 on the crumbling wicket of the last two days took Bengal's challenge in the vicinity of 400.

Then again he was brought back to lead. He failed to regain his batting form. Bengal faltered. And he finally left in 1977-78. To him the mantle of captaincy was a shackle of iron from which he could not wrench himself free. It is my well

considered opinion that if the batting talent of Ambar Roy had been allowed to blossom without the trimmings of leadership India would have had an excellent middle order to keep Viswanath company.

**Guha amazes:** With Ambar in the Test panel was another Bengali youth, Subroto Guha. He began his first class career in India producing amazing performances with both bat and ball.

But within a season or two his batting promise inexplicably deserted him. By then, of course, he had done enough to be considered as the best medium pacer in the country. With the new ball in hand, he was a man inspired. Against his sharp swingers the likes of Hunte, Nurse and company succumbed to give the combined East and Central Zone team an innings victory. This was in the winter of 1966-67.

With that performance he made sure of his ticket to England with Pataudi's Indians. In the early matches he looked positively penetrative to probe the defences of Edrich and Barrington. But at the Headingly Test, trying to shoulder a depleted attack, he broke down never to recover on that tour. Finally a cartilage operation was required to put him back to cricket.



In all fairness it must be agreed that Guha was in surprisingly poor physical shape during his best days. Not surprisingly, he shied away from hard work, which is the most important asset of a medium pacer.

Back in India he was still an outstanding swing bowler in the best of Bengal tradition. But Guha was a sad figure against the Australians at home. He tried to bounce at Lawry—who had taken the measure of Hall and Trueman in no uncertain manner—and invariably paid the penalty of wrong strategy.

Guha left the Test scene a disillusioned man but continued playing for Bengal and East Zone with mixed success. He did not, unfortunately, show the character to fight back into the Test team.

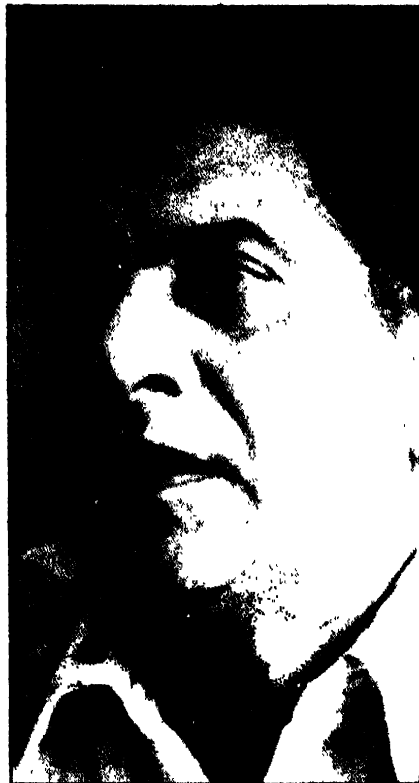
**A**FTER Ambar Roy and Subroto Guha a decade passed before another Bengal cricketer was found worthy enough to wear the Test cap. He was, of course, Dilip Rasiklal Doshi, the Robert Bruce of international cricket.

Dilip's Test career has been too well documented for any further repetition. However, no passing mention can do justice to the man's courage and his fierce determination to find a place in the sun in the face of all odds.

When he was selected for the Madras Test against Hughes' Australians—against every possible prediction—for he had been not only overlooked by his own zone but even very grudgingly selected by Bengal—he took to Test cricket as a duck to water. He is a man for the big occasion and relishes a duel. In fact his love for the big game is insatiable. One thing, I am sure, when Dilip Doshi quits it will not be for want of effort or lack of courage.

Keith Fletcher's England team landed on our soil in the winter of 1981-82. The Indian Test selectors in a strange macabre plot sidelined the extremely successful opener Chetan Chauhan. And the place was up for grabs. Numerous cocktails were experimented with and, sad to relate, even today the elixir has not been found. Bengal can consider itself fortunate to have been able to make two persons contest for the berth vacated by Chauhan, first Pronab Roy and then the Delhi expatriate, Arun Lal.

**Sons of famous fathers:** Both are sons of famous fathers. In the former's case it is the world first wicket record holder Pankaj Roy. And in



**Phadkar: Four winters for Bengal**

Arun's case it is India's first wicket record holder till 1969, Jagdish Lal. Pronab's uncle is Ambar, Arun's uncle is Delhi's Akash Lal. Both are light of foot and more than capable in the field.

But then, there the similarity ends and the contrast begins. Pronab has

**Doshi: No lack of courage**



all along opened the innings for club, state and zone. Arun is still undecided as to whether he is an opener or a middle order bat. Having gone lower down in Ranji and Duleep trophies, he opted to open for India, finding the place vacant. But he did not do justice to his batting and the place still remains as wide open a field as Chauhan had found it.

Pronab Roy's limitations have been exposed in the two Tests that he has played as well as on the trip to England in 1982. Arun Lal enjoyed the Sri Lanka attack but on the tour of Pakistan, despite three appearances, did not inspire confidence. In the West Indies, too, he was far from the beautiful strokemaker I know him to be.

Arun Lal is a very safe close-in catcher and a team man through and through. If he decides to force his way into the Test team—as any ambitious man surely must—he should decide to open each and every innings that he plays, no matter what the match. Opening is a specialist's job and Arun has to realise that there should be no half measures involved in his effort to regain his place. But to step into Chauhan's shoes and survive, he has to match the concentration and courage of his former Delhi mate.

It is usually felt that the Bengal cricketers receive step-motherly treatment from national selectors. The idea is preposterous to say the least. The fact is that Bengal cricketers have suffered more in the hands of the local representatives. How many East Zone representatives in the national selection committee can honestly claim that they attended the Ranji and Duleep Trophy matches involving players from this state? If anything this attitude cost Doshi his Test place for at least a few seasons.

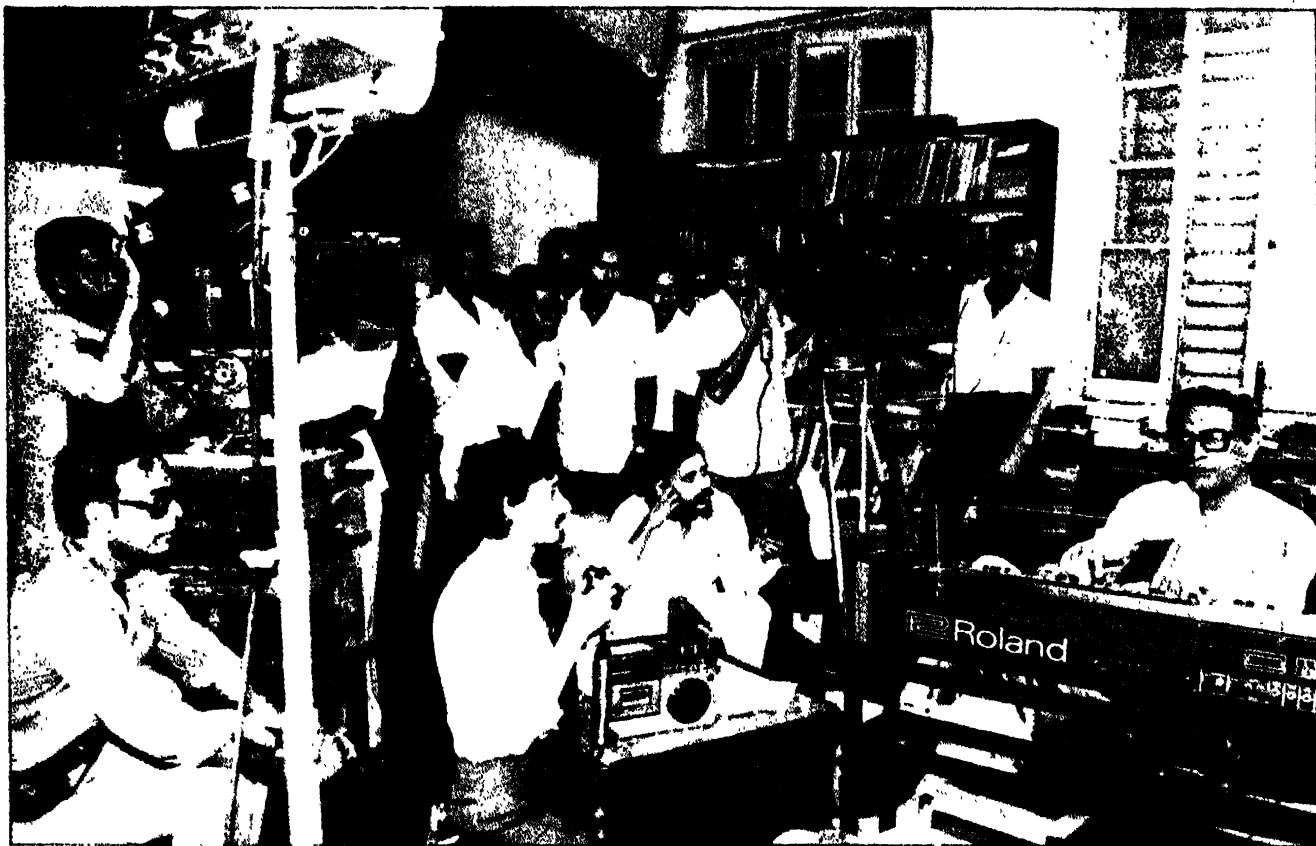
The usual excuse provided by them is: who is there to see? This is absurd logic no doubt. The selectorial duty is not to have a preconceived notion of whom to watch, but to attend every important fixture to keep track of all the talent in parade. How many of our selectors at both state and national level maintain a dossier of information relating to the players available for selection? Had they honestly pursued their duty the name of Shyam Sunder Mitter would not have been relegated to the footnotes of domestic cricket.

**Raju Mukherji**

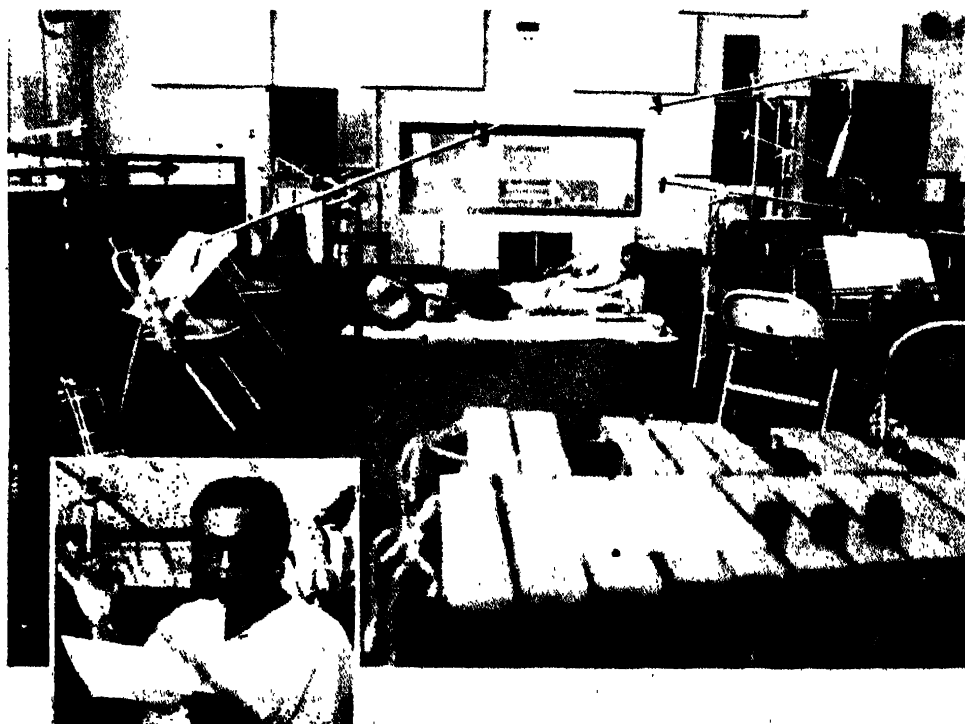
RAINBOW / 'Music of Satyajit Ray'

## GATHERING THE NOTES

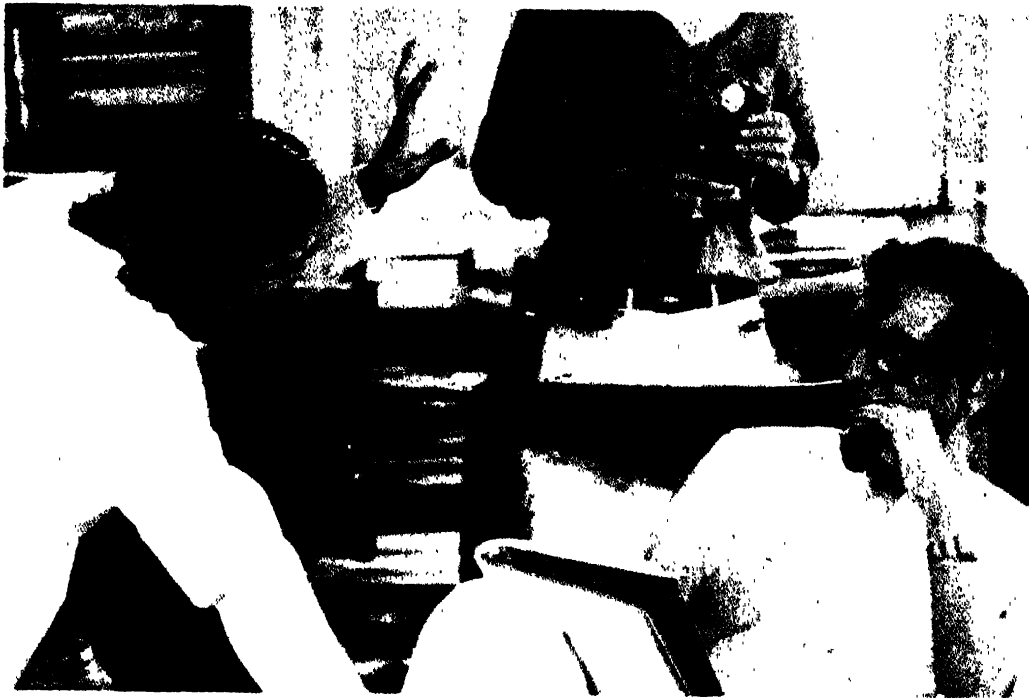
Utpalendu Chakraborty's documentary on a lesser known aspect of Ray



**W**HAT makes any melody memorable is its simplicity of both tone and structure. And significantly the most memorable melodies are introvert in nature; full of pain and passion and yet intensely romantic. Balancing these key factors single out the master composer from the rest. That is Satyajit Ray as music composer. "After Tagore I have not come across one such composer as Ray who has blended two different characters of music, eastern and western, so intelligently," remarks Utpalendu Chakraborty who is currently making a short (35 minutes'







**Facing page, top: Utpalendu Chakraborty shooting at Ray's residence with Pantu Nag (extreme left) and Soumyendu Roy behind the two cameras. Ray in total concentration during lunch break in the recording room (picture below) and in action (inset).**

**Left: Chakraborty directs Ray in his house and (below) Ray composing for Gharey Balrey.**



duration and in colour) titled *Music of Satyajit Ray*, with Soumyendu Roy and Pantu Nag behind the two cameras.

Try to recollect the songs of *Goopi Gyne Bagha Byne*, and you can feel the music. Then, think of *Charulata* and *Shatranj Ke Khilari*, or any film with Satyajit Ray not only as a director and scriptwriter, but also as music director—and the point is driven home.

From *Teen Kanya* onwards Ray has composed music for all his films—features and shorts. Presumably, with each completed film his musical compositions have explored new avenues of moods and shades, a unique blend of Indian and European classical styles.

Says Utpalendu: "I believe Ray has not received his due recognition as a music composer and this documentary may give us an opportunity to know him in this capacity.

"At times I would feel embarrassed for all the commotion I was creating in the course of my shooting of this documentary. But he was quite unmindful of what was happening except for his own work. This proves the tremendous amount of patience and concentration he possesses. He is a total artiste. I have learnt, and am still learning, a lot just being associated with him. He is unique in matters of discipline and perseverance," Utpalendu sums up.

**S.M.**

# Inner Eye

## NEXT SEVEN DAYS FROM SEPTEMBER 18 TO SEPTEMBER 24

**A RIES**  
Mar 21-Apr 20  
This week you will experience happiness and peace. A new romantic attachment is likely to blossom. Social activities will demand a lot of your time. Intellectual and artistic pursuits will be amply rewarded. Some of you will gain official recognition. Business affairs should not be neglected.

**T AURUS**  
Apr 21-May 22  
The cooperation of your elders will prove profitable. Women may help you in unexpected ways. Do not be shy in requesting them for help or favours. Look after your health. An illness in the family may lead to extra expenditure. Concentrate on and plan your future. Do not undertake new ventures.

**G EMINI**  
May 23-June 21  
You will gain in different ways. Ill health may threaten you, so take precautions. Some elders may prove very annoying, but do not lose your temper. Exercise wit and discretion in all matters. Do not enter into pointless arguments. Look after your business ventures and enter into new contracts.

**C ANCER**  
June 22-July 22  
A lady in your family may cause unexpected anxiety. Women, in general, will contribute to your happiness, however. Those in authority will prove helpful. You will gain financially provided you are discreet. This will be, on the whole, a lucky week. Letters are likely to bring in good news.

**L EO**  
July 23-Aug 22  
A happy, active and successful week is forecast. Push your affairs to the utmost. Make desirable changes and ask for favours. Take reasonable risks after consulting your elders and business associates. Pursue legal matters. You may gain some property through inheritance.

**V IRGO**  
Aug 23-Sept 22  
Legal matters may prove troublesome. Property matters, too, may prove annoying. But deal patiently with these. Otherwise, a happy and successful week is forecast for you. You will gain financially and your health will show improvement. Matrimonial correspondence will bear fruit.

**L IBRA**  
Sept 23-Oct 22  
This will be a week of mixed fortunes. Unwise investments may diminish financial gains in business. Check tendencies to be extravagant. Keep away from speculation and gambling. Control your temper and be cautious when putting anything in writing. Look after your health.

**S CORPIO**  
Oct 23-Nov 21  
Happier conditions will prevail after an unexpected upheaval. Financial gains are due in the near future. Do not make hasty decisions and generally refrain from making changes of any kind this week. This period is unfavourable for romance and courtship. Exercise caution in your dealings.

**S AGITTARIUS**  
Nov 22-Dec 22  
Businessmen should enter into new contracts, acquire stocks and try to push sales during the week. In the near future you will successfully recover investments made in the past. The domestic scene will remain peaceful and you will enjoy the support of your relatives.

**C APRICORN**  
Dec 23-Jan 20  
You must be on guard against evil influences which may ruin your career beyond repair. Watch your tongue and act with great discretion. Promotions and transfers are in the offing for some of you. You may undertake a journey to a distant place for the fulfilment of your ambitious plans.

**A QUARIUS**  
Jan 21-Feb 20  
Despite disappointments on the financial front, you will remain happy and cheerful. You will experience a sense of contentment and fulfilment. Intellectual pursuits will be crowned with success. Exercise caution in your dealings with the opposite sex. Refrain from making impulsive changes.

**P ISCES**  
Feb 21-Mar 20  
You will gain in unexpected ways. A promotion is very probable. Elders and women will contribute to your happiness. You may have to undertake long journeys. Devote time to business affairs. Social engagements will keep you busy. This week will prove lucky for property matters.

## BIRTHDAYS

**September 18**  
Good fortune, happiness and popularity are in the offing. All will go well this year. Your magnetic attraction will cause strange but beneficial events in your life. You will be remembered for a long standing romance.

**September 19**  
Your secret hopes and ambitions will be realised and happiness will be yours. But you will incur expenditure. Intellectual and business expansions will be favourably inclined as also family and social activities.

**September 20**  
Your year will be affected by both favourable and unfavourable vibrations—new friendships and fresh interests will bring happiness. Separation from a loved one will sadden you. An unexpected upheaval or a long journey will be followed by financial benefits.

**September 21**  
You may expect a year of great activity. Do not allow temporary difficulties and delays to spoil you: chances of success and happiness. This might adversely affect your health before December this year. In 1984 your fortunes will rapidly expand—with beneficial changes.

**September 22**  
Unexpected reverses and unpleasant changes will be your portion this year. Avoid arousing hostility of those in authority and of your spouse as violent quarrels are presaged between October-November this year.

**September 23**  
Many beneficial changes are foreseen for you this year. Go ahead with all your projects as great success and much happiness will result. Intellectually a good time. New friendships will be formed and one of them will result in a happy romance.

**September 24**  
An exceptionally favourable year so make hay while the sun shines. Halcyon days await you: happiness, prosperity and conviviality being in the offing. Excellent time for courtship, marriage.

M.B. RAMAN

### SUGGESTIONS

		SEPTEMBER 18	2	WHITE
SUNDAY	ENTERTAINMENT	SEPTEMBER 18	2	WHITE
MONDAY	TRAVEL	SEPTEMBER 19	1	YELLOW
TUESDAY	SHOPPING	SEPTEMBER 20	3	RED
WEDNESDAY	CORRESPONDENCE	SEPTEMBER 21	5	ORANGE
THURSDAY	BUSINESS AFFAIRS	SEPTEMBER 22	7	BLUE
FRIDAY	DOMESTIC AFFAIRS	SEPTEMBER 23	4	GREY
SATURDAY	SPORTS	SEPTEMBER 24	8	GREEN

### LUCKY NUMBER AND COLOURS

## QUIZ / Neil O'Brien



Rohini Science Club, Ranchi, organised a Quiz which was not limited to science. G.V.S. Sastry reports: "Nine schools competed for the C.V. Raman Shield. Suresh

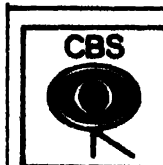
Agarwal and Bharati Lakshmi asked the questions. After the end of a keen contest Vikash Vidyalaya (Mesra) finished first, with D.A.V. School and St Paul's taking the next two places."

Mohammad Saleheen, Calcutta-14, asks, "Who invented the typewriter?"

Christopher Latham Sholes and Samuel W. Soule were toying with a page-numbering machine for their newspaper when Carlos Glidden suggested they expand their idea to a letter-printing machine. Theirs was actually the 52nd attempt at the invention, but they were the first to succeed in making a practical, workable model, which they completed in 1867 and patented the following year. Soule and Glidden abandoned the project soon afterward, but Sholes continued to experiment and turned out improved models during the next few years.

Sholes worked for a time with

Thomas Edison, who saw the possibility (realised in 1878) of coordinating the typing machine with the telegraph system. But Sholes's machine was not quick enough to translate the new Morse code Sholes finally sold out to Philo Remington for \$12,000 in 1873. Remington failed to find a mass market; financially exhausted in 1886, he sold his company to independent



11th Question: What is the origin of the word 'ticket'?

Ans: From the French 'etiquette,' which was a note of instructions on behaviour and manners given to someone invited to a royal reception. (B.P. Showmick, Calcutta-14)

concerns. Mass production made the typewriter a marketable item, and by 1909 typewriters were being marketed in many countries.

Question: "Where is the famous singer Janis Joplin buried?" R.R. Sen, Calcutta-19, answers; "Nowhere specific. As desired in her will, she was cremated and her ashes scattered by a plane all over Marin County, Texas;" to which we add another interesting fact. In a revised will only two days before her death, Janis had arranged for a

last extravagant wave to the world: a posthumous all-night party for 200 guests at her favourite pub in San Anselmo, California. The bequest of \$2500 "so my friends can get blasted—after I'm gone" assured that all the booze downed that night was on Janis.

The question: "Who is the author of the Arabian Nights?" comes from Prasun Kr Hujari, 24-Parganas.

There is no single author. It is an Arabic collection of tales held together by the device of having Scheherezade put off her execution ordered by her husband by telling him a story each night, postponing the climax until the following night; hence the Arabic title *The Book of the Thousand and One Nights*. The stories derive from many sources—Indian, Persian, Arabian, Turkish—and there are many different kinds and dates, from at least the 9th to the 15 centuries. The work has frequently been translated, first into French by Antoine Galland, 1704-17 in Paris. Edward Lane made an abridged translation, scholarly and annotated (1839-41). The complete unexpurgated translation, perhaps the most famous of all, is by Sir Richard Burton, 16 vols, Vanarasi, but the more popular ones omit the naughty parts, and are widely read by children.

## QUESTIONS

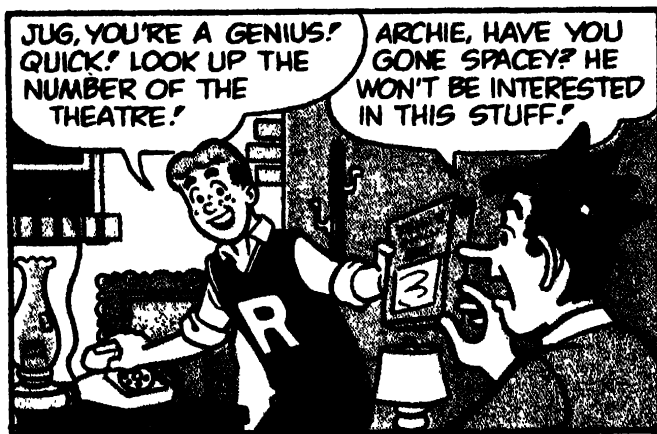
1. What games are played on Teraflex and Hova surfaces? (Subir Kr. Das, Calcutta-67)
2. Which trophy is awarded to the winners of the Under-19 cricket between England and West Indies? Joydeep Bhattacharya, Calcutta-26)
3. What English title did Rabindranath Tagore give to *Jana Gana Mana*? (Prithvijit Das, Calcutta-54)
4. No 10 Downing Street is the official residence of the British Prime Minister. Whose residence is 11 Downing Street? (Lalit Choraria, Gauhati)
5. Which anti-Brahmin film was at first banned and later awarded the President's Gold Medal? (Bibhuti Bhusan Mondal, Singhbhum)
6. What is the meaning of 'namaste'? (Sangeeta Bhatia, Calcutta-19)
7. What is long pig? (M.K. Rao, Kharagpur)
8. What is common to the following books: *The Compassionate Crime*, *Jean's Way*, *Exit and Let Me Die Before I Awake*? (Vikramaditya Choudhury, Calcutta-53)
9. Why was Alaska once called Seward's Folly? (Gayatri Vasudevan, Calcutta-29)
10. What is the temperature at the centre of the earth? (Deepankar Ghosh, Calcutta-27)

## ANSWERS

1. Handball and badminton respectively.
  2. The Agatha Christie Trophy.
  3. The Morning Song of India.
  4. The Chancellor of the Exchequer.
  5. Samskara.
  6. I bow to you.
  7. Cannibal's name for human flesh.
  8. They all deal with ways of committing suicide.
  9. Because the then US Secretary of State, William Seward, bought it from Russia for \$7.2 million in 1867 and most people felt Alaska was waste-land.
  10. 4100°C.
- (All answers given by persons sending in the questions)

### Answers to A MIXED LOT

1. School master, the classroom.
2. The bride's *masi* (mother's sister) was the groom's first wife.
3.  $(70000 p) - (100 p + 50 p + 25 p) = 400$ . There were 400 coins of each kind.

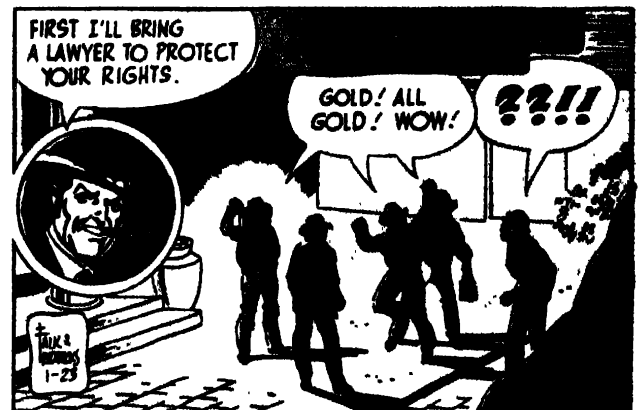


# JULIET JONES

By Stan Drake

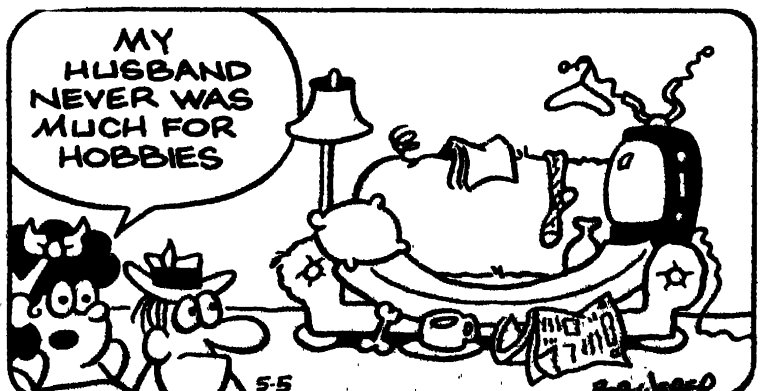
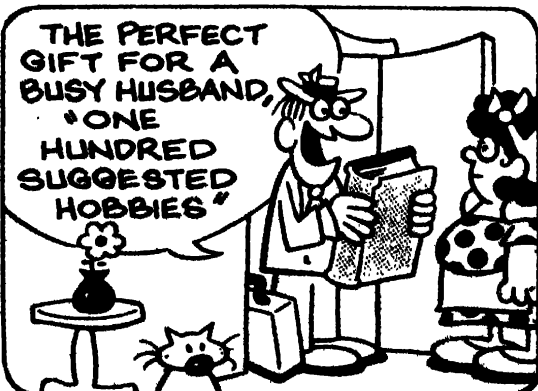
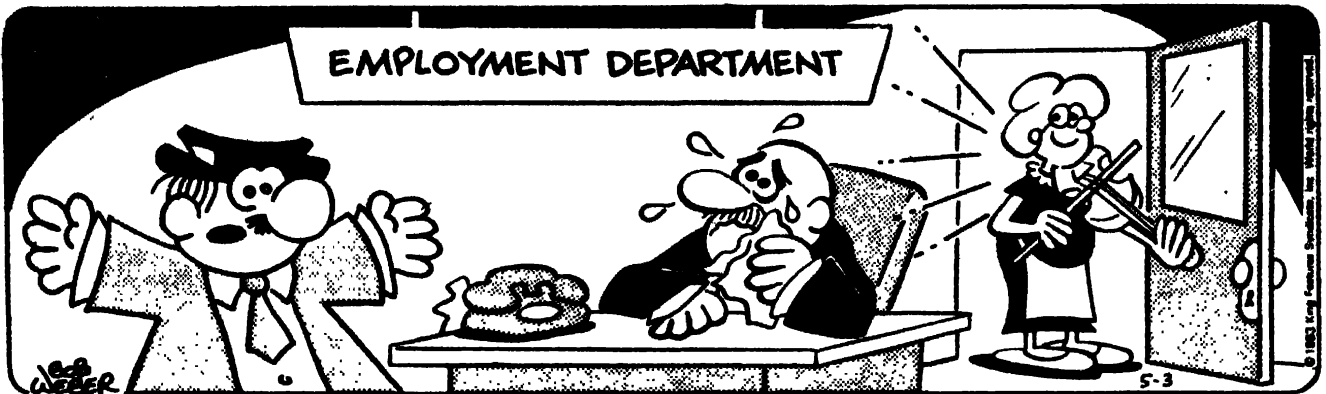
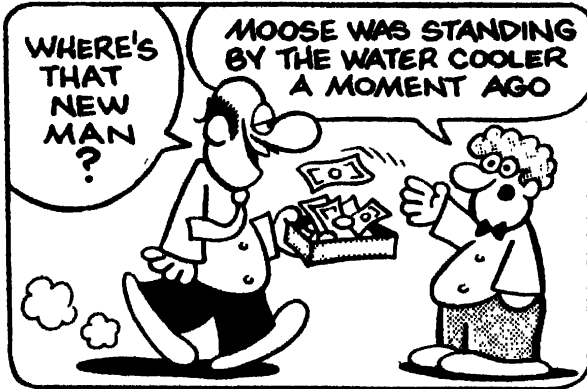


By Lee Falk



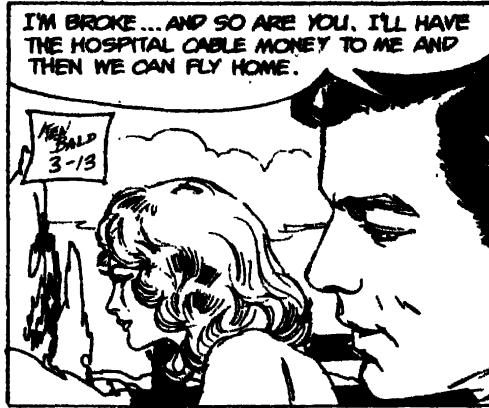
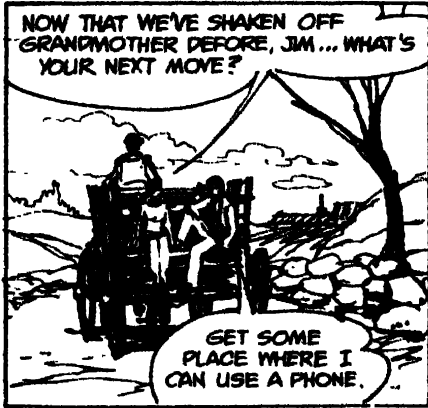
# MOOSE MILLER

By Bob Weber

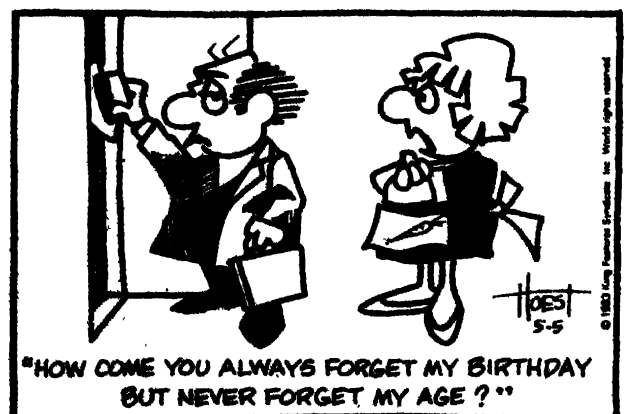
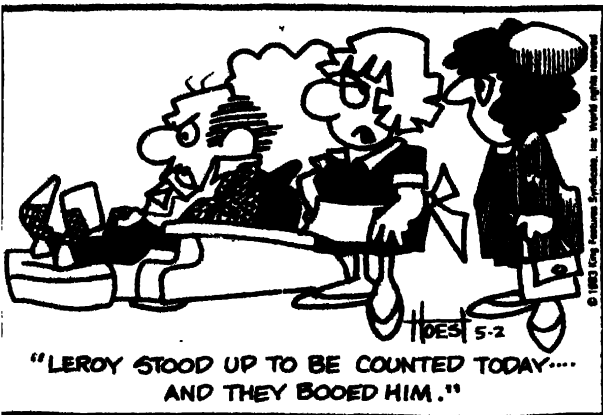


# DR KILDARE

By Ken Bald



# THE LOCKHORNS





# MARKINGS

## The Writing on the Board

THE press corner at the Writers' Buildings is on one side of the central aisle on the first floor. Not a very large room, it has an in-built capacity to engulf as many reporters that providence as well as the chief reporters may send to this hallowed building. As a rule it is dirty, (of course not uninhabitable) with reporters hardly bothering to use the ashtrays so thoughtfully provided by the government of the proletariat.

Needless to say this attitude is fully supported and privately lauded by those employees assigned to clean the room. It is undoubtedly a rare day when they feel like using a broom or a duster, or any



other such implements commonly associated with the verb cleaning. But then reporters take these things in their stride. After all they are the 'frontier men of the newspaper world' etc. But what happened the other day has set a number of them thinking.

The press room has a blackboard in one corner. Three-fourths of this is

used for making press announcements and the remaining fourth for sticking the daily power chart. Over the years the use of government glue and chalk, without any cleaning has placed the board in such a dirty condition that a thoughtful reporter overturned it. He expected that the cleaner would notice its overturned state, set it right

and probably clean it.

The next day, to the reporter's surprise, not only had the board retained its overturned position but had announcements as well as the power chart stuck on its back in the same manner as it was done on the other side! To his further surprise, this went on for a few days and has now been accepted as status quo.

That reporter is now planning to write a book on the governmental response to external stimuli and is also trying to prop up a black sofa provided in the room, in place of the board to see what effect that has on the government employees.

## Homecoming

EJECTED rudely out of a bus, a Calcutta maiden found herself stranded on the Sealdah flyover. Groping around for direction, she saw its expanse stretch out, long, lonely and silent. With despondence, she set off on foot towards the Sealdah station. Ambling along, her mind far away, she was

startled out of her reverie when a voice boomed out.

Looking up, she saw a lorry hurtling down upon her. Terrified, she took a bounding leap backwards, just about having a narrow escape, as the lorry whizzed past, followed by an endless stream of speedy vehicles, the occupants raising eyebrows at her,

standing there, stupefied and lonesome.

Below her she could see the swarming crowds and the sense of loneliness further hit her and she was seized with an urge to take a jump downward. Perhaps some gallant would be waiting with open arms...Then, again, he may not, and so having

rejected the wisdom of her thoughts, she trudged on, casting longing glances at the jostling crowds and congested pavements below.

Meanwhile, the familiar clang of a passing tram roused her and she chased it, confident of beating the leisurely speed of Calcutta trams. However, this time things were different, for free of traffic congestion, the tram sped off, leaving her miserable.

Defeated, she carried on through the cold of the flyover, anxiously watching its height drop, till at last her feet touched level ground. She was back amidst the bustle and life of the street, as she skipped to avoid a pool of slime and tripped over a basket of vegetables.

Again, she braced herself, but this time it was a dear feeling. It was homecoming...





## Dubbing Attenborough

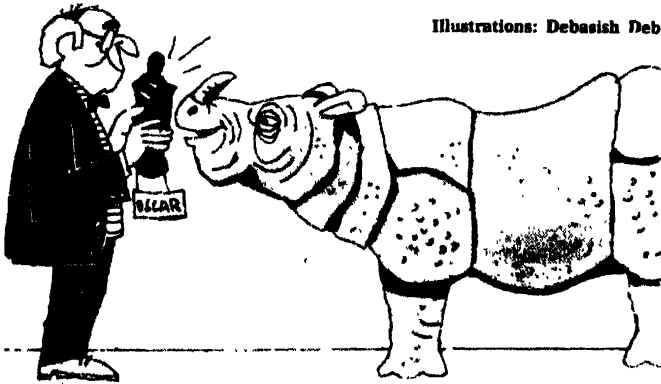
“WHAT’S in a name?” asks the poet breezily, going on to add that a rose would smell as sweet by any other name. We hope this observation would offer some solace to Sir Richard Attenborough who continues to make history in the strangest ways. A colleague who has recently returned from the plains of Assam has this to narrate.

“At a party,” says the traveller, “I met Mr Y who was simply raving about *Gandhi*. What an epic film it was, what superb handling of the theme, what sheer genius in directing! And to think that it was conceived by the fertile brain of a fellow

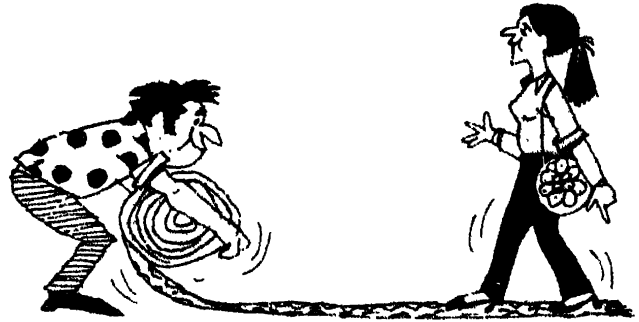
Assamese! Really, such an event made one doubly proud of being an Assamese. But it was high time the government did something to honour this colossus who had done his country proud.”

“I was getting more and more bewildered by this lavish flow of encomium” said the colleague. “At last, being unable to stand the suspense, I asked timidly, ‘Excuse me, but who are you talking about?’ My enquiry met with shocked incredulity. ‘Don’t tell me that you haven’t heard of him! Why, I am talking of that brilliant Assamese director of *Gandhi*, a chap called Atin Barua!’”

Illustrations: Debasish Deb



## The Knight in the Bus



THE items on the Markings pages, says one correspondent, are full of depressing details about Calcutta’s condition. But take heart, readers, for Calcutta is not all black. In the midst of wretched and shabby Calcutta, acts of kindness, sympathy and understanding still prevail.

The other day, a young girl boarded a public bus. As luck would have it, she realised that she had forgotten to take any money with her, only after the conductor asked her for her fare, practically at the end of her journey. She thought to herself that—if one allows one’s judgements to be guided by appearances—the con-

ductor could not have an iota of goodness in him. And this was obviously discouraging in that situation.

Mustering up all the courage she could, she approached him and said meekly, “*Dekhun aami aaj ke paisa aante bhule gechhi*” (I have forgotten to bring any money today).

Having dropped this bombshell, she waited apprehensively for a sarcastic remark like “*Tahole buse uthte bholen ni keno?*” (How come you didn’t forget to board the bus?) But, to her great surprise, he made light of the matter and even offered her a two-rupee note from his own pocket for the return journey and insisted that she take it.

## Begging and Choosing

PARK Street is undoubtedly the abode of the plutocracy in Calcutta. The pedestrians there exhibit a sartorial magnificence that cannot be surpassed by any other street in Calcutta. The shops seem to be more richly adorned than anywhere else and even the beggars seem to have an indescribable aura of prosperity around them.

So, the other day, when a rather plainly clad friend found himself being approached by a stranger of far greater vestural elegance, he guessed it to be more a force of habit than a case of actual need. Digging into his pockets, he found

no other loose change except a ten-paise coin. And this he offered to the stranger somewhat sheepishly. It seemed rather impertinent to prof-

fer such a meagre sum to one who looked capable of borrowing money from no less an august institution than the World Bank itself on the mere strength

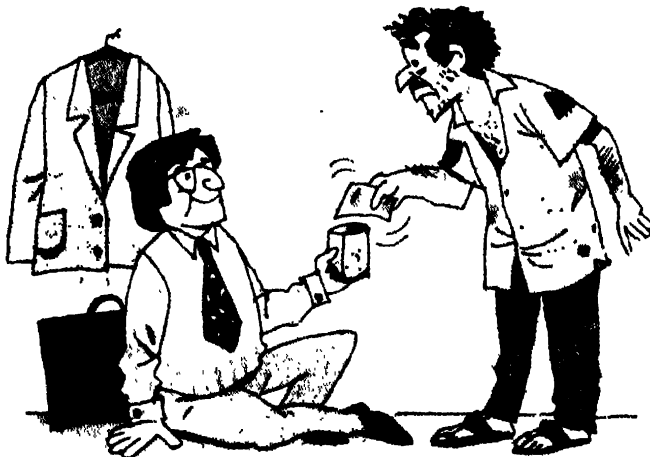
of his eveningwear.

Evidently, the impoverished Beau Brummel thought the same too, for, disdaining the slender resources of charity he launched into more euphemistic rhetoric runs as follows:

“Ten paise, forsooth! Why, it will not even buy me a cup of tea! Thou parsimonious one, hoard thy niggardly ha’penny in thy iron vaults or, better still, give it to thy only daughter as her dowry.”

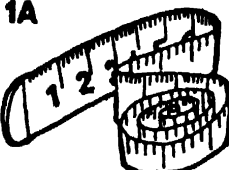

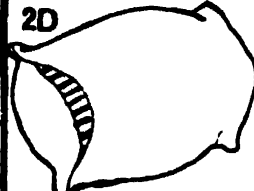



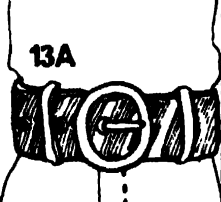

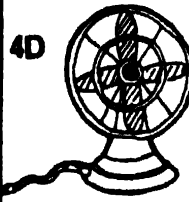


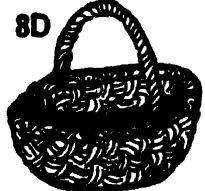
And with that he walked away in a triumphant huff whilst the friend writhed in mortification.

Well, who said, beggars can’t be choosers?



# WONDERLAND

**SOLUTIONS**  
**Across:** 1 Tape 5 Medal 6 Balloon 9 Wreaths  
**Down:** 1 Treble 2 Pillow 3 Zero 4 Fan 7 Notice 8 Basket 10 Reel 11 Bow

1A 	<b>PICTUREWORD</b>				1D <b>X3</b>
5A 	1	2	3	4	2D 
6A 	6			7	8
9A 		9	10		
12A 	11				
13A 	12			13	
10D 					
4D 					
7D 	11D 	8D 			

## Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6 Prafulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

• **Coins:** I offer coins and stamps from the US, Germany, USSR, France, UAE, Japan, China, Hungary, Iran and UK in return for a coin folder. Please contact Kohinoor Chatterjee.

• **Cassette:** I would like to exchange a cassette (pre-recorded and in good condition) containing film hits by Mohammad Rafi for any other cassette of his. Write to Ashis Maitra.

• **Easel:** I have a large size easel which I want to exchange for books on art, specially those by Walter Foster. Contact Bhanu Ramaswami.

• **Books:** I offer a Tarzan annual and a Thomas Hardy novel for pictures, preferably coloured, on cottage and small scale industries in West Bengal. Write to Rajeev Chakravarty.

• **Calculator:** I offer a Casio calculator in return for an electronic calculator watch, not necessarily foreign but in good working condition. Contact Sanjay Misra.

• **Perambulator:** I have a perambulator in good condition and want to exchange it for a radio. Please write to Abhijit Mitra.



## JUST-A-MINUTE

By Shamlu Dudeja

### A MIXED LOT

In each of the blanks below, different anagrams of the same twelve letters have been used. Find them.

- The way Raju was snoring in the class, the \_\_\_\_\_ had no option but to turn him out of \_\_\_\_\_
- When an old man of 63 married a young bride of 21, the marriage made the new bride her own aunt, her father's sister-in-law and her brother's aunt. How did this come about?
- Soma had been collecting coins since she was a toddler. She collected 25 p, 50 p and Re 1 coins. Her piggy bank was bulging. When she opened it, she found Rs 700 in it. What was amazing was that there was an equal number of coins of each denomination. What is that number?

Answers on Page 15



# 7 DAYS

S	M	T	W	T	F	S
18	19	20	21	22	23	24

The information given below is accurate at the time of going to press

## HINDI FILMS

### NEW RELEASES

**Justice Chaudhary:** Hind (Ganesh Chandra Avenue; 274259)-noon, Elite (S.N. Banerjee Road; 241383), Crown (R.A. Kidwai Road; 244822), Naaz (Lower Chitpur Road; 262773), Grace (M.G. Road; 341544), Liberty (Chittaranjan Avenue; 553046), Darpana (Bidhan Sarani; 552040).

The film stars Jeetendra, Sridevi, Moushumi Chatterjee and Debasree Roy.

**Dhat Tere Ki (A):** Elite (S.N. Banerjee Road; 241383) and Moonlight (T.C. Dutta Road, 343339)-noon.

**Jewel Thief:** Paradise (Bentnck Street; 231917), Chhaya (Upper Circular Road; 351382), Priya (Rashbehari Avenue; 464440)-noon, Jawahar (Kesab Sen Street; 343556).

An old hit starring Ashok Kumar, Dev Anand and Vijayanthimala, the film is directed by Vijay Anand and music by S.D. Burman.



Rajesh and Poonam in 'Nishaan': the wrong aim  
24

### REGULAR SHOWS

**Avtaar:** Basusree (S.P. Mukherjee Road; 478808)—3 shows, Roxy (Chowringhee Place; 234138)—4 shows.

A tearjerker worth seeing, the film stars Rajesh Khanna, Shabana Azmi, Sachin and others.

**Bazaar:** Metro (Chowringhee Road; 233541)—2.45, 5.45, 8.30.

A young woman (Smita Patil) has run away to Bombay from her parental home in Hyderabad in the hope of marrying her lover (Bharat Kapoor), but finds herself in the position of a keep. To help herself, she is forced to hunt for a bride for her lover's middle aged business associate who has returned from the Gulf with plenty of money. They go to Hyderabad and stumble across Supriya Pathak, a young girl in love with a neighbourhood boy (Farooque Shaikh). The deal is settled and that gives an opportunity to a journalist friend (Naseeruddin Shah) to vent his feelings about it all. In the end, Smita herself rebels and refuses to marry her lover.

Sagar Sarhad's first directorial venture deals with a strong storyline and Naseer puts in an outstanding performance.

**Bekaraar:** Orient (Bentnck Street; 231917)—4 shows.

Shallow problems, callow youth and the tantrums of two young males: this is the story, in brief.

Sunjay Dutt falls in love with the neighbour (Padmini Kohlapure) of his best friend (Mohnish Behl). But he is forced by his elder brother to marry the daughter of a rich man (Supriya Pathak). Several tantrums later, you get two mismatched couples. Padmini is then found pregnant with Sunjay's child though married to Mohnish. The rest of the film is spent in unravelling the knots.

Apart from Padmini's looks, this film is full of rubbish.

**Betaab:** Jyoti (Lenin Sarani; 241132)—12, 3, 6, 8.45; Ujjala (Rusa Road; 478666)—4 shows, Uttara (Bidhan Sarani; 552200)—3 shows.

Star debutants Sunny Deol and Amrita Singh with veteran Shammi Kapoor are in the leading roles of this film directed by Rahul Rawail, and music by R.D. Burman.

The hero lives on a picturesque ranch with his mother, making a meagre living as a farmer. A nearby stud farm and palace are bought by a millionaire who has with him an arrogant daughter.

The hero spends the first half of the film taming the shrew and they then go through the process of falling in love. The rich father refuses to accept the match, but some complications later, is forced to give in. Then follows another dose of villainy, action scenes with horses, dogs, guns and fists.

**Himmatwala:** Hind (Ganesh Chandra Avenue; 274259)—3 shows.

The way to your rival's daughter's heart is through courage. So Jeetendra tries this ploy to win over Amjad Khan's daughter Sridevi. This film is plugged as the storming-in of Sridevi but actually it is a comeback film after the failure of her *Solva Sawan*.

**Ghungroo:** Lighthouse (Humayun Place; 231402), Kalika (Sadananda Road; 478141)—4 shows; Moonlight (T.C. Dutta Road; 343339)—3 shows, Mitra (Bidhan Sarani; 551133)—noon.

Kunaal Goswami, Komal Mahuvakar, Shashi Kapoor, Smita Patil and Waheeda Reh-

man form the leading cast of this film directed by Ram Sethi and music by Kalyanji Anandji. **Humse Badhkar Kaun:** Lotus (S.N. Banerjee Road; 242664)—4 shows.

Directed by Deepak Bahrey and music by Raam Laxman, the film stars Mithun Chakraborty, Ranjeeta, Amjad Khan and Danny.

**Nishaan:** Majestic (R.A. Kidwai Road; 242266), Bina (Bidhan Sarani; 341152), Purnasree (Raja Raj Kissen Street; 554033), Krishna (T.C. Dutta Street; 344262)—4 shows, Basusree (S.P. Mukherjee Road; 474686)—noon.

Two long-lost brothers again, this time played by Rajesh Khanna and Jeetendra. Each has a girl—Poonam Dhilon and Rekha. There are two villains who kill the princely father of the heroes, grab his fortune and drive his wife crazy. Sex, songs and stunts follow.

All this put together gives you *Nishaan*. Recommended only for those who are masochists.

**Sholay:** Gem (Acharya J.C. Bose Road, 249828), Society (Corporation Place; 241002)—3 shows; Prabhat (Chittaranjan Avenue; 342683), Jagat (A.P.C. Road; 365108)—4 shows.

The record breaking movie starring Amitabh Bachchan, Dharmendra, Hema Malini, Jaya Bhaduri and Amjad Khan

**Souten:** New Cinema (Lenin Sarani; 270147)—4 shows.

Some exquisite shots in Mauritius are the highlight of the film apart from plenty of glamour, emotions and wardrobe.

## FOREIGN FILMS

### NEW RELEASES

**Cop Or Croop (A):** Jamuna (Marquis Street; 243715)—4 shows.

Jean Paul Belmondo stars in this action thriller.

### REGULAR SHOWS

**Paris I Love You (A):** Metro (Chowringhee Road; 233554)—noon.

**Supersnooper:** New Empire (Humayun Place; 231403) 12, 3, 6, 8.30.

A spoof on the supercop, and done by Terence Hill who seldom fails to entertain. Dealing with the absurd adventure of the otherwise foolish cop, it shows how he manages to get himself exposed to a nuclear accident and comes out with incredible powers. The wierdest of escapades form the rest of the film.

Fun for those who like the Hill type of humour.

**North Sea Hijack:** Tiger (Chowringhee Road; 235977)—12, 3, 6, 8, 15.

The film stars Roger Moore, James Mason and Anthony Perkins.

A cargo ship is on its way to a British drilling rig and production platform. It has its usual cargo of equipment and visiting journalists. But they turn out to be the hijackers who threaten to blow up works unless they are paid a ransom of £25 m. An unconventional underwater expert on a remote island in Scotland comes to the rescue.

Roger Moore as the expert is probably of interest in this un-Bond role, he shows a flair for comedy.

**The Great Dictator:** Globe (Lindsay Street; 231769)—12, 3, 5, 45, 8, 30.

An all new comedy of Charlie Chaplin.

## BENGALI FILMS

### NEW RELEASES

**Neem Annapurna:** Radha (Bidhan Sarani; 553045)—noon, Indra (Indra Roy Road; 471757)—3 shows.

Winner of the special jury awards at Karlovy Vary and Locarno besides the Silver Lotus, the film, based on a short story by late Kamal Kumar Majumdar, is directed by Buddhadeb Dasgupta with music by Debashis Dasgupta. The cast includes Monidipa Roy, Sunil Mukhopadhyay, Jayita Sarkar, Bhaswati Dasgupta and Monojit Lahiri.

**Arpita:** Sree (Bidhan Sarani, 551515) and Purabi (M.G. Road; 350680)—3 shows.

Directed by Arabinda Mukherjee the film stars Aparna Sen, Dipankar Dey, Sumitra Mukherjee and Subhendu Chatterjee.

### REGULAR SHOWS

**Abhinoy Noy:** Radha (Bidhan Sarani; 55305)—2.30, 5.30, 8.30; Purna (S.P. Mukherjee Road; 474567)—3, 5, 45, 8, 30.

Life is full of acting whereas acting is not the reality—this

truth is discovered by a village boy Bhola (Santu Mukherjee) when he enters the film world as a dummy of matinee idol Bikram Kumar (Santu Mukherjee) bearing all the features of the hero. It was as a hero he met with Hemlata (Alpana Goswami) the heroine whom he imagined as his wife while enacting a marriage sequence but soon realises that this was only acting.

Poor storyline and direction and an equally weak technical side have marred the film.

Anup Kumar, Santu Mukherjee, Alpana Goswami and Samit Bhanja from the leading cast of this film directed by Archan Chakraborty.

**Chokh (A):** Mitra (Bidhan Sarani; 551133)—3, 5, 45, 8, 30; Priya (Rashbehari Avenue; 464440)—3, 6, 8, 45

Kishta Gowda and Bho-maiah, two participants in the Andhra peasant uprising in the seventies, willed their eyes to the working class so that they may see the revolution on the Indian soil posthumously. The translation of this political event into a film is what makes *Chokh* interesting.

A jute mill worker is sentenced to death for the killing of a mill owner in an industrial war. He makes a conditional donation of his eyes, but even while several blind workers wait anxiously for the cornea graft, an influential businessman claims the eyes for his son who lost his eyesight in a Naxalite incident. A doctor with



Alpana in 'Abhinoy Noy'

a conscience objects, but political pressures help to do the needful

In the climax of the film the businessman learns that the eyes belong to the killer of his brother. His class hatred is aroused and he decides to get them destroyed

The film is set in the Emergency and as a political film it is stimulating despite some flaws. Utpalendu Chakraborty emerges as an exciting

filmmaker. Om Puri puts in a compelling performance and so does Anil Chatterjee.

**Prithibi Amare Chaye:** Ruppabi (Bidhan Sarani; 553413), Aruna (M.G. Road; 359561) and Bharati (S.P. Mukherjee Road; 474686)—2.30, 5.30, 8.30.

An old hit starring Uttam Kumar and Mala Sinha along with Sandhyarani, Pahari Sanyal, Chhabi Biswas and Anup Kumar. Nachiketa Ghosh has composed the music of this film directed by Niren Lahiri.

## TV

### CALCUTTA

The weekly programme was not available at the time of going to press

### DHAKA

#### 18 September

9.00: Film: Hart To Hart. Second Channel

7.30: Film: Best Of The West/ Alfred Hitchcock Presents.

#### 19 September

6.30: Cartoon: Fang Face/ Woody Woodpecker.

10.25: Film: Wheels.

#### 20 September

7.30: Film: Different Strokes.

8.55: Drama series: Ami Tumi Shey.

10.25: Film: Traper John MD.

#### 21 September

6.30: Cartoon: Battle Of The Planets.

9.00: Film: Man From Atlantis. Second Channel



Monidipa Roy in 'Neem Annapurna': grim realities

7.25: Film: M\*A\*S\*H  
**22 September**  
 8.30: Drama of the week: Kankhita Boley.  
 10.25: Film: Yes Minister. Second Channel  
 6.30: Film: Great Western Theatre.  
**23 September**  
 6.30: Cartoon: Littlest Hobo/ The Spider Man.  
 10.25: Friday Night Cinema: Sunday In New York. Cast: Cliff Robertson, Jane Fonda, Rod Taylor and Robert Culp. Dir: Peter Tewksbury.

**24 September**  
 Morning Session  
 9.50: Cartoon: Hans Christian Andersen.  
 10.45: Film: You Asked For It.  
 12.05: Film: The Powers Of Mathew Star.

**NOTE: The timings given here are Dhaka timings. IST will be 30 minutes less in each case.**

## SPECIAL EVENTS

**18 September: 6.30 pm**  
*Dharmadharma*, written by Shyamal Sengupta and



Suhel Seth in and as 'Bhutto'

directed by Amar Ganguly, will be staged by Bohurupee. The main participants include Kumar Roy, Amar Ganguly, Kaliprasad Ghosh, Debtoosh Ghosh, Tarapada Mukherjee, Soumitra Bose, Namita Majumdar and Avereer Dutta.

At Academy of Fine Arts (Cathedral Road; 444205).  
**18 September: 10 am**

*Julius Caesarer Sesh Satdin* will be staged by Theatre Commune.

At Academy of Fine Arts (Cathedral Road; 444205).  
**18 September: 6.30 pm**

Rangakarmee presents Ibsen's play *A Doll's House* in Hindi titled *Guria-Ghar*, with leading artistes Usha Ganguly, Om Pareek, Ashok Singh, Asha Shastri, Rani Mitra, Hirakendu Ganguly and Sona Mishra.

At Kala Mandir (B) (Shakespeare Sarani; 449086).

**18 September: 6 pm**  
 Manipuri Nartanalaya presents a programme of Manipuri dances and *Laiharaoaba* festival.

At Aban Mahal (Gariahat Bridge Approach; 461200).



Chitra and Jagjit Singh: in tandem

**19 September: 6.30 pm**  
 Feroza Begum sings for Sabuj Sporting Club.

At Rabindra Sadan (Cathedral Road; 449936).

**19 September: 7 pm**  
 Calcutta Group Theatre pre-

sents *Kono Ek Din*, a modern Soviet comedy by Alexei Arbuzov, in Bengali. Directed by Anil Gupta and translated by Partha Chatterjee, the cast includes Debanjan Sur, Sesadri Mukherjee, Runu Choudhury, Ashim Dutta and Suranjana Dasgupta.

At Academy of Fine Arts (Cathedral Road; 444205).

**19 and 20 September: 7 pm**  
 Calthatre presents I.S. Johar's controversial play *Bhutto*, directed by Barry O'Brien. The cast includes Suhel Seth, Barry O'Brien, Amita Sehgal, Anukriti Sud, Rana Sengupta and others.

At Vidya Mandir (Moir Street; 446420).

**20 September: 7 pm**  
 Chetana presents *Mother*, a drama by Bertolt Brecht and based on Maxim Gorky's novel. Set in Russia between 1905 and 1917, the play tells how an ordinary working class woman is drawn by her son into the revolutionary movement. Direction: Arun Mukherjee.

At Academy of Fine Arts (Cathedral Road; 444205).

**20 and 21 September: 6.30 pm**

The House of Capstan Filter Kings and Anamika Kala Sangam present the duo Jagjit and Chitra Singh in *Sham-E-Ghazal*.

At Kala Mandir (Shakespeare Sarani; 449086).

**21 September: 7 pm**  
*Uttar Purush*, a play written by Tushar Dey and directed by Jochhan Dastidar, will be staged by Charbak.

At Academy of Fine Arts (Cathedral Road; 444205).

**21 September: 6.30 pm**  
 Calcutta One Wall Theatre

presents the play *Garal Garbha*, written and directed by Manas Dutta Gupta. Supriya Devi is the main attraction of this play with Nimu Bhowmick, Kanika Majumdar, Indulekha Chatterjee and Pahari Bhat-tacharya in leading roles.

At Gyan Manch (Pretoria Street; 433516).

**23 September: 7 pm**  
 A Brechtian celebration. Ensemble presents the two plays *The Informer* and *The Jewish Wife* in Bengali with Subrata Nandi, Dipika Roy, Anik Dutta, Ujjwal Gupta and Sohag Sen in the leading roles. Direction: Sohag Sen.

At Kala Mandir (B) (Shakespeare Sarani; 449086).

**23 September: 6 pm**  
 Minmoyee Kathak Kendra presents Tagore's dance drama *Shyama*.

At Gyan Manch (Pretoria Street; 433516).

**24 September: 6 pm**  
 Lalit Bina presents Calcutta Youth Choir in a programme of mass songs, folk songs and dances, directed by Ruma Guhathakurta; and a dance drama *Birpurush* (based on Tagore's poem) directed by Mala Majumdar.

At Rabindra Sadan (Cathedral Road; 449936).

**24 September: 7.30 pm**  
 A ghazal evening by Sair Khan and Aruna Kundanani.

At Calcutta Swimming Club (Strand Road; 232894).

## TRAVEL

### PLANES

**Calcutta—Bangkok—Hong Kong—Tokyo:** Calcutta departure, AI316 (2\*) at 2205 hours; Calcutta arrival AI307 (3) at 2345.

**Calcutta—Bangkok:** Calcutta departures, TG312 (1, 3, 6) at 1345; Calcutta arrivals, TG311 (1, 3, 6) at 0855.

**Calcutta—Karachi—Copenhagen:** Calcutta departure

SK976 (4, 7) at 0800, Calcutta arrival SK975 (4, 7) at 0630.  
**Calcutta—London—New York:** Calcutta departure, AI103 (1) 2355.

**Calcutta—London:** Calcutta departure, BA144 (2) at 2145, Calcutta arrival BA145 (2) at 1335.

**Calcutta—Kathmandu:** Calcutta departure TG 311 (1, 3, 6): 0945; Calcutta arrival TG 312 (1, 3, 6): 1300.

**Calcutta—Delhi:** Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630; Calcutta arrivals, IC 401 (daily) at 1040, IC 264 (daily) at 2205.

**Calcutta—Bombay:** Departures, IC 176 (daily) at 0640, IC 273 (daily) at 1950; Calcutta arrivals, IC 175 (daily) at 0850, IC 274 (daily) at 1850.

**Calcutta—Madras:** Departures, IC 265 (daily) at 1435, Calcutta arrivals, IC 266 (daily) at 1935.

**Calcutta—Port Blair:** Departure IC285 (2, 5) at 0600, Calcutta arrival IC286 (2, 5) at 1040.

**Calcutta—Gauhati:** Departures IC249 (daily) at 0600, IC229 (Daily) at 1140; Arrivals IC250 at 1800 (1, 2, 3, 5, 6) and at 1220 (4,7), IC230 (daily) at 1425.

**Calcutta—Gauhati—Tezpur—Jorhat—Lifabari—Dibrugarh:** Departure IC211 (daily) at 0615; Arrival IC212 (daily) at 1735.

**Calcutta—Imphal:** Departure IC255 (daily) at 0945, Arrival IC256 (daily) at 1540.

**Calcutta—Agartala:** Departures IC237 (2,4, 6, 7) at 0545, IC235 (1, 3, 5) at 1420, IC243 (daily) at 0700; Arrivals IC236 (1,3, 5) at 1705, IC238 (2, 4, 6, 7) at 1100, and IC244 (daily) at 0900.

**Calcutta—Bagdogra:** Departure IC221 (daily) at 1135. Arrival IC222 (daily) at 1355.

**Calcutta—Jorhat—Dibrugarh:** Departure IC213 (1, 3, 4, 6) at 0620, Arrival IC214 (1, 3, 4, 6) at 1040.

**Calcutta—Silchar—Imphal:** Departure IC255 (daily) at 0945; Arrival IC256 (daily) at 1540.

**Calcutta—Ranchi—Patna—Lucknow—Delhi:** Departure, IC 410 (daily) at 0550; Calcutta arrival, IC 409 (daily) at 1045.

**Calcutta—Kathmandu:** Departures, IC 247 (1, 3, 4, 5, 7) at 1330; Calcutta arrivals, IC 248 (1, 3, 4, 5, 7) at 1250.

**Calcutta—Dacca:** Departure, IC 223 (daily) at 1440; Calcutta arrival, IC 224 (daily) at 1640.

## TRAINS

Departure Up	Time	EASTERN RAILWAY, (HOWRAH) MAIL	Arrival Time	Dn.
1	19-20	Delhi Kalka Mail	8-15	2
5	20-00	Amritsar Mail	7-55	6
3	20-40	Bombay Mail via Allahabad	12-35	4
<b>EXPRESS</b>				
81	9-45	Air-Cond. Express Tri-Wkly via Gaya Dep.—Tues. & Wed. up to New Delhi Dep.—Saturday up to Amritsar Arri.—Tuesday, Wednesday & Saturday	17-10	82
103	9-45	Air-Cond. Express Bi-Wkly via Patna Dep.—Thursday up to New Delhi "—Sunday up to Amritsar Arri.—Monday & Friday	17-10	104
101	16-55	Rajdhani Air-Cond. Exp. 4 days a week Dep.—Mon., Thurs., Fri. & Sunday Arri.—Tues., Wed., Sat. & Sunday	11-05	102
173	5-45	Himagiri (Jammu-Tawi) Exp Tri-Wkly Dep.—Wednesday, Saturday & Sunday Arri.—Monday, Tuesday & Friday	23-35	174
67	10-55	Bombay Janata Express Tri-Wkly Dep.—Monday, Wednesday & Friday Arri.—Tuesday, Thursday & Sunday	21-15	68
61	23-00	Dehradun Janata Express Wkly Dep.—Sunday Arri.—Sunday	8-15	62
9	21-35	Doon Express via Grand Chord	6-55	10
7	10-10	Toofan Express via Main Line	18-15	8
49	14-20	Amritsar Express	15-45	50
11	21-00	Delhi Express via Main Line	6-05	12
39	21-10	Delhi Janata Express via Main Line	5-20	40
19	22-00	Gorakhpur Express	10-50	20

Departure Up	Time		Arrival Time	Dn
21	16-25	Mithila Express	6-45	22
57	6-10	Kanchenjunga Express Tri-wkly Dep.—Tuesday, Thursday & Saturday Arri.—Wednesday, Friday & Sunday	19-30	58
59	18-55	New Bongaigaon (Kamrup) Express	6-30	60
165	12-30	New Bongaigaon Janata Express	13-35	166
307	6-10	Black Diamond Express	21-20	308
309	17-15	Coalfield Express	10-25	310
305	18-20	Asansol Express	8-45	306
<b>SOUTHEASTERN RAILWAY, HOWRAH MAIL</b>				
3	20-00	Madras Mail	6-10	4
2	20-15	Bombay Mail via Nagpur	7-20	1
<b>EXPRESS</b>				
60	14-15	Gitanjali (Bombay) Exp 5 days a week Dep.—Mond., Tues., Wed., Fri., & Sat Arri.—Mond., Tues., Thurs., Fri. & Sat.	13-40	59
134	21-10	Ahmedabad Express 4 days a week Dep.—Tues., Thurs., Fri. & Sunday Arri.—Tues., Wed., Fri. & Sunday	4-00	133
30	12-40	Bombay Express via Nagpur	14-30	29
141	15-45	Coromandal (Madras) Express	11-00	142
37	23-10	Madras Janata Express	4-10	38
13	17-30	Tata Steel Express	10-18	14
11	6-20	Ispat Express	21-50	12
5	22-10	Jharsuguda Express	5-00	6
15	21-25	Ranchi Hatia Express	6-40	16
7	20-50	Puri Express	5-30	8
9	18-45	Puri (Jagannath) Express	8-25	10
45	10-50	East Coast (Hyderabad) Express	16-45	46
<b>SEALDAH (MAIL &amp; EXPRESS.)</b>				
43	19-15	Darjeeling Mail	8-45	44
53	22-00	Gaur Express	5-00	54
51	11-45	Jammu Tawi Express	15-40	52
13	20-20	Upper India Express via SBG Loop	11-55	14
303	18-20	Bhagirathi (Lalgola) Express	10-20	304

# DRESS CIRCLE



## HOME IS THE MUSICIAN

Above: A week back, Ustad Imrat Khan returned from one of his most successful concert tours, lasting about six months, all over the US, Canada, and Europe. He had been invited by the University of California, Los Angeles as a Regent Lecturer.

## FRAMED

Right: His visiting card describes him as a "Movie Messenger." The unusual Fr A. Manjil, SJ, conveys his message of peace and goodwill through cinema which he finds the most powerful medium today. While in Calcutta, he plans to make a documentary on *Nirmal Hriday*—he already has 200 shorts to his credit.





## SOLOS AND DUETS

*Right:* She has sung for films quite regularly and her Puja discs are cut by HMV every year. But **Ranu Mukherjee** has otherwise kept away from public performances. The Bombay based hazel eyed singer appeared on the stage for the first time as an established singer some days ago. In a programme at Rabindra Sadan, she rendered a number of Tagore songs, solos and duets with her legendary father, Hemant Kumar.



Arunachal Datta



Taranada Banerjee

## ANOTHER AWARD

*Left:* The Shankars have a flair for winning awards, and **Mamata Shankar** has been pulling them in with *Kharij*. She now has one more to add to her *Kharij* list: the first Uttam Awards, given by the Bangla Chalachitra Prachar San-sad. She has recently returned from a long tour of the UK, Canada and the US after staging 27 shows. So pleased was the mayor of Detroit that he declared May 21, 1983 as 'Mamata Shankar Day.'

**CALCUTTA / Haider Ali**





**CALLING EVERYBODY UNDER 14!!**

**You've never had something as good come your way!**

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Name (in block capitals) Surname \_\_\_\_\_

First name \_\_\_\_\_

Date of Birth \_\_\_\_\_

Address \_\_\_\_\_

Name of school you attend \_\_\_\_\_

Class \_\_\_\_\_

Hobbies/interests \_\_\_\_\_



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Date of Birth \_\_\_\_\_

Address \_\_\_\_\_

Name of school you attend \_\_\_\_\_

Class \_\_\_\_\_

Hobbies/interests \_\_\_\_\_

# Post Mortem

## Book Prices

Thank you for the feature on Moon Moon Sen (Sept 11). I hope to see more wonderful features like that in the future.

Please include the prices of the books in your list of bestsellers in 7 Days.  
C.P. Vyas,  
Calcutta

## Good Samaritans

Apropos of your Line-light on the Calcutta Samaritans (Sept 4), I would like to point out that Mr A. Alexander is our Hony Treasurer and not I as reported.

Our flat number on Elliot Road is 13. We no longer have a telephone but we are trying our best to get one installed as soon as possible. Also, though we listen to the problems of the unemployed we cannot offer them practical help by finding them jobs. We wish we had the resources to tackle this gigantic problem.

Rita Dalmiya,  
Volunteer,  
The Calcutta Samaritans

The article on the Calcutta Samaritans (Sept 4) was a timely one as due to the strain of daily life, more and more people are finding it difficult to keep their mental balance and lead normal peaceful lives. All of us need, at times, a few words of sympathy from a person who understands our problems.

I am deeply impressed by the work that Mr Vijayan Pavamani and Mrs Premila Pavamani are doing.  
Sunil Banerjee,  
Calcutta

## For Leisure

Post Mortem (Sept 4) carried a letter from Somnath Mukherjee expressing his view that the Colour Maga-

zine provides too many pages for comics. I do not agree with him.

The Colour Magazine should also include some pages for leisure reading.  
Ahmed Shoele,  
Calcutta

## Helpful

I thank Pratibha Pachisia for her Guide to men's wear (Sept 4) at a time when Calcuttans have begun the traditional pujan bazaar. A similar guide to women's and children's wear would be extremely helpful.  
Subhas Chakraborty,  
Calcutta

## Mouth Watering

Biswaranjan Sarkar (Rainbow, Aug 28) did not mention the Padma hilsa. Some 60 years ago, during the monsoon session, the annual catch from the Padma touched one lakh tonnes (whereas the Ganga yielded only about 16,000 tonnes). During my school-days (I am now 70), a fish weighing 1½ seers cost just an anna. My mouth still waters when I remember the taste of freshly cooked Padma hilsa with lemon juice—a traditional dish in East Bengal. The Ganga and Padma hilsas differ even in taste.

N. Bose,  
Ranchi

## Mixed Views

Of all the Colour Magazine issues, the 17 July one was perhaps the most informative. I refer to the article on school admissions. It will help in removing the ignorance of many who are still in the dark regarding the admission of their children to good schools.

Rajiv Raleigh Doss,  
Calcutta

It was painful to observe a grave lapse in your 17 July issue (Guide/School Admissions). It is very astonishing that your corres-

pondent ignored the name of the reputed St Lawrence High School. How did Ela Pathak think it irrelevant to name a school with about 1,600 boys studying in the 12 classes and where every year more than a hundred students are admitted to class I?

Please avoid such discrepancies creeping into the magazine of which we are so proud.

Suptendra Nath  
Sarbadhikari,  
Calcutta

## Not Coloured

It is rather odd to call your 32-page Sunday magazine a Colour Magazine since it contains hardly seven pages (including the cover) which are in colour.

If you are not in a position to increase the number of coloured pages, I suggest you start calling it a Sunday Magazine or a Weekly Magazine or something like that. Otherwise, it is rather like stale fruit being sold from a recognised shop.

Raj Kumar Sharma,  
Calcutta

## Not Free

The word "free" which is used to refer to the Colour Magazine in every Sunday edition of your paper is inappropriate and would be best deleted. The paper costs 60 paise on weekdays and 20 paise more on Sundays. The extra 20 paise can be deemed the price of weekend features.

K. V. Balachandran,  
Calcutta

## Interesting

The Colour Magazine is extremely interesting. Your Markings feature is, I think, the best part of the magazine.

Please try and increase the beauty of the magazine by printing the Calcutta page photographs in colour.

Subrata Sen,  
Calcutta

# Contents

## The Telegraph

25 SEPT 1983

### 4

Star Theatre, which turned hundred recently, remains one of the most popular commercial theatres of the city. **Limelight** focuses on what makes it tick.

### 10

While the Pakistani cricket team is in India for the current Test series, Arun Lal recounts his experiences of the last Pakistan tour in his **Diary**.

### 12

One of the best known group theatres in the city is Nandikar. And the man behind it is Rudraprasad Sengupta who holds forth in **Personality**.

Cover:  
Star Theatre by Arun Ganguly; Arun Lal by Jayanta Sett

## SECTIONS

Post Mortem	3
Inner Eye	8
Quiz	15
Comics	16
Markings	20
Wonderland	22
7 Days	24
Dress Circle	28
Calcutta	30

Limelight

# STAR TURNS HUNDRED

And remains one of the most popular commercial theatres of the city



'Samadhan': for the whole family



Actress Kalyani Mondal: 'It's like home'



Ranjitmul Kankaria: Not just good business

**W**HICH is the only public theatre where Shree Ramkrishna Paramhansa Dev saw plays like Shree Chaitanya Lila and Prahlad Charit? Where was the first Hindi play enacted (on August 6, 1892)? Which theatre staged the maximum number of plays starring doyens like Girish Ghosh, Amritalal Bose and Apares Chandra Mukhopadhyay?

Which is the first theatre to introduce electric lights (in April, 1900)? Where did the legendary Uttam Kumar make his stage debut (with Shyamali)? Where did other leading film artistes like Soumitra Chatterjee, Sandhya Roy, Nirmal Kumar,

Subhendu Chatterjee, Ashim Kumar and Manju Dey begin their stage career? .

And, today, which is the only commercial theatre (seating capacity: 925), staging Bengali plays, which is airconditioned?

The answer to all these questions is in two simple words: Star Theatre, which completed 100 years in July this year.

And that is not all; the top stage artistes of various ages, like Surendranath Ghosh (Danibabu), Ahindra Chowdhury, Durgadas Banerjee, all used Star Theatre as their launching pad. And other heavyweights like Amritlal Bose, Amritlal Mitra, Amarendranath Dutta, Aparesh Chandra, Chhabi Biswas, Binodini, Tarasundari, Kiranbala and Rani-sundari were also seen for the last time at Star.

Ever since the 19th century, theatre has been an integral part of Bengali culture. "And Star is an institution by itself," said Kali Banerjee, one of the veteran actors of Bengali films and theatre. "It has produced a long list of artistes who started their career here and then went on to carve a niche for themselves." This pride is not without cause: it was at Star that Rabindranath Tagore, no less, played a part, in his own drama, for the first time on the professional stage in 1886.

"Star has staged many revolutions in its long career," said Anup Kumar, one of the younger actors. "In 1953, the whole hall was remodelled and the modern theatre came into being." He was, of course, referring to the hall becoming the first theatre in the country to be fully airconditioned. But before that, it created history by becoming the first theatre to stage a one-act play (*Muktir Dak*) in 1923, the first to have what is now called a "trick scene" on July 21, 1883, with *Nal Damayanti*, the first to show bio-scope when it projected the funeral procession of Gladstone and the diamond jubilee procession of Queen Victoria on October 29, 1898. Fifty-three years before it airconditioned its interiors, it became the first theatre to introduce electric lights.

In fact, Star Theatre remains the professional stage on which the maximum number of Tagore plays have been enacted. For that matter, it was at Star that a play by Saratchandra (*Biraj Bou*) was enacted for the first time.

Haridhan Mukherjee, belonging



**Mahendra Gupta getting ready for his star performance**

to the older generation of actors, recalled the excitement when a horse was brought onto the stage for the first time at Star. Again, during the early part of the century, Amar Dutta hit upon the idea of projecting a film suddenly in the midst of a play and just as suddenly continuing the play from where it left off.

Sailen Mukherjee, who was associated with Star for 16 years (1957-73), felt that Star shone brightest in the theatre world. "They always catered to the public taste," he recalled. "At a time when the people wanted to see mythological plays, Star became the pioneer in this field. In those days, all the big names in theatre wanted to work for Star as it was the most prestigious thing to do. It had a heritage then. Nowadays, of course, the actors prefer to work with Star for a simpler reason: because it is airconditioned. I don't think it is an institution any longer, not the kind of institution it was."

**H**OW did it all come about? Way back in the 1870s the most prosperous theatre was National. Belonging to a jeweller called Pratap, the reason why it attracted crowds in great numbers was its roster of marquee names. Names like Girish Chandra Ghosh, Amritlal Mitra, Amritlal Bose, Mahendra Bose, Motilal Sur and the legendary Binodini were all part of National.

But, soon enough, these artistes realised that they were giving more

than they were getting. They were not being duly rewarded despite their drawing power and sweat. Frustration set in and led to the realisation that it was high time that they should have a theatre of their own. But there was also the question of where the money to build it would come from?

One of the most regular visitors to the National was a young merchant called Gurmukh Rai. It was common knowledge that Rai was drawn to the National not so much for his love of theatre but because of his infatuation for Binodini. The artistes decided to approach the great actress to put in the performance of her life: to get this rich young merchant to "fall in love with theatre" and thereby get their fingers on his moneybag strings. They assured her of a bonus: if she succeeded, the theatre would be named after her.

This was enticement enough for both the merchant and the princess. Binodini was naturally successful. They got the finances from Rai and bought a plot of land. Under the supervision of actor Girish Chandra Ghosh, the theatre began taking shape at 68, Beadon Street. But once the theatre was completed, things took a dramatic turn; it was named Star instead.

The artistes argued with Binodini and tried to cover up their breach of faith by convincing her that they had decided to change the name to Star because it would cross the limits of propriety if a theatre was named after a girl. The result, they argued, could be that the elite of society just might boycott the theatre.

Thus, Star Theatre came into being and the footlights were turned on for *Dakhyajagya* on July 21, 1883, under the direction of Girish Chandra Ghosh.

Binodini, meanwhile, was nursing her broken heart. The great betrayal affected her immensely as it did Rai, the merchant who had come in on a white charger. He now decided to joust in his own way for his lady love. He would have nothing to do with the theatre anymore and sold it off. It was then bought up by four persons, Amritlal Bose, Amritlal Mitra, Dasu-charan Niyogi and Hariprasad Bose, the first mentioned becoming the manager.

But this settlement lasted only for four years after which another merchant, Gopal Seal, bought the prop-



**The Star Theatre building: shining bright**

erty and asked the earlier occupants to vacate. Thus, the last play this group enacted here was on July 31, 1887. But Girish Chandra Ghosh's mind worked overtime and he hit upon the idea that they would be willing to leave the premises, but would demand a price for the goodwill of the name. The price was set at Rs 30,000 as compensation.

With this amount in their kitty, the artistes set about acting in various plays all over the city with only one aim in mind: to collect enough money to build another theatre. It was here that Ramendrakrishna Deb of the Sovabazar Deb family came to their rescue and agreed to sell a plot of land he owned near Hatibagan for Rs 27,000. The deed was kind enough, but it left the artistes with just Rs 3,000—an impossibly small amount to build a theatre.

**G**OPAL Seal, meanwhile, had started another theatre (Emerald) on the vacated land and offered Girish Ghosh Rs 20,000 cash down and, in addition, Rs 350 a month if he would agree to be his manager. While Seal's desire to have Ghosh was intense, the latter was unwilling to betray his colleagues. But finally, after much consultation with them, he left Star in order to

save it. It was a paradoxical situation. Donating Rs 16,000 from the Rs 20,000 he got from Seal to the other artistes, Girish Chandra Ghosh became the only artiste with whose money a theatre was built. Star Theatre, as we know it today, thus came up on 76/3, Cornwallis Street, a 95 years old building which was inaugurated with *Sevak* on May 25, 1888.

By the turn of the century, Amritalal Bose became the central attraction of Star. "I had the fortune of seeing him when I was a kid," said Haridhan Mukherjee, who still plays a part in Star in the current play, *Samadhan*. "I have some vivid memories. During those days, plays were staged on the nights of Wednesday, Saturday and Sunday. They would start around 8.30 at night and carry on till the early hours of the morning. I was lucky to watch other great artistes including the legendary Kusum Kumari. She used to have a bath, after the play was over, in a huge marble tub filled with rose water. What a lifestyle!"

Star Theatre changed hands several times in the following years including a period when the biggest name in theatre, Sisir Bhaduri, was briefly associated with Star. After Bhaduri's departure in 1937, Star passed into the hands of Upendra

Kumar Mitra on March 29, 1938. It was in the same year that Mahendra Gupta joined Star.

Mahendra Gupta is at present the chief advisor of Star and tells an interesting tale about a widow in the year 1950. "I was about to go into my room (the manager's) when I noticed this widow standing just outside the door. She wanted to see the manager and introduced herself as Kusum Kumeri. The same Kusum Kumari who used to have rose water baths was now going through a bad phase. A great artiste of her age and no money to live on today. That's life."

Mahendra Gupta joined Star and had his play, *Chakradhari*, staged, with Kaliprasad Ghosh as the director. By 1940, he began directing plays for Star, the first one being *Ganga Abataran*. Later, he also started acting in the Star productions, beginning with *Sarga Hote Baro* (1948). Till 1953, Gupta remained Star's playwright, director and principal actor, but was compelled to leave because of differences with the management.

With Ranjitmull Kankaria, the present owner, taking charge in 1971, Mahendra Gupta returned to Star. At that time, *Krishakanter Will* was being staged, the play previous to the current *Samadhan*.







**Alok Ganguly and Robi Ghosh in a call show of 'Chhadmabesi' at Star**

Star doesn't produce any big stars anymore. Now, they only want to make money. That special feeling associated with Star is no longer there."

Gita Dey, who has seen many years in theatre and cinema, was turned out of Star in 1971 by Kankaria. "And that was 18 years with Star gone in a shot. I have yet to meet a producer like Salil Mitra—it was so nice with him around. With him gone, the heritage attached to Star has also vanished."

Robi Ghosh, belonging to the older generation, and the director and key role player in *Srimati Bhayankari*, disagrees to some extent and opines that Star is trying to maintain its former image. "I don't think all this criticism of Star is justified. Merely the fact that a non-Bengali is running the show doesn't mean that the heritage is lost. It is creditable

that Kankaria is still producing clean plays. I also think 90 per cent people are interested in Jatras and enjoy it; so what is wrong if a Jatra is performed there? I know Star has failed to produce artistes of the likes they did before. But, tell me, what can Star do if there is a general shortage of artistes? They try their best, and that is most important."

Lily Chakravorty, also starring in *Srimati Bhayankari*, has had an earlier association with Star, but was unable to find an explanation why Star had lost the magic it once had. "Earlier, it used to be an honour to be with Star, but today it's just another theatre. There is something definitely missing, I don't know what."

Ranjitmull Kankaria, who looks after the theatre with his 26-year-old son Vijay, denies that they treat Star as just a business proposition. "The

monthly expenses are around Rs 80,000," said Vijay Kankaria. "We have to maintain the hall, spend on publicity, pay the artistes and other hands, and there are so many other incidental expenses. The rental of the hall is Rs 1,800 for three hours. We don't want to milk profits out of Star, but we have also to ensure that it doesn't run at a loss.

"Primarily, it is love of theatre that has drawn us to Star. Even as Marwari film distributors, we go in for Bengali films. We have been here long enough to feel at home. We treat this as our land and we intend giving healthy entertainment to the people in the local language. We do want to maintain the rich tradition of Star; that's why we still produce our own plays. We could have rented out Star to other theatre groups and ensured a fixed amount of money for ourselves. But by producing our own plays, we are running a risk since we don't know whether the play will be a hit or not.

"So much money is spent in preparing a play and we don't know what the reaction of the public will be. It's such a big gamble. We have been lucky that we have had to produce only two plays, *Krishnakanter Will* and *Samadhan*, in the last 12 years—both have been such big hits."

**K**ALYANI Mondal (nee Roy) is the latest recruit at the Star Theatre; she has been on stage and cinema for some years now, but joined Star only a year ago. "I have worked with other groups," said Mondal, "but nowhere have I found the degree of co-operation which I have got here. Here it is like one big family. We all share the work and enjoy doing it."

Kalyani Mondal should perhaps have the last word on Star Theatre. All said and done, Star has been an institution and remains one of the most popular commercial theatres of the city. Criticism will always be there—and, indeed, should be. No institution can be without its failings or it wouldn't be an institution, it would be utopia.

"Today (one of the performance days), I can't act because I have injured my leg," concluded Kalyani Mondal, "but I've still come here all the way from south Calcutta. It's like home."

That, in brief, is Star.

**Sarajit Deb and Anil Grover**

**Photographs: Arun Ganguly**

# Inner Eye

## NEXT SEVEN DAYS

FROM SEPTEMBER 25 TO OCTOBER 1

**A RIES**  
Mar 21-Apr 20  
Your health will improve this week. Keep a close watch on your expenses and do not indulge in extravagance under any circumstances. Those with an artistic and literary bent of mind will make rapid progress in their pursuits.

**L EO**  
July 23-Aug 22  
A very successful week lies ahead of you. Your undertakings will bear fruit and bring you praise from relatives and friends. You will acquire some new friends. The health of an elder might decline slightly, but there will be no anxious moments.

**S AGITTARIUS**  
Nov 22-Dec 22  
A very lucky week lies ahead. Most of your domestic problems will be solved. Some may have a change of residence. You will make new friends who will help you in your business activities. Some of you may inherit some property.

**T AURUS**  
Apr 21-May 22  
Health will show a marked improvement this week. For those employed there will be favourable changes. For those yet to find a job, times are good for finding a job. A pleasant journey is foreseen. There might be windfall gains.

**V IRGO**  
Aug 23-Sept 22  
You will be wise to exercise caution in your professional affairs. Avoid erratic changes and seek the help of elders when it comes to taking decisions. Be careful of new acquaintances and womenfolk. Watch your tongue.

**C APRICORN**  
Dec 23-Jan 20  
Your problems may remain unsolved and drag on. Politicians and businessmen will face a period of trial. Try to keep your word and be a trifle careful in your dealings with your superiors. Your journeys will have to be postponed.

**G EMINI**  
May 23-June 21  
This week will present you with a series of opportunities. Take full advantage of them. Your financial position will improve, but you will be required to exercise caution. Guard against speculation. Travel, and make changes.

**L IBRA**  
Sept 23-Oct 22  
Your financial position will show a marked improvement this week. A promotion is likely. Your own ideas in business will prove successful. Be careful when it comes to writing letters on business and personal matters.

**A QUARIUS**  
Jan 21-Feb 19  
An auspicious week for matrimonial negotiations. There will be peace and calm in the family. Any new venture you undertake has a good chance of succeeding. Professional correspondence will prove favourable and a transfer is likely.

**C ANCER**  
June 22-July 22  
A mixed potion is in store for you. Success awaits you on the business and employment fronts. The health of your family will cause a great deal of anxiety and expenses. You will be separated from a loved one. Prepare for a journey.

**S CORPIO**  
Oct 23-Nov 21  
The early part of the week will bring financial gains. Employers and those in higher places will be specially helpful. Do not be lethargic—put your plans into action fast. Do not allow those of the opposite sex to hinder your work.

**P ISCES**  
Feb 20-Mar 20  
You will be drawn into new ventures and will have to socialise with business magnates. Your financial crises will be resolved easily and professional status will gradually improve. A new friendship will yield new ideas that may prove helpful.

## BIRTHDAYS

### September 25

Your year opens bright and full of promise, especially in love, domestic and social matters. But this may be offset later by ill-health or annoyance because of elders.

### September 26

A year of ups and downs is foreseen calling for tact and patience in your professional activities. Gain comes to you unexpectedly and employers generally render valuable aid. Be watchful in love affairs and friendships.

### September 27

One of the most important and exciting years of your life lies ahead, promising expected and unexpected good fortune. A great deal of happiness and beneficial changes are indicated. Womenfolk will be particularly helpful to your progress.

### September 28

Your year proceeds on a more or less even keel. Good fortunes, domestic happiness and popularity are predicted for you. All goes well. Hard work and initiative on your part will be rewarded, but try to avoid quarrels, especially with elders.

### September 29

Your year will provide a fair measure of good fortune, but some disappointment in love or family quarrel is foreseen. Trouble with elders, employers and other officials is likely and health will need special attention.

### September 30

Your year is affected by both favourable and unfavourable vibrations. New friendships and fresh interests will bring happiness, but separation from a loved one will depress you. A great deal of travel is also indicated. Many pleasant and beneficial surprises are predicted from September onwards.

### October 1

An auspicious anniversary is yours promising successful business activities, gain through elders, beneficial changes and travel. A happy period generally. Make use of these excellent vibrations. Expenditures on auspicious affairs are indicated.

M.B. RAMAN

### SUGGESTIONS

### LUCKY NUMBER AND COLOURS

DAY	ACTIVITY	DATE	NUMBER	COLOUR
SUNDAY	DOMESTIC AFFAIRS	SEPTEMBER 25	7	YELLOW
MONDAY	BUSINESS	SEPTEMBER 26	4	GREEN
TUESDAY	CORRESPONDENCE	SEPTEMBER 27	5	ORANGE
WEDNESDAY	SHOPPING	SEPTEMBER 28	8	GREY
THURSDAY	TRAVEL	SEPTEMBER 29	2	WHITE
FRIDAY	AUSPICIOUS AFFAIRS	SEPTEMBER 30	6	BLUE
SATURDAY	SPORTS	OCTOBER 1	3	RED

## Panorama

# A PAKISTAN DIARY

Arun Lal recalls last year's tour of Pakistan with the Indian cricket team

**T**HE Indian team's tour of Pakistan last winter has been adjudged by many as a fiasco.

At the outset let me say categorically that we were outplayed in every department of the game and were comprehensively beaten. It was not the losing of the series that was disturbing but the total breakdown of morale and the consequent lack of will to win. No doubt Imran, Zaheer, Mudassar and Miandad were contributory factors but there seemed to be no fight left in us.

Cricket as we know it today has become a game of confidence and determination. It is these two attributes that are essential if a team has to succeed. Our performance, or the lack of it, was due more to a loss of

confidence than anything else.

The way Zaheer took us apart from the start of the series, it appeared that there was no way of stopping him. Consequently we had resigned ourselves to facing a total of 500-plus every time. Such was his dominance that winning a Test match appeared to recede further and further as the series progressed.

Even such spirited and consistent batting as Mohinder's could not lift us out of this shade of inactivity. On looking back, his performance must be adjudged the best of the series as he got his runs against the winning side who were always on top. He was always totally composed and got his runs so efficiently that we would realise only after his innings were over that he had got a century.

Pakistan has had many great indi-

vidual performers but could never combine effectively enough. It is only recently, with the appointment of Imran as captain, that the team has matured into a winning combination.

He is a captain who believes in leading by example. In the series, he reached a peak that I am sure he himself hardly expected to reach. He was quick and managed to swing the ball both ways at that pace. It was most definitely the best bowling performance that I have seen. It was his form perhaps that gave him the confidence to lead the team the way he did.

**Distinct difference:** As the series progressed there appeared a distinct difference in the attitudes of the two sides. This was most evident when one saw Pakistan practice. The most noticeable aspect was that there was a serious sense of discipline in their practice sessions so different from those of all other countries where the atmosphere is extremely relaxed, almost bordering on the futile.

They had a definite sense of purpose, a seriousness in whatever they did, be it batting, bowling, fielding or exercising. They gave the impression that they were striving to achieve. It does credit to Imran that even though he was leading a side with so many individual and talented performers, he managed to knit them into a team. Apart from the usual cussing there was always somebody inspiring the bowler and goading him on even though the batsman looked in complete command.

**T**HEIR batting clicked as no other batting has done in a series. Zaheer was brilliant. He played with such fluency and grace that he was a treat to watch. He made batting look very easy. When Zaheer gets going, every bowler seems to be bowling loose balls to him. He does not just block a single ball and somehow finds a way between fielders. He is one batsman who is always looking for gaps and always finding them.

Miandad was his usual aggressive



Imran hugged by Sarfraz while Kapil (bowed for 1) looks ruefully at his bat: the way it was in Pakistan

self, lacking the fluency and grace of Zaheer but definitely as, if not more dangerous. A player whose belief in himself and the will to succeed far surpasses whatever else he may be lacking in. He is a great asset on the field and is the type who does well when the chips are down.

Mudassar had the series of his life. He is a player who is aware of his limitations and has disciplined his mind into restricting his batting within them.

Mohsin Khan is always looking for that brilliant boundary and loves to play his shots right from the wicket.

Pakistan's batting was unexpectedly brilliant with these four and Imran but what took us by surprise was their bowling. Imran was exceptional with Sarfraz chipping in, cleverly swinging the ball both ways. He does not have the old pace left but is still a tremendous mover of the ball.

Mudassar is a very deceptive bowler. He has a peculiar action with the ability to extract that slight extra movement which surprises the batsman who tends to take him lightly after braving the fiery spell from Imran. He has managed to provide that vital breakthrough with such regularity that he is now considered a mainline strike bowler.

Abdul Qadir did not hold much terror for us even though he had done so well in England and demolished Australia; maybe because we are so used to the turning ball. He is one of the finest spinners in the game today, having an exceptional line and length for a leg-spinner.

**T**HERE are some fine players amongst the newcomers in the team. Salim Malek has almost managed to find his feet in international cricket. He had scored a hundred against us in Faisalabad. He is very strong off his legs and gets most of his runs between midwicket and fine leg.

Qasim Omar has come to India after being the highest scorer in Pakistan's domestic season last year. He is an attacking opening batsman without being flashy and is also a quick fielder. He has the potential and the runs behind him to be a successful Test cricketer. For the moment, however, his path is blocked as Mohsin and Mudassar are there to stay. However, he could maybe come in at number three as that position is still to be filled convincingly.

Shoaib Mohammad, another opener, is a gritty player who is content with singles and never in a hurry. He is another cricketer who knows his limitations and does not try anything over ambitious.

Azeem Hafeez, who is in the side as a medium pace bowler, concentrates more on his length and direction rather than pace. He is quite content to wait for the batsman's indiscretion outside the offstump.

It is rather unfortunate for all concerned that the main three bowlers who have contributed so much to Pakistan's recent success are not with the team. This will leave Pakistan's bowling attack probably without the penetration required to win a Test series. It remains to be seen whether we can force a win in any of the other two Tests. Even though indications are that the series will be drawn, yet there will be a feast of exceptionally talented batsmen in full glory.

**T**HE tour of Pakistan was enjoyable on the whole. Any tour of as long as 80 days is bound to have problems, half of which are created due to frustrations on the field. Despite the best facilities available and extreme hospitality, one tends to get homesick at times. It is at such times that being with a team is of great help.

My first impression of Pakistan was that it was no different from India. On landing, there were the usual press photographs and introductions after which we were taken to the Intercontinental Hotel.

Karachi is a bustling city quite like Bombay, with its lovely hotels, eating houses and busy shopping areas. What stands out is that you see only foreign cars, mainly Japanese, and that the mode of dressing is totally different. A majority of the men are dressed in Awami shirts (the national dress) and the women in salwar kameezes.

Lahore is a complete contrast. It is more like Delhi with beautiful tree-lined avenues and luxurious bungalows. On the whole, giving you a feeling of space.

Entertainment is rather limited as their film industry is not as well developed as ours. All films are censored to such an extent that it is ridiculous. Even the inhouse movies at the five-star hotels are subjected to the rigid rules of the censor board. Liquor is banned and consequently there are no bars or nightclubs.

On the other hand people everywhere were extremely friendly and

went out of their way to be nice. Their sense of hospitality is amazing, almost like what we are used to in Bengal. If ever you went to somebody's house you could be sure that they would bend over backwards to prepare the most elaborate meal possible. The hospitality is taken to such extremes that it is almost embarrassing.

Even the Indians who were there to witness the games were treated fabulously. I had a few friends who came to see the Lahore Test. They made friends on the very first day in the stands and were taken around town, invited for dinner, helped with their shopping and given gifts. It seemed quite unrealistic in this day and age when hardly anybody has time for you.

The food throughout the tour was exquisite: we had to literally hold ourselves back on occasions to avoid overeating. The only problem is that their diet is so completely meat-oriented that the vegetarians often did not have much of a choice. In fact, in some of the hotels, they had to make a couple of vegetarian dishes just to accommodate us.

We did not see very big crowds anywhere and most of the stands showed empty spaces, especially in Lahore. This was partly because the series was sold to a business man for a fantastic sum, with the consequent high prices of tickets. The crowds there, unlike in India, are rather partisan and do not show much appreciation for the opposition.

We were often invited out for official functions, the most memorable being the dinner hosted by General Zia-ul Haq at Lahore. Both the teams and other great sportsmen of Pakistan were felicitated. Apart from a gold medal which was given to all the players, separate cash awards were also presented. These awards were not only restricted to the Pakistani players but Vishwanath was given Rs 25,000 for his record number of Tests while Gavaskar was given the same amount for his number of centuries.

This, to my mind, was an extremely magnanimous gesture as it is not expected for the touring side to be shown such appreciation. General Zia is a strong personality, yet extremely accessible and friendly. He is an ex-Stephenian with an extremely high regard for the institution. This was proved when he sought me out, amongst the Indian team, to meet a fellow Stephenian.

PERSONALITY / Rudraprasad Sengupta

## CAUGHT IN THE ACT

The man behind Nandikar, the leading group theatre, holds forth



Akshay Coomra

At home with wife Swatilekha

“WHAT popular-ity?” Rudraprasad Sengupta sounded downright incredulous, when questioned about the public response he attracts. “Theatre people are hardly recognised or respected in our country.” But Rudraprasad Sengupta is recognised and respected—as a popular stage actor, an eminent theoretician of the stage and, above all, as the leading personality behind Nandikar, the most commercially viable of group theatres in Calcutta.

We were sitting in the tiny Nandikar office on Shyambazar Street. The room overlooks a footpath which, I am told, is used predominantly for purposes of Nandikar rehearsals, due to lack of room space. Sengupta looked back at the times when he had first thought of joining group theatre. “As a student of college and university I was

involved in politics. But I soon found myself totally inadequate in the scene,” he said. Ajitesh (Banerjee) and Dipen were theatre enthusiasts who planned to form a theatre group committed to certain socio-political ideals. Nandikar was born in June 1960. “I had a translation of Pirandello’s *Six Characters in Search of a Playwright* in my pocket, and I joined Nandikar as an invited member of the executive committee.

“So it was not a specific interest in theatre, but a general feeling of inadequacy which brought you to the theatre?” I queried. “The phrase specific interest in theatre is meaningless,” shot back Sengupta, “because it is not the done thing to generate specific interest in theatre in our society. A boy may become a doctor or engineer because of his specific interest in the subject. Generation of specific interest in Medical Sciences or Engineering is the done thing. My entry into theatre can be honestly ascribed to a broad

socio-cultural impulse.”

It was not until 1963 that he had become an official member of Nandikar. At the same time he had completed his postgraduate studies and was teaching English literature in Bramhananda Kashab Chandra College.

Nandikar’s *Natya Karer Shandhane Chhati Charitra* and *Sher Afghan* (both adapted from Pirandello) were commercially successful. But it was with Brecht’s *Teen Poishar Pala* and *Bhalomanush* that Nandikar really made an impact on the Calcutta stage. The Ajitesh-Keya-Rudraprasad combination was an unbelievable success. *Teen Poishar Pala* had as many as 462 shows and *Bhalomanush* 349. But Nandikar had done more than staging a successful play, they had initiated a Brecht-cult in the city. Overnight Brecht had become a fad, the short cut to boxoffice glory. In fact, at one time (1978) there were as many as three productions of the same play, *Der Kanpasische Kreidekreis* (The Caucasian Chalk Circle)—Nandikar’s *Kharir Gandhi*, Badal Sarkar’s *Gandi* and Khari Matir *Gandi*. At present, the city can boast of at least five adaptations of the German playwright—Theatre Workshop’s *Schewevk Gelo Judhe*, Nandikar’s *Byatikram*, Chetana’s *Ma*, Rangakarmee’s *Ma*, and Bohurupee’s *Galileo*.

**Three reasons:** Rudraprasad Sengupta, the director of Nandikar and representative of India in the *Brecht-dialogue*, Berlin (1980), seemed the best person to talk to about this trend in Bengali theatre. He forwarded three specific reasons as to why Brecht was and will continue to be staged over and over again:

(1) Brecht is a great playwright. His greatness is a challenge which every serious theatre group would like to take up.

(2) A Brechtian play is attractive because it has a lot of ‘theatre’ in it—colour, fun, surprise, fireworks.

(3) Brecht is specially attractive to West Bengal because of his political relevance.

Sengupta bemoaned the fact that

West Bengal has taken up Brecht merely for the second and third reasons. "We have skillfully avoided the challenge of a great work of art." Brecht's complexity has been simplified, his poetry overlooked, and his tough cerebral texture diluted in soppy emotionalism.

He went on to give specific examples and did not spare his own group Nandikar in the process. "Consider for example the character of Yang Sun—the unemployed pilot and Shen Te's lover in *The Good Woman of Schezuan*. In *Bhalomanush* we had to convert him into a taxi driver because a pilot does not really face unemployment problems in our country. But by trying to convey the economic point, we missed out on Brecht's poetry, his lyricism. Govindo in *Bhalomanush* could never express Yang Sun's longing for flight which is at once a longing for life and a craving to soar beyond the limitations of everyday reality."

**No context:** He was equally critical about other Brecht productions in the city. Theatre Workshop's *Schweyk Gelo Judhe* claims to make a comment on war which he finds totally irrelevant in West Bengal. The play is a great success in Czechoslovakia and Germany because the memories of World War II are still fresh in their minds. They have felt the dehumanising nature of war in their own lives and through the lives of their near and dear ones. Schweyk's manoeuvres in the play become meaningful in this specific context. A little artful man, jumping, clowning, protesting, singing, seems an affirmation of life in an otherwise claustrophobic atmosphere of death.

**Comments** ..Sengupta: "In West Bengal, where there is no such memory of war and hence no context, Schweyk's antics merely seems like buffoonery."

"I have come to the conclusion that Brecht has proved to be a short cut for the Bengali theatre," said Sengupta. Which inevitably led me to ask: "If Brecht has proved to be a short cut, what about other foreign playwrights? Why were there no good original plays being written in Bengali?"

Sengupta answered: "Look, before we complain about lack of original plays, we must honestly analyse what is the actual problem—lack of well written plays or lack of a living dynamic theatre as a whole. Theatre after all is a joint creative venture.

Today's theatre is not vital or dynamic enough to excite and inspire the playwright. In the 50s and early 60s Sombhu Mitra, Bijon Bhattacharya had been able to create a 'theatre situation' which attracted playwrights of the calibre of Mohit Chattopadhyay, Badal Sarkar, Manoj Mitra." Today there is less experimentation among playwrights, he felt, and at the same time there is less of hard work and experimentation among theatre groups.

**S**ENGUPTA went on to explain at length: "Theatre, being the most social of art forms, has no claims to posterity. Its appeal is purely to the 'here' and 'now'. In order to be alive and relevant, theatre must change its style drasti-

cally every five years or so. To bring about a genuine change, one needs to do some hard work, not merely mental but physical as well. Not only experiment with tough unknown plays, but try out new stage techniques. The body, the physique, I believe, can be used to get across very complex human metaphors. Sombhuda did this hard work in the 50s and by his tremendous creative discipline created a theatre language which outdated and outclassed that established by Sisir Bhaduri.

"Bohurupee was a pioneer in the sense that they discovered Rabin-dranath, the playwright. Sombhuda took up the challenge of staging a play like *Raktakarabi* which at that time was considered too abstract and totally unfit for the stage. His

**'Brecht has proved to be a short cut for Bengali theatre'**





production was an outstanding success because he had the training. Consider the scene in *Raktakarabi* where Kishore hands the raktakarabi flower to Nandini. By his very modulation of voice (while repeating the name, Nandini) and action of running in with the flower, the actor expresses a very complex poetic metaphor. Nandini is identified with the flower in a way that she becomes the symbol of life in a dead mechanised world. But by calling out to her Kishore also establishes her as a very living, very recognisable young girl. Nandini at once becomes our own village belle and the quintessential woman. Here is theatre language at its best; that which can merge the 'eternal' and the 'everyday,' the 'here' and 'always.'

"What we call theatre today is merely the husk whose inside is dead. We see all kinds of short cuts being taken in the name of 'third theatre,' 'folk theatre,' 'political theatre.'"

**Political theatre:** More than anything else, Sengupta feels that preoccupation with 'theatrical politics' had done most harm to our stage. West Bengal has reached a stage of political psychosis and group theatres are afraid to touch subjects which are not political enough. And the worst offender, according to Sengupta, is Utpal Dutt. "Utpal Dutt stages plays which give an impression that revolution will come by pulling the curtain strings of the stage. The whole

idea seems to be that we will indulge in every kind of corruption, indiscipline and stupidity in real life, but come to the theatre to be entertained with three hours of revolution. The Left Front too seems to encourage this kind of apolitical politics. They do not mind blatant myth making in theatre. To the likes of Utpal Dutt theatre is a means of providing 'kicks' to cover up our real political impotence."

As far as Nandikar's role is concerned, he was more explicit. "From the beginning we concentrated on more performances, more shows. Therefore, we had to choose playwrights who would at least ensure us 300 shows. Brecht provided that kind of an assurance. We got quick success, but lost out on depth. We failed to take up unknown plays, experiment in 'risky' projects. As a result, today, we have a theatre language which is weak, insipid, colourless."

Nandikar during its 23 years of existence has survived five splits of which Ajitesh Banerjee's departure in 1977 has been the most publicised. "All I can say is that we are two persons with a totally different approach to work. So it was desirable that we should not stay together."

Since 1977, Sengupta has moved from strength to strength. He has since staged four plays, *Mudrarakashash*, *Football*, *Kharir Gandhi* and *Byatikram*. His revival of *Antigone* with himself as Creon and wife Swatilekha Chatterjee as Antigone

has proved to be very popular. Hindi theatre in general, and Usha Ganguly of Rangakarmee in particular, is immensely grateful to Sengupta for the technical assistance he has lent. As a recognition of his contribution to the stage, Sengupta was named the Academy Award winner of 1980. Sengupta was invited as the inaugural speaker of World Theatre Congress, Leipzig, 1981.

As far as his future plans are concerned Sengupta intends to stage the Greek play, *Iphigenia in Aulis*. *Iphigenia* appeals to him for its colour, depth, and theatre. But *Iphigenia* is ultimately fascinating because, like *Raktakarabi*, it is a classic. And staging a classic play demands creative discipline. He hopes Nandikar will achieve this discipline in their attempt to stage the play.

Sengupta feels that theatre needs to be totally overhauled and revitalised—not merely grafted with bits of 'physical theatre,' bits of 'folk,' bits of stunt and gimmick.

In the context of the prevailing decadence in the other theatres, Nandikar is trying to bring into focus the need for theatre training. As a part of this programme, Nandikar hosted a 10-week NSD workshop in Calcutta in 1982. During 1982 Nandikar organised five-day workshops for young theatre workers in various parts of the state. Workshops are being carried out on a larger scale in the Nandikar rehearsal room. "We have theoretical as well as practical classes. There are classes in dance, yoga, voice training, miming, improvisation etc." In addition he is involved in research work, sponsored by ICSSR, on Socio-Economic Context and Significance of Group Theatre Movement in West Bengal.

But more than a creative crisis, group theatre in West Bengal is today facing an organisational crisis. We see every other theatre group (formed with the best of intentions) breaking up due to infighting. Sengupta said, "Today, as in politics so in group theatres, there is an allround loss of *bhadratabodh* and *bhadralok*. The belief in democracy, in the need to work together with equal rights and duties is missing. Instead there is a tendency to hero-worship and idolise a single personality. He quoted from Brecht's *Galileo* to clinch his point—"Woe is the country that needs a hero."

**Nandini Bose**

In the judgement scene of 'Kharir Gandhi' with Swatilekha (extreme left)





## QUIZ / Neil O'Brien




Arnab Maitra, Sindri, would like information on the Parthenon. The Parthenon is the great temple of Athena on the Acropolis of Athens, and derives its name from 'Parthenos' (the maiden), one of the titles of the virgin goddess. Built between 447-438 BC during the age of Pericles in the Doric style, the Parthenon is regarded as the world's finest example of Greek architecture, decorated with magnificent friezes, part of which are extant. Down the ages it has been used as a Christian Church and a mosque. Used by the Turks as storehouse for gunpowder, it was heavily damaged in 1687 when during a bombardment by the Venetians a shell razed the centre portion of the temple. The famous collection of Elgin Marbles in the British Museum, which the present Greek government is seeking to get back, are reliefs and statues from the Parthenon.

"Who invented the wristwatch?" inquires Mousumi Sen Gupta, Calcutta 29.

In 1790 the first wristwatch was introduced in Geneva by the watch-makers Jacquet-Droz and Leschet as a watch fixed on a bracelet. During

the next century, these bracelet watches remained exclusively items of jewellery for women. The most famous surviving example belonged to the Empress Josephine of France. Encrusted with pearls and emeralds, this bracelet with a gold watch was made in 1806 by Nitot, a Parisian jeweller. Despite Josephine's leadership, it was not until 1908 that Parisian women made wristwatches fashionable. Among men, war, not



**11th Question: What is 'aquaplaning'?** (A.K. Mallik, 24 Parganas).

**Ans:** In wet conditions a car tyre has to cut through the water lying on the road surface to maintain a grip. As speed rises, road grip lessens until the wheels, instead of gripping, are scuffing on a microfilm of water that builds up like a wedge between the wheels and the road. This virtual 'ski-ing' effect is called 'aquaplaning'.

fashion, brought the wristwatch into popularity. First, in 1880, they were ordered by the German Admiralty for artillery officers, and then in World War I, the wristwatch replaced the traditional pocket watch because of its practicality during active service.

Subesh Roy, Calcutta-26 reports: "Quiztime, a contest open to students, was sponsored by 'WHIS-

PERS'—a youth magazine to be released shortly. Nineteen boys and girls took part in the elimination round and four qualified for the finals. Sarika Jeza, came first with 15 points followed by Vineet Bhandari with 13½, and Mithu Roy with 13. A very interesting Sunday afternoon passed with Cola-Lite sips. I enjoyed my first session as a quizmaster."

"The Rotaract Club of Rourkela organised an Inter-School Quiz Competition at the Indo-German Club. Five schools participated in this traditional Rotaract project. The programme was conducted by Rotaractor Uday Patel and myself.

"St Paul's, as usual, surged ahead from the very start and they never looked back before again claiming the Dr Satish Kar Memorial Trophy. Public School and Carmel Convent were neck and neck throughout, before the former nosed ahead into second place. There were the usual lighter moments: 'tophephobia is the fear of toffees!' It was good to see the enthusiasm on all the faces—the audience included." From Rtr. Koustru Ghosal.

Reena Sinha's question (4 September) was printed as she asked it. We should have corrected it to "Where are the Islets of Langerhans?" before we printed it. Our apologies and thanks to those who have pointed this out.

## QUESTIONS

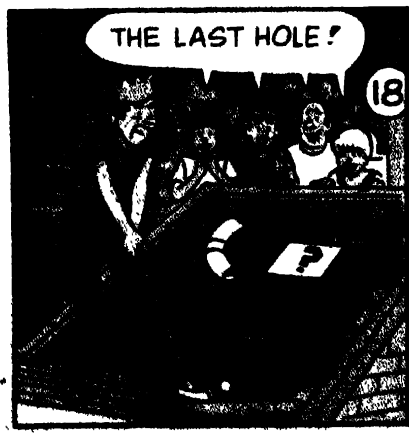
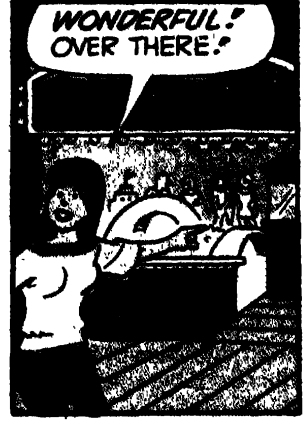
1. Which country does not have its name on its postage stamps? (Sanjoy Dutta, Ranchi)
2. What is an anemograph? (Paromita & Dipen Chandra, Barrackpore)
3. What pseudonym did Rabindranath Tagore use? (Prasanta Kumar Guha, Calcutta-12)
4. What are skipper's daughters? (Sukanta Guha Roy, Calcutta-9)
5. What is aphasia? (Sanjay Dash, Cuttack)
6. Who were the 3 W's of West Indian cricket? (Shyam Sundar Mondal, Calcutta-6)
7. How many threads does the Kusti (sacred thread) of the Parsees consist of? (Anil Kumar Singh, Calcutta-27)
8. Why did Gandhiji go to South Africa? (Rajesh Sinhal, Siliguri)
9. What was the name of Medina before the Prophet Mohammad? (Mohammad Salahuddin, Calcutta-14)
10. Which two films have won all 4 major Oscars—Best film, Best Director, Best Actor and Best Actress? (Ranjit Sengupta, Durgapur-12)

## ANSWERS

1. The United Kingdom.
2. An instrument for recording on paper the direction and force of wind.
3. Bhanu Singh.
4. White-topped waves of the sea.
5. Loss of speech or understanding of language.
6. Owing to brain damage.
7. Walcott, Worrell and Weekes.
8. While practising law in India, Gandhiji received an assignment from Abdullah and Co. to go to South Africa to handle a lawsuit.
9. Yathrib.
10. It Happened One Night (1934) and One Flew Over the Cuckoo's Nest (1975).

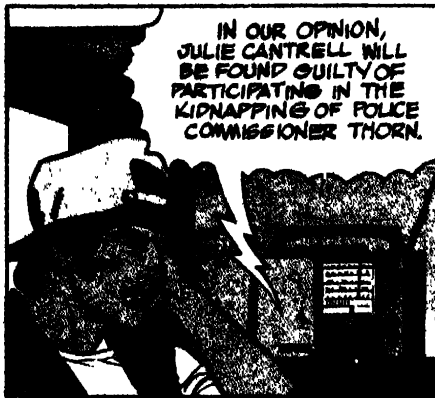
### Answers to DOUBLE TROUBLE

1. MAGMA 2. TOMATO 3. TERMITE 4. STARDUST 5. ALIMENTAL



# JULIET JONES

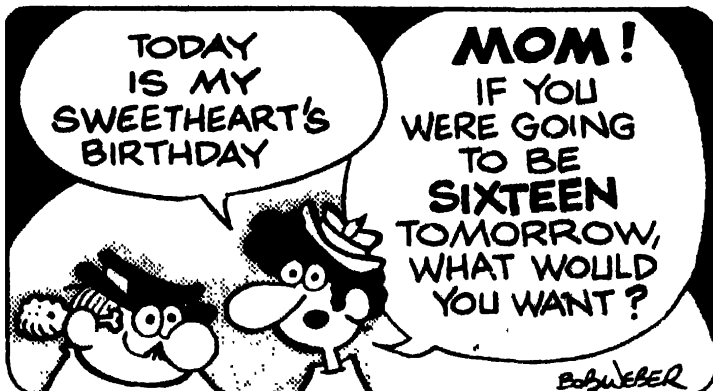
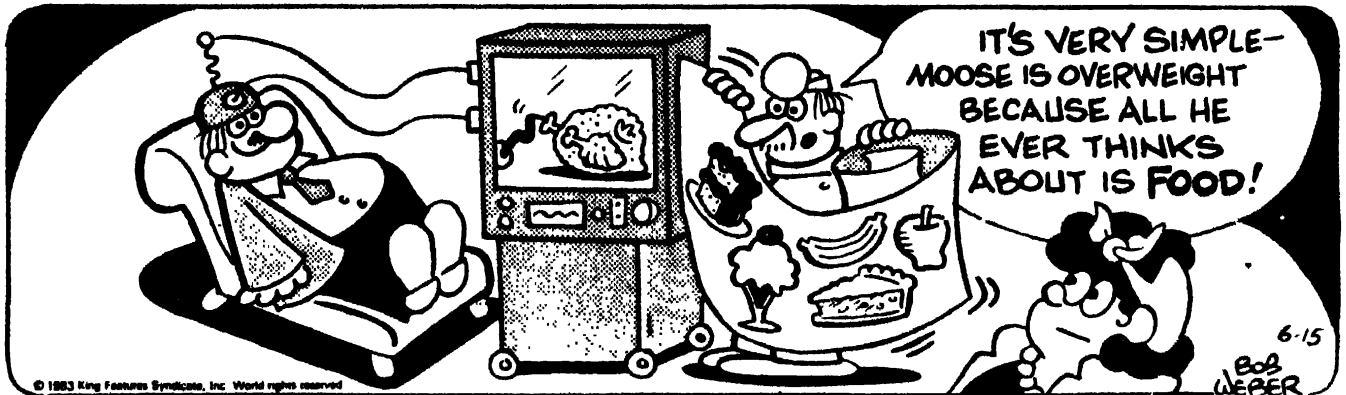
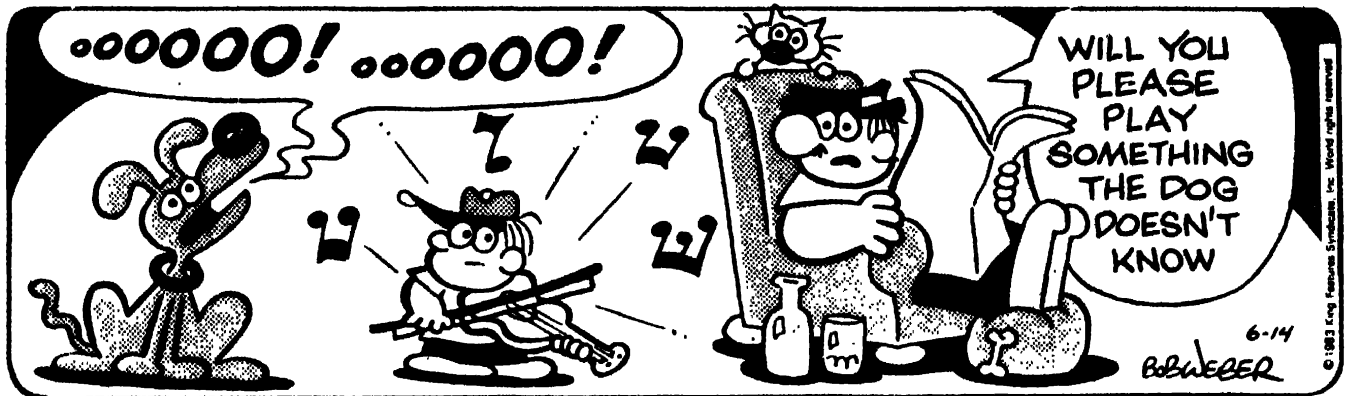
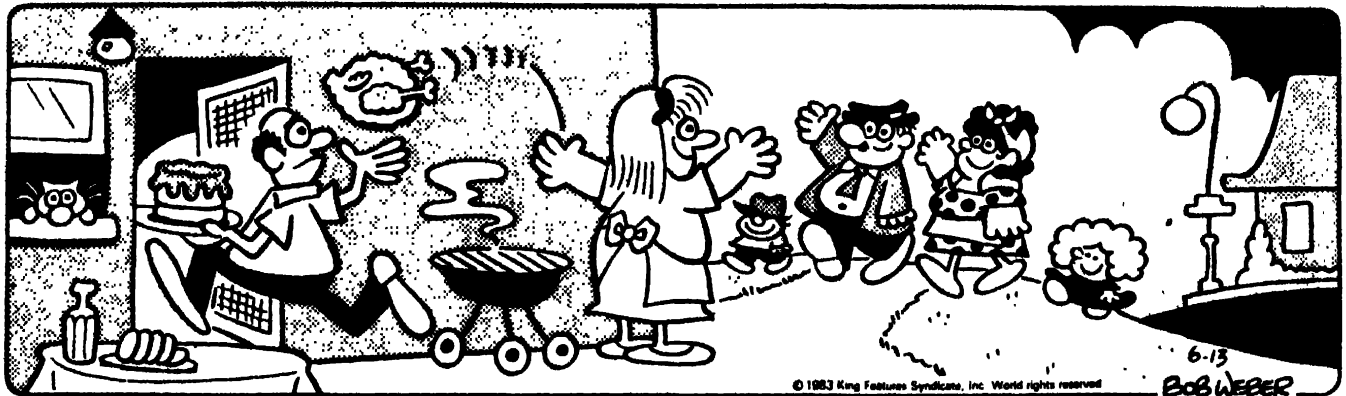
By Stan Drake



# MANDRAKE

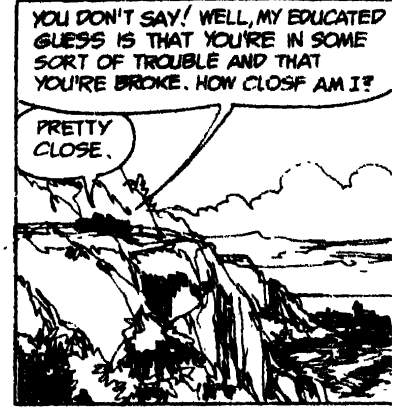
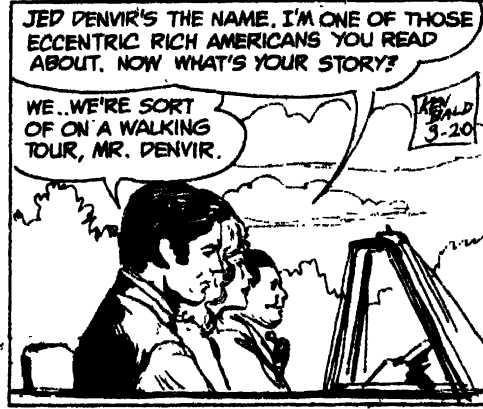
By Lee Falk



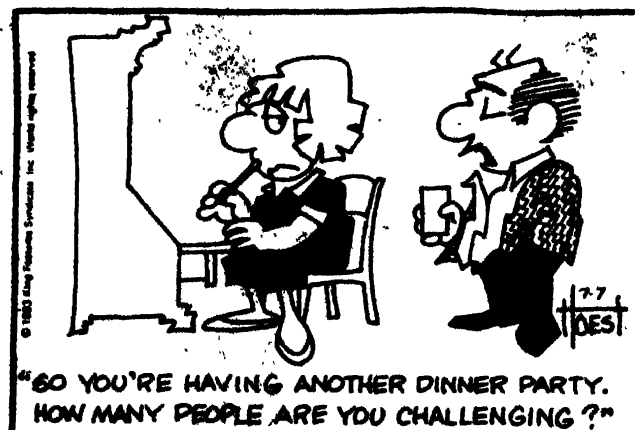
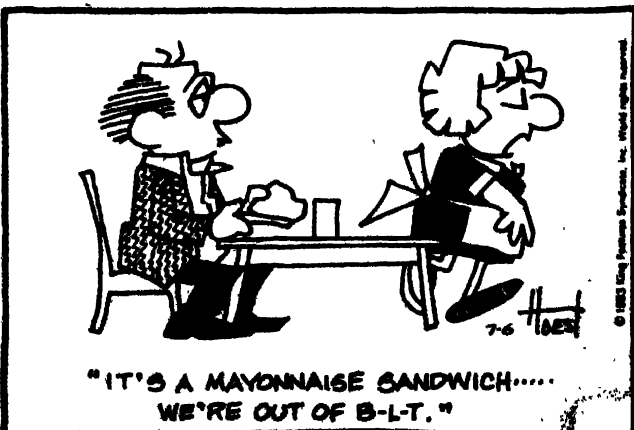
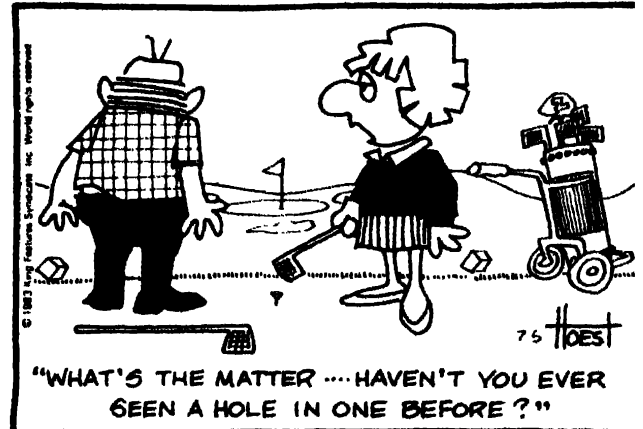
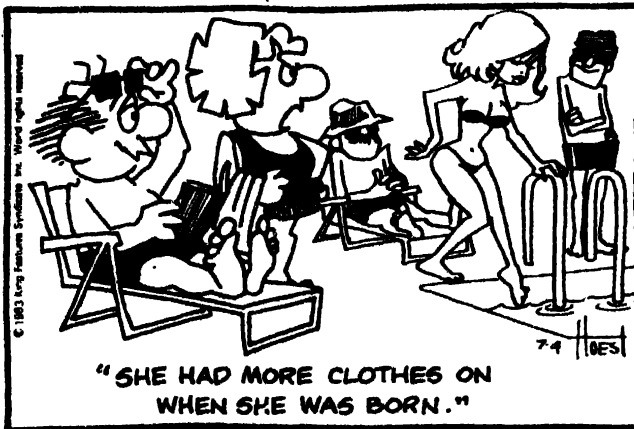


# DR. KILDARE

By Ken Balc



# THE LOCKHORNS



# MARKINGS

## BOOK-BANK

### Brief Encounters

**F**RANKNESS has never been a distinctive feature of the worthies in whose hands our futures lie—our honourable ministers and their rival aspirants to the throne. However, a handful of newsmen and a batch of management students were in for a refreshing surprise recently when the Union finance minister, Mr Pranab Mukherjee, decided to open his heart a bit.

An otherwise dour personality, Mr Mukherjee does not normally arouse much enthusiasm among newsmen covering his

programmes in the manner that, say, his colleague at the Centre, Mr Ghani Khan Choudhury, or for

that matter, Mr Jatin Chakraborty of the state



cabinet, do.

This time, however, there was a difference. Addressing a group of management students who were being awarded their diplomas, Mr Mukherjee proceeded to give advice on what the country expected of them and how they should go about fulfilling their social role. "I am speaking from experience," he said, hurriedly adding, "for I can claim to be among the most experienced ministers in the country as the durability of ministers in our country is very short." How much closer to the truth can one get?

### Father, Dear Father

**A**N English pub is a unique institution. It's different from similar joints elsewhere. Calcutta—at one time the most British of the Indian cities—has a pub of its own. Bars and restaurants there are enough of in this city, but a pub, there is only one.

This pub, in a back street of the Chowringhee-Dharamtala crossing, is frequented by all sorts of people. The high and the low, the rich and the poor,

the lettered and the unlettered, the smart and the not-so-smart all rub shoulders here. And the patrons discuss literally everything under the sun, as they imbibe peg after peg. Generally, there is much bonhomie, a lot of camaraderie among them; but occasionally rancour is also evidenced; quarrels leading to fisticuffs are also not unknown.

A visitor to this joint, if he is not quite inebriated, can have enough fun if

only he would care to listen to the conversation at the table around his. Extraordinary things are reported, indepth investigations are made, novel theories are propounded, and, above everything else, vignettes of wit and humour are produced.

The other evening, a not-so-regular customer had been to this pub. He was sitting in a corner. After a while, four persons—all middle-aged—came there and occupied

the table beside his. Obviously, they were back after witnessing a football match on the maiden. Obviously, their favourite team had won, for they all looked cheerful.

As usual, they were discussing the day's match: the rival team's comparative strength and quality, the individual player's excellence, and washed it all down with each one's favourite poison. After they had inbibed a drop too many, their objective discussions, inevitably, became subjective. And, again, inevitably, voices were raised.

At the height of it, one among the group thundered to another: "Keep quiet! Don't argue. I'm your father, you know." The last sentence he spoke in English. The person spoken to, looking somewhat senior, was silent for a moment. Then he too blared in English: "What did you say? You're my father? Then, I'm your elder father!"



## Fair Deal

A correspondent writes: I was travelling in a bus one evening and when the lights came on inside the bus I happened to turn my head and saw the man sitting beside me. By now he might have forgotten me, but I can still remember him clearly. I tried to turn my head away, but he started talking.

"Are you married?" he asked.

"Why?" I retorted.

"You know, nowadays it's so difficult to find a bridegroom. I have three daughters and each one has to be married off."

Illustrations: Debasish Deb



"What can I do about that?" I said.

Then he asked, "Are you working anywhere?" By that time I had realised his intention. Perhaps he believed in direct approach rather than advertising in the papers.

I tried to brush him aside. But he kept trying to persuade me to go to his house and see his daughters "If you see any of them you won't be able to say no," he insisted.

Our correspondent goes on to say that the man became desperate and tried his utmost to convince him that he would gain by marrying one of the man's daughters. Finally, when our correspondent asserted that he had no intention of marrying so soon, the man gave up.

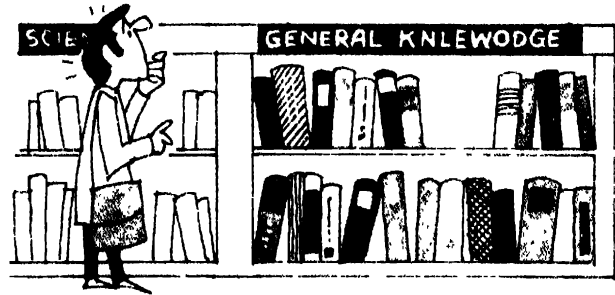
## Need for Examination

SOME hilariously wrong answers are given by candidates in the general knowledge papers of various competitive examinations. Some of these are reported in the press. One reason is that some wrong answers find their way into the general knowledge books and handbooks used by these examinees. Another reason is that several important books contain wrong information. An example of this is Richard Nixon writing that the city of Allahabad is in Pakistan.

A textbook used in En-

glish medium schools in this city states: "Singapore is a big city in Malaysia." This certainly takes the cake. Both Singapore and Malaysia are independent countries. The book, called Brighter Grammar Book I is writ-

ten by C.E. Eckersley and Margaret Macaulay and first published by Orient Longman in 1952. The 1976 revised edition was reprinted in 1977, 1979, 1981 (twice), and 1982 (twice), but the mistake has not been corrected.



## Trained to Loot

ACCORDING to a lady we know, who was one of the victims of a train robbery, these raids are nothing but "arranged." While returning to Calcutta by the Himgiri Express some time ago, she was witness to her compartment being raided by eight youths, all in the 22-years age group and headed by a man of about 35 dressed in a coolie's uniform. This lady lost items worth about Rs 30,000.

What struck her as strange was that all the passengers were sleeping like logs from early night on which is too much to accept as a mere coincidence. It seems that the chaiwalas are in league

and this lady is convinced that the evening tea had been "drugged."

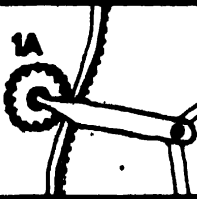
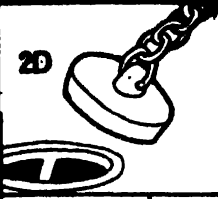

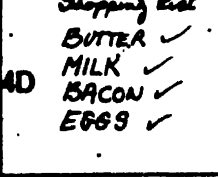



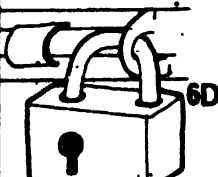

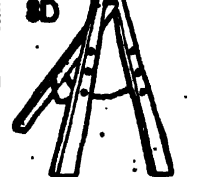
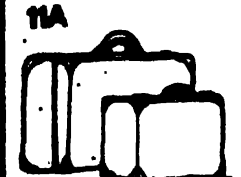



Also, when the "coolie bandit" woke up the passengers and demanded their all at the point of a dagger, he seemed to be thoroughly conversant with what was lying exactly where. For instance, a businessman was asked straightaway to remove the large chunk of cash he was carrying in his vest pocket. Another lady passenger had hidden her stuff in a more secure place, available only to the fairer sex. She was blatantly asked if she would care to remove the spoils from her blouse or would she prefer their assistance.

The major loot consisted of wristwatches and smart looking suitcases (the whole of it). A third lady was lucky enough to escape as she had some of her jewellery stuffed in her vanity case and most of it tied up in a bedsheet; the first was missed somehow and the second was mistaken to be a dinner pack.

The moral of the story comes from the sullen reply of the ticket checker in the compartment. When lambasted by the passengers after the coast was clear, he merely picked his tooth and replied: "If the police, as a force, can't do a thing to them, what can I alone do?"



# WONDERLAND

1A 	<b>PICTUREWORD</b>					2D 
2A 	1	2	3	4	5	3D 
7A 	6	7	8	9	10	4D 
8A 	11	12	13	14	15	5D 
12A 	16	17	18	19	20	6D 
11A 	21	22	23	24	25	7D 
13A 	26	27	28	29	30	8D 

**SOLUTIONS**  
**Across:** 1 Spur 3 Bill 7  
 Buccaneer 9 Palms 11  
 Suitcases 12 Lute 13  
 Tuft  
**Down:** 2 Plug 4 Items 5  
 Lorry 6 Padlock 8 Easel  
 9 Paint 10 Leaf

## Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6 Prafulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

• **Records:** A set of six imported LPs (Springbok hits) is available in return for a good stereo headphone. Contact Sandeep Gambhir.

• **Books:** I offer books by A.J. Cronin, Agatha Christie, Collins & Lapierre, Conan Doyle, Nevil Shute, Saul Bellow, Arthur Hailey, Victoria Holt, Ludlum, Gardner etc in return for David Irwin's Hitler's Diaries, Robert Payne's The Life and Death of Adolph Hitler, Hugh Trevor-Roper's The Last Days of Hitler and any authentic material on Hitler. Contact Rahul Roy.

• **Records:** I have three new EPs of Khudaar, Namak Halal and Love Story (Hindi), and want to exchange them for the EP of Umrao Jaan, preferably new. Write to Subhendu Ganguly.

• **Books:** I want to exchange books belonging to the Hardy Boys, Nancy Drew and The Three Investigators series for others from the same series or for 2/3 lenses of the maximum and minimum focal lengths. Please contact Anupam Moitra.



## JUST A MINUTE

By Shamlu Dudeja

### DOUBLE TROUBLE

The same pair of letters, at the beginning and end of will turn it into—RON—(TORONTO) Using the correct pairs of letters, can you make words from:

- 1.—G— 2.—MA— 3.—RMI— 4.—ARDU— 5.—IMENT—

Answers on Page 15





# 7 DAYS

S	M	T	W	T	F	S
25	26	27	28	29	30	1

The information given below is accurate at the time of going to press

## HINDI FILMS

### NEW RELEASES

**Aan-Milo-Sajna:** New Cinema (Lenin Sarani, 270147). Grace (M.G. Road, 341544)—4 shows; Indra (Indra Roy Road, 471757). Chhaya (A.P.C. Road, 351382)-3 shows

Rajesh Khanna, Asha Parekh and Vinod Khanna star in this musical hit

**Dil-e-Nadaan:** Orient (Bentlnck Street, 231917). Krishna (T.C. Dutta Road, 344262). Mitra (Bidhan Sarani, 551133). Priya (Rashbehari Avenue, 464440). Jawahar (Keshab Sen Street, 343556)

Rajesh Khanna, Shatrughan Sinha, Smita Patil and Jaya Pradha form the leading cast of this film

### REGULAR SHOWS

**Avtaar:** Basusree (S P Mukherjee Road, 478808)—3 shows, Roxy (Chowringhee

Place; 234138)—4 shows

A tearjerker worth seeing, the film stars Rajesh Khanna, Shabana Azmi, Sachin and others

**Bazaar:** Metro (Chowringhee Road, 233541)—2 45, 5.45, 8.30

A young woman (Smita Patil) has run away to Bombay from her parental home in Hyderabad in the hope of marrying her lover (Bharat Kapoor), but finds herself in the position of a keep To help herself, she is forced to hunt for a bride for her lover's middle aged business associate who has returned from the Gulf with plenty of money. They go to Hyderabad and stumble across Supriya Pathak, a young girl in love with a neighbourhood boy (Farooque Shaikh) The deal is settled and that gives an opportunity to a journalist friend (Naseeruddin Shah) to vent his feelings about it all In the end, Smita herself rebels and refuses to marry her lover.

Sagar Sarhadi's first directorial venture deals with a strong storyline and Naseer puts in an outstanding performance.

**Betaab:** Jyoti (Lenin Sarani, 241132)—12, 3, 6, 8 45; Ujjala

(Russa Road, 478666)—4 shows, Uttara (Bidhan Sarani; 552200)— 3 shows.

Star debutants Sunny Deol and Amrita Singh with veteran Shammii Kapoor are in the leading roles of this film directed by Rahul Rawail, and music by R.D. Burman.

The hero lives on a picturesque ranch with his mother, making a meagre living as a farmer A nearby stud farm and palace are bought by a millionaire who has with him an arrogant daughter.

The hero spends the first half of the film taming the shrew and they then go through the process of falling in love. The rich father refuses to accept the match, but some complications later, is forced to give in Then follows another dose of villainy, action scenes with horses, dogs, guns and fists

**Dhat Tere Ki (A):** Elite (S.N. Banerjee Road, 241383), Moonlight (T.C. Dutta Road, 343339), Uttara (Bidhan Sarani, 552200) and Purna (S P Mukherjee Road; 474567)—noon.

Directed by Meraj, the film has Kiran Vairale, Ravi Baswani, Manju Mishra and Akhil

Mishra in the leading roles.

The story begins with one Madhukar Sharma who, after getting his wife Vinti's young friend Gunjan married to her boy-friend Pitamber, is forced to give them shelter in his own house because both of them are turned out from their respective homes

But Madhukar's heart soon starts somersaulting, seeing the beautiful youngster Gunjan in his house. Vinti starts getting irritated by her husband's antics and unknowingly becomes attracted towards Pitamber. After marriage Gunjan and Pitamber have an egg clash, as a result of which they start living separately even though they love each other. Madhukar gets a chance to flirt with Gunjan. To get her own back, Vinti also starts meeting Pitamber frequently

The rest follows routinely. **Ghugroo:** Lighthouse (Humayun Place; 231402) Kalika (Sadananda Road, 478141)—4 shows; Moonlight (T.C. Dutta Road, 343339)—3 shows.

There are two linked stories. The *diwan* (Shashi Kapoor) of a *rani* (Waheeda), loves a *tawaf* (Smita), but marries a princess due to reasons of class distinction and political necessity This is the first story.

The heir apparent (Kunal Goswami) grows up at the same time as the natural daughter (Komal Mahuvakar) of the *diwan* in a middleclass home This constitutes the second story.

The acting of Shashi Kapoor and Smita Patil lends some merit to an otherwise worthless film.

**Himmatwala:** Hind (Ganesh Chandra Avenue; 274259)— 3 shows.

The way to your rival's daughter's heart is through courage. So Jeetendra tries this ploy to win over Amjad Khan's daughter Sridevi. This film is plugged as the storming-in of Sridevi but actually it is a comeback film after the failure of her *Solva Sawan*.

**Justice Chaudhary:** Hind (Ganesh Chandra Avenue; 274259)-noon, Elite (S.N. Banerjee Road; 241383), Crown (R.A. Kidwai Road; 244822), Naaz (Lower Chitpur Road; 262773), Liberty (Chittaranjan Avenue; 553046).



Akhil Mishra and Kiran Vairale share a moment in 'Dhat Tere Ki'

Darpana (Bidhan Sarani: 552040).

The film stars Jeetendra, Sridevi, Moushumi Chatterjee and Debasree Roy.

**Jewel Thief:** Paradise (Bentinck Street; 231917), Chhaya (Upper Circular Road; 351382), Priya (Rashbehari Avenue; 464440)—noon.

An old hit starring Ashok Kumar, Dev Anand and Vyjayanthimala, the film is directed by Vijay Anand and music by S.D. Burman

**Humse Badhkar Kaun:** Lotus (S.N. Banerjee Road; 242664)—4 shows.

Thakurasaab's manager, who is after his wealth, murders him. His sons are separated while escaping. Their mother grows mad and the sons grow up on opposite sides of the law. They meet and, not knowing each other, fight, whereupon their identities are revealed. They unite to combat the villain and victory is their's.

With this hackneyed plot, the film's saving grace is its music

**Nishaan:** Majestic (R.A. Kidwai Road, 242266), Bina (Bidhan Sarani, 341152), Purnasree (Raja Raj Kissen Street, 554033), Basusree (S.P. Mukherjee Road; 474686)—noon

Two long-lost brothers again, this time played by Rakesh Khanna and Jeetendra. Each has a girl—Poonam Dhillon and Rekha. There are two villains who kill the princely father of the heroes, grab his fortune and drive his wife crazy. Sex, songs and stunts follow.

All this put together gives you *Nishaan*. Recommended only for those who are masochists

**Sholay:** Gem (Acharya J.C. Bose Road; 249828), Society (Corporation Place; 241002)—3 shows; Prabhat (Chittaranjan Avenue; 342683), Jagat (A.P.C. Road; 365108)—4 shows.

The record breaking movie starring Amitabh Bachchan, Dharmendra, Hema Malini, Jaya Bhaduri and Amjad Khan.

## BENGALI FILMS

### NEW RELEASES

**Amanush:** Rupbani (Bidhan Sarani; 553413), Aruna (M.G. Road; 359561), Bharati (S.P. Mukherjee Road; 474686)—3 shows.

A grand revival of the Shakti Samanta superhit starring the legendary Uttam Kumar along with Sharmila Tagore, Anil



Aparna Sen and Deepankar De ponder over a point in 'Arpita'

Chatterjee, Utpal Dutt and Prema Narayan.

### REGULAR SHOWS

**Arpita:** Sree (Bidhan Sarani, 551515) and Purabi (M.G. Road; 350680)—3 shows.

Directed by Arabinda Mukherjee the film stars Aparna Sen, Dipankar Dey, Sumitra Mukherjee and Subhendu Chatterjee.

**Chokh (A):** Mitra (Bidhan Sarani, 551133) and Priya (Rashbehari Avenue; 464440)-

Kishta Gowda and Bho-maiah, two participants in the Andhra peasant uprising in the seventies, willed their eyes to the working class so that they may see the revolution on the Indian soil posthumously. The translation of this political event into a film is what makes *Chokh* interesting.

A jute mill worker is sentenced to death for the killing of a mill owner in an industrial war. He makes a conditional donation of his eyes, but even while several blind workers wait anxiously for the cornea graft, an influential businessman claims the eyes for his son who lost his eyesight in a Naxalite incident. A doctor with a conscience objects, but political pressures help to do the needful.

In the climax of the film the businessman learns that the eyes belong to the killer of his brother. His class hatred is

aroused and he decides to get them destroyed

The film is set in the Emergency and as a political film it is stimulating despite some flaws. Utpalendu Chakraborty emerges as an exciting filmmaker, Om Puri puts in a compelling performance and so does Anil Chatterjee.

**Neem Annapurna:** Radha (Bidhan Sarani; 553045)—noon.

Brajo is a schoolmaster-turned-labourer who loses his job in a factory at Asansol. He comes to Calcutta to look for another job and has to live in a slum. He has a wife and two daughters and, inevitably, the family is soon on the verge of starvation. Yet Brajo and his wife hang on to middle-class anchors.

A starkly realistic projection of poverty, *Neem Annapurna* moves its viewers out of their complacency.

## FOREIGN FILMS

### NEW RELEASES

**The French Lieutenant's Woman (A):** Tiger (Chowringhee Road; 235977)—4 shows.

Meryl Streep and Jeremy Irons are the leading stars of this film.

**No. 1 Of The Secret Service (A):** Jamuna (Marquis Street, 243715)—4 shows

**Final Countdown:** Minerva (Chowringhee Place,

241052)—4 shows.

An amazing incident starring Kirk Douglas and Martin Sheen

### REGULAR SHOWS

**Paris I Love You (A):** Metro (Chowringhee Road 233554)—noon

**Supersnooper.** New Empire (Humayun Place; 231403)—12, 3, 6, 8, 30

A spoof on the supercop, and done by Terence Hill who seldom fails to entertain. Dealing with the absurd adventure of the otherwise foolish cop, it shows how he manages to get himself exposed to a nuclear accident and comes out with incredible powers. The wierdest of escapades form the rest of the film.

Fun for those who like the Hill type of humour

## TV

### CALCUTTA

The weekly programme was not available at the time of going to press

### DHAKA

25 September

6.50: Sports programme.  
9.00: Film: Hart To Hart.  
Second Channel

7.30: Film: Best Of The West/  
Alfred Hitchcock Presents.

## 26 September

6.30: **Cartoon:** Fang Face/Woody Woodpecker

7.00: Tagore's song.

10.25: **Film:** Wheels.

## 27 September

7.30: **Film:** Different Strokes.

8.55: **Drama series:** Sokal Sondhya

10.25: **Film:** Traper John MD. Second Channel

6.30: Sports programme.

## 28 September

6.30: **Cartoon:** Battle Of The Planets

9.00: **Film:** Man From Atlantis. Second Channel

7.25: **Film:** M\*A\*S\*H

## 29 September

8.30: **Drama of the week:** Shey Chokh

10.25: **Film:** Yes Minister. Second Channel

6.30: **Film:** Great Western Theatre.

## 30 September

6.30: **Cartoon:** Littlest Hobo/The Spider Man.

10.25: **Friday Night Cinema:** Bengali feature film: *Onek Diner Chena*.

Second Channel

6.30: **Drama**

**NOTE:** The timings given here are Dhaka timings. IST will be 30 minutes less in each case.

## RECORDS



Gladys Knight and The Pips cannot even be attributed the distinction of being distinctively bad. Their 37.04 minute-long effort possesses all the monotony and unoriginality, both in music and lyrics, of those tens of hundreds of pieces of "music" on sale—even an exceptionally bad quality to merit a negative review.

But of course, if one looks hard enough (or should that be listened hard enough?) for the better among the bad, one will have to agree that Gladys did try to redeem the whole effort



Sabir Khan and Aruna Kundhani: ghazal duo

in the last number on side 2 / *Will Survive*. This number and *Change* (also side 2) are honest attempts at interesting music—sung with fervour helped by appropriate backing for the vocals, slow for a change and not rushed through like the others are. Another number that can be classed with these two is *Is That'll Will Make You Happy* (side 1)—a soothing number whose mellow effect would have more impact had the splicing been tighter.

As for the rest, the only interest they might arouse is the amazing consistency with which the names of the numbers echo our reaction to them; or at least seem a pun on the song itself. Take *Baby Don't Waste My Time* for example. A classic, the name 'cos by the time you are through the track, you are ready to throw the words back at the group and the cymbals which kept clashing through

the number with frustrating regularity.

The Pips seem to have declared battle royal against Gladys in *I Will Fight* and not for a moment is her voice and their music in harmony.

What's left of the cassette can be written off as middle-class disco. The bass bogs down *A Friend Of Mine*. The lyrics of *Love Was Made For Two* are tragic and may put lovers off love and music for good. *Reach High* is strictly disco, may induce gyrations but no comments. As for *God Is*—its breakneck tempo hardly leaves time for the lyrics to sink in. The music fails to put across what the song means—god is. God Help is probably how us doomed souls will react.

**Anandamath:** Biswaroopa (Raja Raj Kissen Street;

## BOOKS

Below are the ratings of bestselling books for the week ending September 17 1983.

### Fiction

1. *Shame* by Saiman Rushdie
2. *Exocet* by Jack Higgins
3. *Hollywood Wives* by Jackie Collins
4. *The Dark Side of the Dream* by John Starr
5. *Acceptable Losses* by Irwin Shaw
6. *Crossings* by Danielle Steel
7. *The Angels Weep* by Wilbur Smith
8. *A Violation* by Charlotte Lamb
9. *Lace* by Shirley Conran
10. *Promises to Keep* by Thomas Fleming

### Non-fiction

1. *Cadbury's Bournville Book of Knowledge*
2. *The Children's Book of Questions & Answers (Octopus)*
3. *Pulling Your Own Strings* by Wayne Dyer
4. *The Complete Video Guide* by T. Smith
5. *Guinness Book of World Records 1983*

(This list is based on information given by: Oxford Book & Stationary Company, Kwality Book Company (Dharamtala and New Alipore), Modern Book Depot and W. Newman & Co Ltd)

553262).

Based on a novel by Rishi Bankimchandra and directed by Rashbehari Sarkar, the play has Supriya Devi as its star attraction.

**Aghatan:** Rangana (153/2A Acharya Prafulla Chandra Road; 556846).

Written by Biru Mukherjee, the play has been directed by Gyanesh Mukherjee, and the star attraction is the versatile Anup Kumar.

**Bibor:** Rungmahal (76/1B Bidhan Sarani; 551619).

Subhendu Chatterjee and Subrata Chatterjee along with Santosh Dutta form the leading part of the cast in this play directed by Samar Mukherjee from Samaresh Basu's story.

**Rajbadhu:** Jogesh Mime Academy (Kalighat Park; 460746)

Partha Pratim Choudhury directs this play which has Basanta Choudhury, Robin Majumdar, Debraj Roy, Bimal Deb, Biplob Chatterjee, Sarajubala Debi, Bulbul Choudhury and newfind Sumita Mukherjee in the leading roles.

**Rangini:** Circarena (6 Raja Raj Kissen Street, 557213).

The play is based on Samaresh Basu's *Bijon Bibhuin* and is directed by Samar Mukherjee. The leading artists are Haradhan Banerjee, Saiten Mukherjee, Samar Mukherjee, Srirup Mitra, Bapi Mitra, Jayasree Sen, Debika Mitra, Geeta Karmakar, Aloka Ganguly, Geeta Dey and Miss Shefali.

**Samadhan:** Star (79/3/4 Bidhan Sarani; 551139/4077).

The story centres around Arati who lived with her maternal uncle Binode, aunt Kamala and grandfather Satyaprasanna. They live in harmony till Kamala's niece Rekha comes to stay for her B.A. exams. Daughter of rich parents, Rekha continues her lifestyle even at her not so well off aunt's. Trouble starts when after paying Rekha's examination fees, Kamala runs out of money. To complicate matters, Rekha makes advances to Manoj, a rising doctor intended to be Arati's groom. However, all the complications are solved amicably.

Ranjitmul Kankaria directs this family drama which has Mahendra Gupta, Kali Banerjee, Haridhan Mukherjee, Satindra Bhattacharya, Kalyani Mondol, Manju Chakraborty and Prasenjit in the leading roles.

**Shakha Prashasha:** Netaji Manch (Kaiser Street; 353901).

Tarun Mitra, Ajay Ganguly, Sanyasi Chakraborty, Tapati

Mukherjee, Uma Dey, Pradip Mukherjee, Nandini Malleya and Ketaki Dutta form the leading cast of this play directed by Biman Roy from Sanjib Chatterjee's story.

**Sreemati Bhayankari:** Bijon Theatre (5A Raja Raj Kissen Street; 558402).

Robi Ghosh, who acts as well as directs, along with Shoma Mukherjee and Lily Chakraborty are the main attractions of the play.

**Sujata:** Sujata Sadan (Hazra Road).

## SPECIAL EVENTS

**25 September: 6.30 pm**  
**Rajdarshan**—A play by Monoj Mitra and directed by Kumar Roy, will be staged by Bohurupee. The participants include Amar Ganguly, Kumar Roy, Kaliprasad Ghosh, Tara-pada Mukherjee, Namita Majumdar, Sunil Sarkar, Soumitra Bose, Utpal Bhattacharya, Atul Saha, Partha Goswami, Goutam Bose, Ramen Sanyal, Dilip Roy and Madhumita Mukherjee.

At Academy of Fine Arts (Cathedral Road; 444205).

**25 September: 6.30 pm**  
In aid of Vivekananda Nidhi,

**Naathbati Anaathbat**, a play dramatised by and featuring Saoli Mitra and produced by Sombhu Mitra will be staged

At Rabindra Sadan (Cathedral Road; 449937).

**25 September: 7.30**  
A ghazal evening by Sabir Khan and Aruna Kundhani.  
At Calcutta Swimming Club (Strand Road; 232894)

**26 September: 6.30 pm**  
Saptarag presents Ustad Amjad Ali Khan in a programme of sarod recital and an Odissi dance performance by Sutapa Dutta Gupta with Guru Kelucharan Mahapatra on pakhawaj. The programme is sponsored by No 10 Filter.  
At Kala Mandir (Shakespeare Sarani; 449086).

**26 September: 6 pm**  
Capstan Filter Kings and UBC commemorate Uday Shankar death anniversary with seminar, music and dance recital. The seminar participants include Timir Baran, Annada Shankar Ray, Dr Pratap Ch. Chunder, Amala Shankar, Lila Ray, Nirmalya Acharya, Tapas Sen, Amitava Chowdhury, K.S. Mathur, P. Raghavan, Shiva, Sankaran and Chiranjilal Shah. The artistes for music and dance performances are Ravi Shank-



**Sutapa Dutta Gupta: lyrical grace**

ar (recorded), Achyuta Narayan, Shanti Bose, Ananda and Tanusree Shankar, Mamata Shankar and Chandraday Ghosh, Arindam and Amitava Chatterjee, Sreemati and Barun Dutta, Anupama Sengupta and Onkar Mullick.  
At Rabindra Sadan (Cathedral Road; 449937).

**26 September: 6 pm**  
Natyayan celebrates its 10th anniversary with the play *Goopae Gyne Bagha Byne*.  
At Academy of Fine Arts (Cathedral Road; 444205).

**27 September: 6.30 pm**  
The death anniversary of Raja Rammohun Roy will be observed by Raja Rammohun Roy Commemoration Committee.

At Rabindra Sadan (Cathedral Road; 449937)

**27 September: 7 pm**  
Chetana presents its renowned play *Jagannath*, written and directed by Arun Mukherjee, with Shibshankar Ghosh, Biplobketan Chakraborty, Swapna Mitra and Arun Mukherjee in the leading roles.

At Academy of Fine Arts (Cathedral Road; 444205).

**29 September: 7.30 pm**  
Regent King and Tal present jointly with Birla Planetarium and AUC Jazz Club, Indo-jazz fusions—*Kalki* featuring Arthur Gracias (guitar), Nicky Coelho (saxophone), Ajoy Bardhan (flute) Subhas Dutt (tabla) and S. Sekhar (mridangam).

At Birla Planetarium (J.L. Nehru Road; 441554).

**30 September: 7 pm**  
A Brechtian celebration: Ensemble presents the two plays

*The Informer* and *The Jewish Wife* in Bengali with Subrata Nandi, Dipika Roy, Anik Dutta, Ujjwal Gupta and Sohag Sen in the leading roles. Direction: Sohag Sen

At Kala Mandir (B) (Shakespeare Sarani; 449086)

**30 September: 6.30 pm**  
The Gorky Sadan Youth Orchestra will be giving a concert of Chamber works. The works of Mozart, Scarlatti, Vivaldi and Rachmaninov will be performed. The soloists are Pradip Nag, Anirban S Nandy, Debashis Mitra and Sanjoy Mullick.

At Gorky Sadan (Acharya J.C. Bose Road).

**1 October: 6 pm**  
Surasagar Society presents a programme of classical music in memory of the late Ustad Chand Khan (Aftabe Mousiqi); with a violin recital by Sri Samar Sil and Sri Sujit Saha on tabla; and a vocal recital by Sri Arun Bhaduri with Sri Samar Saha on tabla.

At Burdwan Rajbati Jag-saghar (10A Diamond Harbour Road; Cal-27).

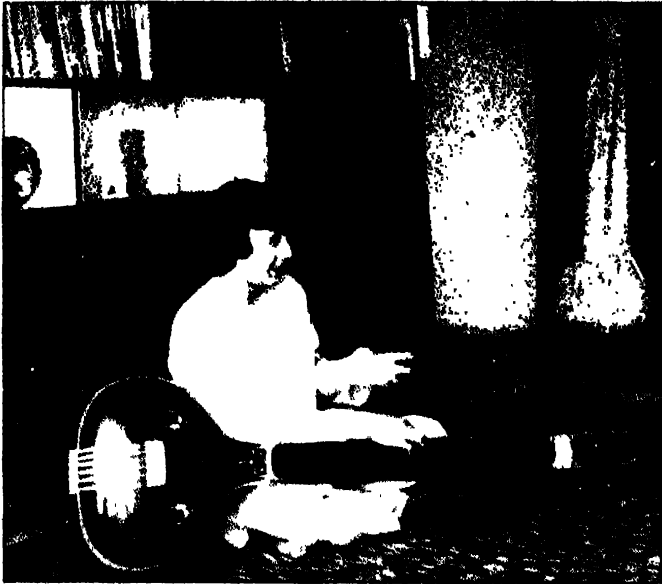
**1 October: 6 pm**  
Bani Chakra celebrates 25th anniversary with Tagore's dance drama *Shyama*. The participants include Dwijen Mukherjee, Srikumar Chatterjee, Sumitra Sen, Bandana Sinha and Sumitra Basu in songs; and Naresh Kumar, Snigdha Goswami, Sandip Banerjee and N.K. Shivasankaran in dances.

At Rabindra Sadan (Cathedral Road; 449937).



**Maestro Amjad Ali Khan**

# DRESS CIRCLE



Baljit Basu

## MUSIC IN HIS BLOOD

*Left:* Akashvani, announcing the results of the AIR music competition, 1983, named a Calcutta talent, **Santanu Bandopadhyay**. He won the first prize in Hindustani music for his *khayal* item. The 23-year-old physics graduate comes from the Bishnupur *gharana*, has a father who is a music professor in the Rabindra Bharati University and a grandfather who was a Sangeet Acharya.

Devi Prasad Sinha

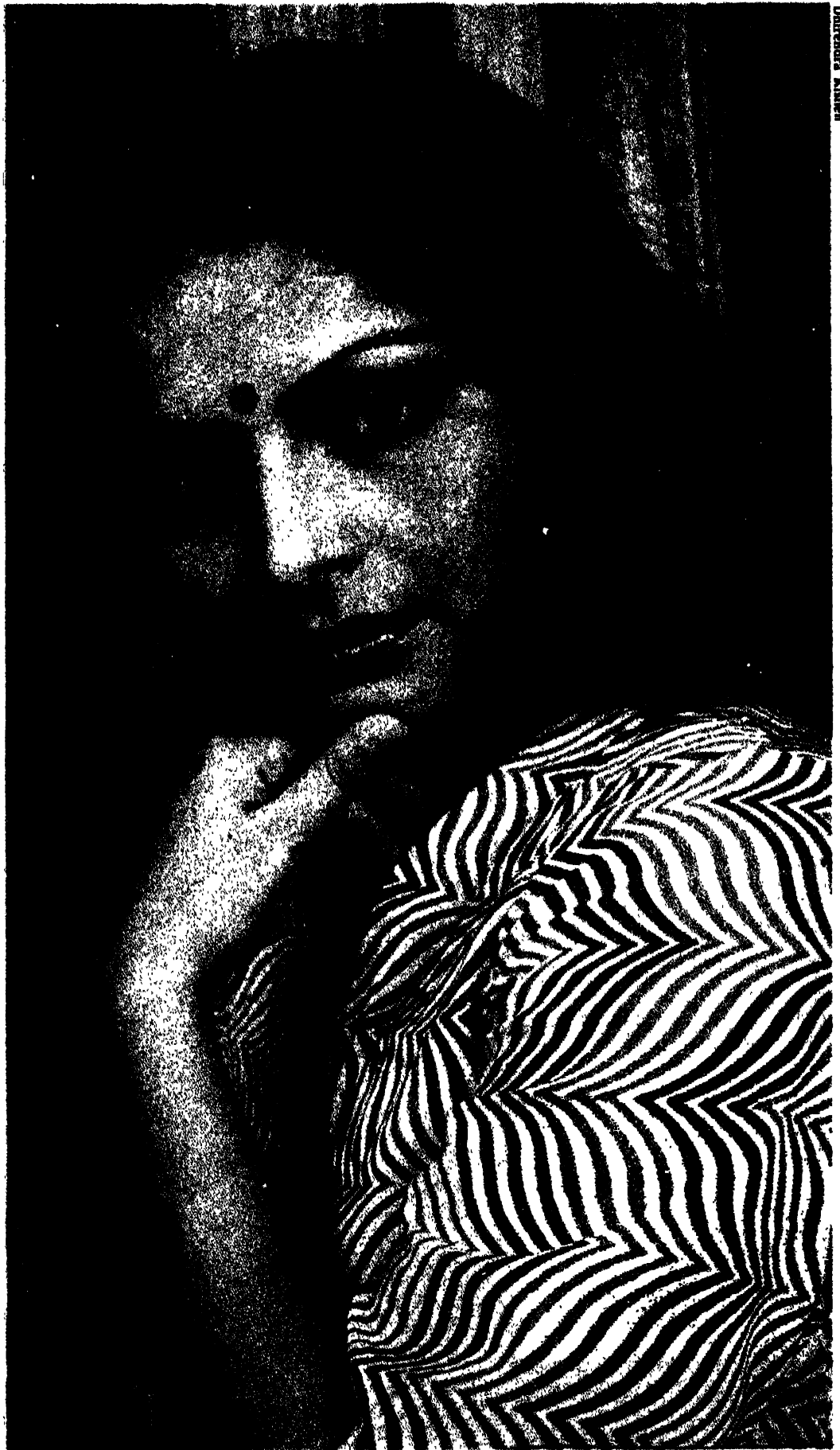


## SARAT AWARD

*Right:* The 71-year-old **Bimal Mitra**, was awarded the Sarat Purashkar, 1983 for his contribution to Bengali Literature by the Sarat Samiti last week. Coming with the honour was a cash prize of Rs 10,000. Earlier, he won the Rabindra Award in 1964. His first novel, *Sahib, Bibi, Gholam*, was serialised in *Desh* from November 1952. Remarking that he was very pleased to win the award, Mitra, who got Rs five for his first published short story, added that writers should not write "for the sake of winning awards."

## RAAKHEE RETURNS

The last time Raakhee was seen in a Bengali film was *Kalankini*. And now she has come back to do the pivotal role in a bilingual (Hindi and Bengali), *Paroma*. It is an acknowledged fact that the hazel-eyed Bombay star is also one of the finest actresses India has. What gives the film an additional charge is the fact that it has the story, screenplay and direction of Aparna Sen, who has just about managed to brush off the last feathers in her cap for *36, Chowringhee Lane*.



CALCUTTA / Raju Prasad







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## Post Mortem

### Feel Proud

Mr Gauri Shankar Bhar's letter (Sept 18) was hardly worth reading. The question in the quiz column was why Hindus avoid eating during eclipses. The explanation was that our forefathers were aware of the increased bacterial activity in the absence of solar rays. Further, they were even aware of the anti-bacterial functions of Tulsi leaves. Recent findings confirm these as possible reasons behind the old beliefs. Mr Bhar has neither stated why he found the explanation stale nor has he suggested any fresh ideas. All he has done is reveal that the sun remains invisible during the night and during cloudy weather.

Moreover, I cannot envisage how scientific explanation of an old custom can be "trash" and make the community a "laughing stock." On the contrary, we ought to feel proud. *Sambhuddha Roy, Calcutta*

In his ill-conceived indignation, Gauri Shankar Bhar in his letter (Sept 18) omitted to offer an alternative to the "stale explanation" of Hindu customs during eclipses (Quiz, Aug 7). Only confused logic could have led him to his conclusion. *G. N. Gujadhur, Calcutta*

### Intriguing

Rainbow (Sept 11) observed Hiroshima Day by publishing four interesting photographs from Japan. I was intrigued by the one at the top of page 17. The Buddhist monk in the foreground appears to be holding a circular object carrying an inscription in Devanagari. What is Devanagari doing in far off Hiroshima? Does Devanagari really have a place in

the sacerdotal paraphernalia of the Buddhist priests of Japan?

*S. Kannan, Calcutta*  
According to Tarapada Banerjee, the priest holding the drum is from the Buddhist temple at Rajgir. Hence the Devanagari script on his drum.—Editor

### Charming

Congratulations to Anil Grover for his article 'Shooting Star' on Moon Moon Sen (Sept 11). I hope he will continue writing such superb articles. I was most impressed by the last paragraph which by itself tells us a great deal about such "shooting stars." *Debojit Ghosh, Asansol*

The article on Moon Moon Sen (Sept 11) was fascinating. Everything about her has a sure touch of clarity, commonsense and good humour. She has a charming way of talking whatever the subject, ranging from sex to supreme being. The photographs were fabulous but you could have included at least one of her with her husband. *Anjan Baksi, Calcutta*

I appreciated the focus on Moon Moon Sen (Sept 11) with its fascinating photographs. She has inherited her mother's talent and always puts her best foot forward. I wish her every success. *Kunal Mitra, Bhadreswar*

### Last Lap

Appropos of the fascinating item 'The Last Lap' in Markings (Sept 11), I would like to narrate a no less interesting episode which I witnessed the other day.

A fairly goodlooking spinster who works in an office was travelling in a bus which was jam packed because it was rush

hour. When the bus took a turn, a young man standing in front of her lost his balance and landed on her lap. He apologised immediately but the lady assured him that she did not mind as it was an accident. The young man got down at the next stop and a middleaged man took his place. And again when the bus took a turn, he too landed on the lady's lap. This time, however, she became furious. The man reminded her that she had not minded a few minutes earlier when a younger man had landed on her lap. *Chittaranjan Sarkar, Konnagar*

### The Switch

Mrinal Sen's switch from non-narrative to narrative cinema (Sept 4) is based on sound reason. In a country where audiences are apathetic to radically unconventional cinema, narrative cinema is what a director should use in order to reach out to his audience. A good film with a narrative base can serve to communicate an idea and give an artist aesthetic satisfaction.

*Pinaki Chakraborty, Calcutta*

### Impressive

Your Limelight. 'Quest for the Tiara' (Aug 28) was informative and the colour photographs of Miss Monica Lakshmi impressive. *Sruti Mishra & Shehensha Mirza, Calcutta*

### Black and White

May I suggest that you try to improve the quality of the paper you use? And I rather think it would be more appropriate to call your magazine THE TELEGRAPH Black & White Magazine.

*Soma Kar, Calcutta*

## Contents

The Telegraph

2 OCT 1983

4

After 36, Chowringhee Lane, Aparna Sen has launched her new film, Paroma, with Raakhee Gulzar in the title role and co-starring her own husband, Mukul Sharma. Cinema covers the first spell of shooting.

8

A Panorama feature on Aeromodelling in Calcutta tells you the story of how this sport is fast gaining popularity.

12

After a scandal in 1778, the young wife of Captain Grand, English civil servant left Calcutta. Nostalgia traces her subsequent reappearance, 16 years later, in Paris.

Cover:  
Jayant Das

### SECTIONS

Post Mortem	3
Quiz	11
Inner Eye	15
Comics	16
Markings	20
Wonderland	22
7 Days	24
Dress Circle	28
Calcutta	30

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CINEMA / 'Paroma'

# APARNA SEN'S NEW FILM

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Now that the storm of '36, Chowringhee Lane' has calmed

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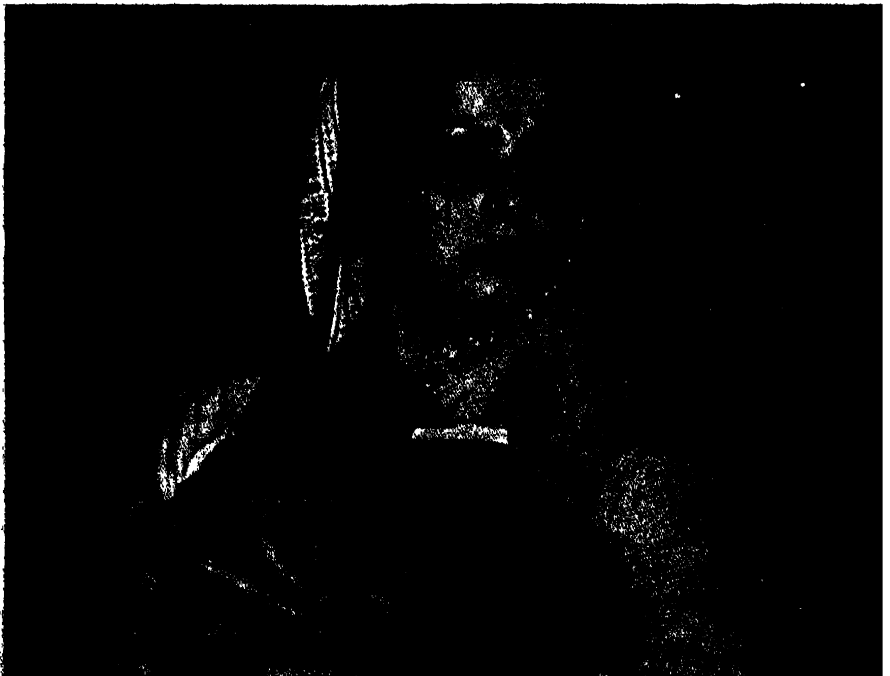


Raakhee Gulzar, who plays the lead role, and her director, Aparna Sen: Woman power

**A** traditional beauty, playing out the monotony of her role of devoted wife, mother, daughter and daughter-in-law, rediscovers her personal identity only when she gets involved with a younger man. That, in a nutshell, is the story of *Paroma* (The Ultimate Woman) with which Aparna Sen has just begun her second directorial innings.

*Paroma's* (Raakhee) life which has hitherto only subscribed to the conservative formula of dedication to husband (Deepankar De), home and hearth, changes dramatically when plunged into an affair with Rahul Ray (Mukul Sharma). Rahul is a young Indian photo-journalist residing in America whose values and ways expose her to the freshness of love and laughter beyond her inhibited, circumscribed limits.

*Paroma* is Aparna's own story



As Paroma in the crucial wedding scene

and script which has taken almost a year's preparation to complete. It is obvious she is proud, and legitimately so, of her effort to maintain an unremitting commitment to quality, at the expense, perhaps, of time. "It was necessary," says Aparna, "to postpone writing altogether for brief periods in order to correct the perspective and ensure objectivity." The script was subjected to changes from time to time, a constructive process she always finds "immensely exciting."

After the experience of making 36, *Chowringhee Lane*, Aparna feels that "it is important to achieve an equilibrium between trying to create something perfect and getting on with the business. Over-deliberativeness is likely to lead to creative impotence," she feels. A more confident Aparna is proud of this self-examination and discovery.

But this time she faces another problem: the pressures of living up to the expectations created by the awards and accolades won by 36, *Chowringhee Lane*. Thankfully for her, she is totally down-to-earth about it: "Of course, I am more nervous about delivering the goods this time. Before 36, I did not have a directorial reputation to live up to." Her face, with its radiant tan creases into a smile as she adds, "The moot point, however, is that one's efforts ought not to be spared. I will try to avoid making some of the mistakes I made earlier, although I will probably make many fresh ones!"

Till now, the most tension-ridden and time-consuming has been her search for the 'right' Rahu! Gautam Ghosh (of *Dakhal* fame), whom she had initially approached, was unable to offer dates and Naseeruddin Shah (about whom Aparna was extremely hopeful) was going on a haj. This necessitated his shaving off his head, a predicament that did not suit Paroma's existing schedules either. Time was running out and deadlines had to be met.

Aparna was totally aware of the disadvantages of a non-actor when she finally decided on Mukul, her husband. "If he wasn't my husband I wouldn't be so apprehensive. I am conscious of the criticism this might generate if he is anything short of good. Either way the responsibility is mine."

The pictures on this page show Aparna Sen's directorial touches, with Raakhee (top) and Mukul Sharma (bottom). The picture in the middle shows the lead pair preparing for the intimate scene.



Susanta De



Tapas Das

PARADISE



Susanta De



**Aparna points out the finer points while Raakhee and Akshay, the Hindi dialogue writer, watch**

However, so far she has been fairly satisfied with Mukul's performance. "I have been rehearsing with him extensively for some time now and find him getting under the skin of the character progressively," she notes with a degree of contentedness. The trick obviously is to associate an innate creative resourcefulness with receptivity to suggestion.

The advantage here is that a newcomer has less preconceived notions about the medium. Besides, Mukul is adept at both Hindi and Bengali, an obvious advantage since the film is a double version.

In contrast, the choice of Paroma proved to be no problem at all: Aparna had Raakhee in mind even while writing the script because "she looked the part."

She does not anticipate any problems just because Raakhee is predominantly a commercial artiste. "If a person has the intelligence and capacity to understand the difference between the kind of team spirit required to undertake a good, artistic film and a merely commercial one, then one should be able to adjust adequately," she says. "The role is a powerful one. It is essentially Paroma's film and much is up to the star."

The first shooting stint, which finished last week, had been a 10-

day concentrate. The most harrowing portions were the scenes dependent on the whims of the climate. Also, over-crowding by visitors and well-wishers in some of the cramped accommodation they were shooting in, only compounded problems.

"I like to do detailed work and find such constraints difficult, especially where atmosphere and mood is integral to the script," Aparna protests. Overall, however, operations were fairly smooth, even allowing for the unforeseen snarl-ups that a double version normally takes.

"Also I don't think I delegate responsibility too cleverly. No one, even with the best of intentions, is as concerned with the film like one's own child as I am. Temperamentally, I tend to get over-anxious very quickly and end up doing a lot of work myself," frets Aparna.

I asked if it was not somewhat curious that her second film is also woman-oriented. "Yes, that is perhaps because I am closer to a woman's experience. But *36* was essentially about loneliness. The school teacher could even have been a man. This film is diametrically different in that it explores a particular woman's personal suffering through certain deeply personal experiences."

The film has a serious social, thematic content. The commercial intention is not deliberate but, adds Ms Sen, "I never forget the audience because I don't believe in making personal films. Story, structure, details of images, effects, moods, a strong dramatic curve and a logical, sequential presentation are important aspects of a film." Aparna is alive with enthusiasm as her words tumble over themselves.

She has a long paean of praise for the producers of Paroma (Usha Enterprises of Calcutta) who have been extremely cooperative and have given here complete independence. Yet, as a woman director in India, there is one problem that is perhaps unique. As she explains: "Making a film is a fulltime job and so is running a household and looking after the family. Unlike most other directors, I don't have a wife who can help out in that department! And this time, with Mukul's own involvement with the film, the neglect is acute and the biggest sufferers are the children." The guilt bothers her but there is little she can do.

And to my pointed, "How do you feel directing your own husband?" she says protectively, "Not bad at all." Mukul is more matter of fact about the same question. "I am doing exactly what I am told to do. It's almost like real life!" he quips.

One of the first pre-conditions Mukul fulfilled was a loss of ten pounds of weight to approximate the 'Rahul' look. "At first I wasn't particularly keen because I felt Reena (Aparna) was taking a delicate risk," says Mukul. But Aparna insisted that it was a calculated one and that buoyed Mukul's spirits. He got down to rehearsing in right earnest, although he has otherwise not been directly involved with other production operations.

Yet, it is not as if Mukul has no opinion on the art of cinema making. "Reena and myself have differed in our opinion regarding certain aspects of the film but to facilitate matters, I try not to let the arguments get out of hand. After all, she is the boss on her own tested territory!" he concedes.

Does the role give him the jitters? Mukul, who is enjoying the newfound publicity, reasons that: "I am not obligated to feel nervous because I am not a good actor, although I do feel obligated to do my best. It may not be a great job ultimately but it should be a competent one. I am fairly relaxed at the moment since I don't have any public image to live up to yet."

**B**UT the beautiful doe-eyed Raakhee's comments on the same subject are far more taciturn. A natural reserve, often mistaken for snobbery, surfaces occasionally. The scope, range and power of Paroma's role is immense and Raakhee is clearly worried about whether she will be able to meet the demands of the character. "It is a great responsibility," she says in all seriousness.

When Aparna had first met her regarding the role, Raakhee had felt instantaneously drawn to the sincer-

ity and sensitivity of the person. As she recalled: "I felt I had known her for several years. I was thoroughly impressed with the in-depth perception of characters and situations and in particular the creation and evolution of Paroma's role."

Raakhee's face, all ready for her next shot, is engagingly alive as she continues. "Generally I do not come across scripts or characters so clearly delineated."

She has been ruminating on the role for some time now and hopes that her performance will approximate Aparna's original conception and create an intense experience. Raakhee has taken up the challenge and is determined to make a go of a proposition the kind which one comes across all too rarely.

Yet the intimate scenes with Rahul had given her second thoughts about the offer because she felt she would not be able to handle these scenes competently. "My inherent inhibitions were a handicap," she admits.

Fortunately, a via media was worked out. There was a kissing sequence but in that, says Raakhee, "Aparna and I mutually agreed to create the impression without sacrificing the underlying mood. The exposure is limited to a fraction of bare shoulders only and I have no serious objection to that."

She has an unequivocal admiration for Aparna whom she considers a true artiste capable as much of artistic visualisation as efficient execution. She feels that it is tough to be a woman director in a man's world but finds Aparna in control of her situation whether it is masterminding a composition or simply dispensing routine instructions.

"Although the expression, portrayal and development of Paroma is

ultimately my business. I find myself eagerly responding to the directorial suggestions," she admits.

And what about working with a newcomer? "That," Raakhee is emphatic, "does not affect me at all. Here I trust the director's judgement entirely. In fact I now feel that an inexperienced person can be more refreshing and malleable."

Being a Bombay star, Raakhee's acceptance of a different kind of role and film has been viewed with a measure of criticism in certain quarters.

"It is not that I have not done artistic, meaningful cinema before," retorts Raakhee. "In fact, after the early phase of my career, I have been fairly particular about the quality of roles offered. In Paroma I have tried to be accommodating, to suit the inelasticity of a small budget film. The role is a purposeful one and that is a major consideration. For an out-and-out commercial undertaking, I would not hesitate to quote my full price."

Shooting in Calcutta has been quite comfortable so far for Raakhee who finds the working team's involvement and devotion as professionals as anywhere else.

The producer, Mr Sukhendu Guha, was suitably inspired by 36, Chowringhee Lane, and approached Aparna for her next film soon after. He is confident that Paroma has as much artistic potential as commercial viability. He is happy with the emancipated, yet sympathetic, ingredients of the script, Raakhee as the choice for the heroine's role and has no apprehension about debutant Mukul's inexperience either. "The director's decision is good enough for me," he concludes with an ingratiating smile.

Ashok Mehta whose brilliant photography for 36 received rare reviews is behind the camera again with Paroma. 36 contributed in no uncertain terms to his career acceleration. Ashok has done films like Mandi, Utsav, Nirvana and Pehredar in the interim period and more than doubled his rates since.

If all goes well the shooting of the film will be complete by January '84 and Paroma will be ready for release by the middle of next year. Not too long to see if the brilliance of 36, Chowringhee Lane can be sustained. Aparna Sen is not the only person waiting to find that out.

**Renu Roy**

**Photographs: Jayant Das**

**The director with cinematographer Ashok Mehta**



NOSTALGIA / Madame Grand

## QUEEN OF THE GANGES AND THE SEINE

What happened to Madame Grand, India's most historic beauty, after she left Calcutta?

**I**T was at Chandannagar, says H. E. A. Cotton in *Calcutta Old and New* (1909), that one of John Company's servants fell in love with a maiden of Chandannagar, who was destined to bear the palm for beauty not only by the Ganga, but by the Seine. As Dupleix is the hero of Chandannagar, so Catherine Noel Werlee is its heroine.

Here on July 10, 1777, she was married at the uncanonical hour of 1 am to Mr George Francois Grand, then 38, formerly a captain but then an English civil servant, of Norman extraction, and educated at Lausanne. Her father, Pierre Werlee, was a seafaring Breton, who, before he was 20, was a Hooghly pilot, a post of even more importance then with the French than with the English.

He rapidly rose to be master pilot and died at Chandannagar in 1786 at the age of 65, Capitaine du Port, and Chevalier of the Order of St Louis. Hickey immortalises him, "Werlee the French pilot, still remains quiet at his station at Balasore." His daughter Catherine was born November 21, 1762 at Tranquebar, a Danish settlement, but spent her childhood at Chandannagar. She died in Paris on December 10, 1835.

When J. J. Cotton visited Paris after her death he wrote in *Corpus Verses*, (reproduced in *Calcutta Faces and Places in Pre-Camera Days*, published by the Calcutta Historical Society in 1910):

*Was it the half Danish air  
Of your birthplace made you  
fair?*

*Surely some auspicious star  
Shone that night at Tranquebar  
And a more than human hope  
Cast the childish horoscope,  
How you were reserved to reign  
Queen of Ganges, Queen of  
Seine.*

*Once I wandered many miles  
Through the paintings of  
Versailles*

*Till I lighted upon one  
By Gerard's own fingers done,  
Portrait of a fairy form  
Which took continents by storm,  
In whose eyes we still may see*

*Wondrous Indian witchery.*

What happened to Madame Grand after her marriage at Chandannagar at the age of 14 years, nine months, till her death in Paris at the age of 73? There could hardly be a story more full of human interest than that which made Catherine Noel Werlee of Chandannagar into the Princess of Benevento in Paris.

**M**ADAME Grand lived in Calcutta with her newly married husband at a house, which H. E. Busteed in his *Echoes from Old Calcutta* (1897 edition) is unable to place, but which, according to H. E. A. Cotton, tradition places in the modern Alipore Lane. It was there that Grand hurried on the night of December 8, 1778, when news was brought to him at Councilor Barwell's supper table that "Mr Francis was caught in my house and secured by my jemadar." Grand had left the bungalow "the happiest man" to sup with Barwell. Scarcely had he sat down, when a messenger brought the news that Councillor Philip Francis had been caught at Grand's house. (Francis had brought a "bamboo ladder" and entered.)

Grand rushed from the table and called upon Warren Hastings' military secretary, Major William Palmer, to request the use of his sword and his aid as a friend. The Major accompanied him to Alipore where they found a Mr Shee held down on a chair in a lower apartment, begging the servants to be released. The jemadar declared that he had first seized Mr Francis "to meet the vengeance of his master" as Francis came out of the house to take away the ladder, but that Shee had upon a loud whistle from Francis scaled the wall and rushed in with others with the result that the chief culprit had escaped during the scuffle which had ensued, and as Busteed says, "whereupon it would seem that the jemadar, deeming it prudent to retain some tangible proof of his progress, for the satisfaction of his master" had substituted Shee, the most prominent of Francis' liberators.

Grand eventually ordered the release of Mr Shee and without seeing his wife returned to Major Palmer's where "seated on a chair borne down with the deepest grief" he "anxiously awaited the morning." The night over, he wrote to the "undoer of my happiness" to invite him to a duel. The invitation was politely declined, Francis writing in his letter that "conscious of having done me no injury, and knowing that I laboured under a complete mistake, he begged leave to decline the proposed invitation, and that he had the honour to remain my most obedient, etc. etc."

As Francis sought satisfaction from others on two later occasions, it is unlikely he was disinclined to duel, but only did so on this occasion to avoid tarnishing Madame Grand's name, as she was innocent. To quote Grand, "I now returned home, sent for Mrs Grand's sister and brother-in-law from Chandernagore....an interview was entreated and could not be denied. It lasted three hours, with the most poignant lamentations. I heard an unvarnished relation of the baseness of the arts employed. I pitied her from my heart. I sincerely forgave her, and with a sorrow approaching to distraction we parted."

**Supreme Court Action:** Thwarted in his attempt to take Francis' blood, Grand was successful in securing satisfaction of a more substantial nature. An action in the Supreme Court of Calcutta followed, and was tried by three judges, Impey, Hyde and Chambers. Judgement was delivered against Francis, the majority holding that although no guilt had been substantiated, the wrong done to Grand by injuring his wife's reputation should be liberally compensated. (Grand sought "fifteen hundred thousand sicca rupees.")

The sum of Rs 50,000 was decided upon as the measure of damages; and while the Chief Justice was delivering judgment for that amount, Justice Hyde, in his ostensible zeal for the cause of morality, interposed with "siccas siccas, Brother Impey"—the current rupee



being then worth 11 per cent less than the sicca. Thus was created the animosity which afterwards led to the impeachment of Impey, after he had returned to England.

A separate action for trespass, and damages of Rs 80,000 was filed by Grand against Shee. The verdict was "one rupee damages, and one rupee costs." The whole subject has been treated in the most fascinating form by Dr Busted.

It must be said in defence of the lady that Francis always laid stress on her steady implacability to his advances and maintained to the last that, although a lover, he had not been a successful one. This was moreover, the view taken by one of the judges at the trial. It is impossible to believe that Sir Robert Chambers, whose "opinion or protest" is reproduced by Busted, meant otherwise than honestly when he wrote that he had never heard of an adverse judgement being given on such insufficient evidence. The supposition also that Francis could have been escorted to a meeting of the sort by a retinue of the best known men in Calcutta is barely credible.

In the opinion of many at Calcutta, Madame Grand must have been more sinned against than sinning for she received later in her riverside retreat at Hooghly, where she lived under the protection of Francis, the visits of Wheler, a Member of Council, and of Lady Chambers, the essence of respectability, who never took any step without first consulting her husband. "The much tempted child wife," says Mr Julian Cotton, "is surely entitled to our sympathy and commiseration." According to the evidence at the trial, reproduced by Busted, Grand went out every Tuesday evening till 11 pm and left his wife alone to read or play with her ayah.

According to Grand's account, he never set eyes on his wife again. Immediately after the trial, "he was advised by those friends who deeply felt for him, to change the air," and according to Hickey was appointed collector of "Tirhoot and Hajee-pore." While in North Bihar, he seems to have spent some of Francis' siccas in founding an indigo enterprise.

**L**ORD Cornwallis, on becoming Governor General, ordered him posted to Patna on August 27, 1787 as judge and magistrate, and separately to divest himself of his indigo concerns. He remonstrated

against this. Charges as to his conduct as judge at Patna having been laid as well, he was removed from the service in 1788, but he did not leave India until 1799.

Busted records: "Among his fellow passengers was a Mahomedan of distinction, Mirza Aboo Talib Khan who has left a diverting pen picture of him. 'A Mr Grand was in the next cabin, a very passionate and delicate gentleman.' A storm overtaking them, 'Mr Grand who was of an enormous size and whose



**An artist's impression of Madame Grand**

cabin was separated from mine only by a canvas partition, fell with all his might upon my breast and hurt me excessively: what rendered this circumstance the more provoking was that if by an accident the smallest noise was made in my apartment he would call out with all that overbearing insolence which characterises the vulgar part of the English in their conduct of Orientals, 'What are you about? You won't let me get a wink of sleep,' and such other rude expressions."

Grand failed to get redress from the directors and in June 1802 we find him in Paris, where his former wife, whom he did not meet and from whom he had been divorced four years previously, was moving in the first circle of fashionable society, and inhabiting the splendid chateau of Neuilly. Dr Busted has investigated the question of the date of Madame Grand's departure from India, and there can be no doubt, as he says, that the following paragraph in Hickey's Bengal Gazette for December 2, 1780, refers to the fact: "Samuel Tolfrv Esqr" (one of Francis' attorneys in the trial) "has embarked for Europe with a fortune of three lacks (sic) of rupees: he intends proceeding from Celon (sic or Coringa in the Dutch ship that carries home Mrs C...d."

Francis himself did not accompany her, though Busted feels he had intended to; he left India, according to one of Hasting's letters, on December 3, 1780, having first "engaged a passage in a Dutch ship which he has left for one in the Fox," and the very last entry in Francis' diary is of similar import: "7th November. Discover at last that it is impossible to go in the Dutch ship, so resolve to take my passage in the Fox, Captain Blackburn."

**The next years:** In a book published in 1905, referred to by H. E. A. Cotton, entitled *Famous Women of Wit and Beauty*, it is stated that Thomas Lewin of the Civil Service, "a brilliant man and a fine seductive gentleman," was a fellow voyager from India with Madame Grand, that he lived for some years with her in Paris, and that when he left her and returned to England, he settled an annuity upon her. The author, Mr John Fyvie, does not name the source from which he derives his information.

Dr Busted adds that he has failed to discover in the Indian Office any list of the passengers of the Dutch ship in which Madame Grand sailed. Busted however quotes from the anonymous 1834 *Life of Prince Talleyrand*, translated by C. M. De Villemarest that till 1792 she had been in the affections of the Vicomte de Lambertye. These references are not without their interest, for 16 years were to elapse after her departure from Calcutta before she fell in with Talleyrand.

According to Lady Francis' memoirs of her husband, Madame Grand refused assistance from Francis and went to reside in France, under the charge of two ladies,

relatives on her father's side upon whom she became largely dependent for her support, and where Francis frequently went to see her, but she "resisted the temptation of renewing the improper part" of her association with him.

Whether Talleyrand met Madame Grand in England, where he and she separately sought refuge in the early days of the Revolution, is not certain, but it is circumstantially mentioned (says Dr Busted) by Michaud in the *Biographie Universelle* that she came to Paris with him via Hamburg in the opening months of 1796, and that Talleyrand shortly had the vexation to see his travelling companion arrested and sent to prison. To obtain her release he wrote to Barras, the revolutionary director of France, which letter Dr Busted sets out in full, in his *Echoes from Old Calcutta*, and which may also be found in the *Memoirs of Barras*.

Since 1795 Barras had been wielding great power as one of the revolutionary directors. He was now able to befriend Madame Grand. At the time of her reappearance with Talleyrand, Colmache describes her—"Madame Grand had the kind of beauty which is the rarest and most admired in Europe...She had moreover preserved a child-like grace in her expression and throughout her whole person." It was this which distinguished her from Parisian ladies who might perhaps have rivalled her in beauty. Thereafter until the year 1802, she did the honours of Talleyrand's table and salon, but without the right to bear his name.

**Second Marriage:** The story goes that Bonaparte, on reports from Fouché, being scandalised at the fact that Talleyrand's semi-official receptions as foreign minister were held by Madame Grand, "ordered" a marriage. The Empress Josephine too is said to have been a warm advocate for the furtherance of Madame Grand's wishes, and arranged a meeting of Madame Grand with Napoleon, an interference which some say Talleyrand did not forget when a few years later he supported Napoleon's scheme for a divorce.

The ceremony was performed on September 10, 1802, before the Mayor, Talleyrand's age being given as 48. The First Consul was remarkable for the want of even ordinary courtesy to ladies, but so pronounced was his cold demeanour to

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**'In spite of the high position Madame Grand made for herself, there is no observation more common about her than that she was a very stupid woman'**

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Madame de Talleyrand that the wits of the day accounted for this resentment by the anecdote that when Madame de Talleyrand appeared first at court after her marriage, Bonaparte patronisingly expressed the hope to her that the future good conduct of the Citizeness Talleyrand would cause the indiscretions of Madame Grand to be forgotten. To which the bride naively replied that in this respect she could not do better than follow the example of Citizeness Bonaparte.

The obliging Grand, who had earlier consented to a divorce, was provided ten days after her second marriage (20 September, 1802) by the Frenchified states of the Batavian Republic, at the request of Talleyrand, with an appointment at the Cape of Good Hope as Privy Councillor. He remarried and died at the Cape On January 17, 1820, writing his memoirs in 1814, under the title *Narrative of the Life of a Gentleman Long Resident in India* (reproduced by the Calcutta Historical Society, 1910). Curiously, he gives his mother's family name in Normandy as Clerc de Virly.

His wife's second matrimonial venture was hardly more fortunate than her first. After their marriage, the Talleyrands lived at Neuilly and were visited there by Sir Elijah Impey immediately after the Peace of Amiens. But the couple separated soon after the battle of Waterloo, and Madame la Princesse visited England for a second time. While in London, she approached the Duke of Wellington in 1815 to effect a reconciliation: but apparently without success, for it is known that she returned to France and lived apart from Talleyrand with an establishment of her own at the Villa Beau Sejour at Auteuil.

**I**N his memoirs, published 50 years after his death, Francis says: "Mrs Grand was the most beautiful woman in Calcutta. She was tall, elegantly formed, the stature of a nymph, a complexion of unrivalled beauty and auburn hair

of the most luxuriant profusion: fine blue eyes, with black lashes and eyebrows gave her countenance the most piquant singularity." Even when at the age of 36 she reappeared by the banks of the Seine, her loveliness created quite a sensation. Madame de Remusat records: "I have heard it said that she was one of the most charming women of her time. She was tall, and her figure had all the suppleness and grace so common to women born in the East. Her complexion was dazzling, her eyes of the brightest blue. Her fair golden hair was of proverbial beauty."

Busted, however, adds: "In spite of the high position Madame Grand made for herself, there is no observation more common about her than that she was a very stupid woman." In seeming support of this the Comtesse de Boigne recounts in her *Memoirs*, Princess Talleyrand's appearance in the nude before her admirer Edouard Dillon, "She had the most beautiful hair imaginable and Edouard admired it. She told him he did not yet know what it was like, and after retiring into her dressing room she came back with her hair loose and covering her like a veil. She was a second Eve before any dress material had been invented, and with less innocence than her ancestress naked and not ashamed. The supper was finished in this primitive costume."

On December 10, 1835, she died in Paris and was buried in the Mont Parnasse cemetery. H. E. A. Cotton concludes: "It is sad to think that the tomb has been utterly neglected and that the pious traveller who makes his pilgrimage to this Campo Santo today is shown a moss covered bank of nettles and weeds as the sepulchre of the most historic beauty that India has ever produced."

Talleyrand died three years after her. From the state of her grave, it is clear that Talleyrand was disinclined "to perpetuate the recollection of his marriage," as Raikes puts it.

As a requiem, what better than this quote from Dr Busted:

*For the first step in error none e'er  
can recall,  
And the woman once fallen forever  
must fall,  
Pursue to the last the career she's  
begun,  
And be false unto many, as faith-  
less to one.*

**S. L. Menezes**

# QUIZ / Neil O'Brien



Kalyan Biswas reports on the 'Glose-Up' Quiz: "Castlereagh said, 'A piece of sublime mysticism and nonsense.' About what?" With that question (Answer: The Holy Alliance), the 'Close-Up' Quiz Final, 1983, was underway. Organised by Argus Quiz Club and sponsored by Hindustan Lever, the contest was spread over four days: a first in AQUO's history. Four elimination rounds were held. The 20 teams that qualified battled it out with 20 seeded teams in the preliminary rounds. Eleven hours of torrid quizzing culminated in the final, at the Dalhousie Institute.

In order of seating the lineup was: Motley Crew, Soup, Octette, D.I.(A), Inmaniacs, DI(B), Lake Youth Club and Skylab Fallout, the last two young teams coming through all the way from the elimination rounds. For the first half Pranab Ghosh was in charge of the proceedings. Soup (7), aided by some quick bonuses, soon whizzed into the lead, closely pursued by Motley Crew (6) and DI-A (5). Fortunes fluctuated, but eventually a pattern emerged—DI-A 13, Motley Crew and Soup on 8 each, Octette 6½ and Inmaniacs 6.

The gravity with which Mr Ghosh conducted his half of the quiz was more than compensated by his lively stock of questions, Samples: (1) What is common to Françoise White, Auckland Brown, Apple Red, Pastel Blue and Fantasy Black? (Soup answered: These are the shades in which Maruti cars will be manufactured) (2) In newspaper jargon what is a Bikini Head? (Answer: A story heading which, like a Bikini swimsuit, covers very little, but touches the main points.)

**11th Question: What is corprolalla? (Santanu Roy, Calcutta)**  
**Ans: The irresistible urge to utter obscene words.**

After the breather, R.M. Sen took over with the scoreboard reading: DI-A 19½, Motley Crew 13½, Octette 11½, Soup 10 and Inmaniacs 8.

Midway into the second half, DI-A was sitting pretty at 27½ with Octette 18½ and Motley Crew 17½ battling it out for second place. The tension seemed almost palpable, and it was left to Mr Sen to enliven the atmosphere, which he did with aplomb.

Some of his questions elicited

hilarious answers. "What, in Hollywood, was known as 'Capriskin'?" "Goatskin"—someone replied, when in fact it related to the successful Hollywood duo Frank Capra and Robert Riskin. Keeping in the spirit of the game, were some of the visuals, e.g. Lana Turner (the last of the classic blondes) and Koo Stark.

At the end of it all, DI-A (Neil O'Brien, Julie and Sadhan Banerjee and Souvik Guha), last year's runners-up, finished in front (28½)—making them unbeaten so far this year. Motley Crew (23½) were second, with Octette just a point behind, Soup edged Inmaniacs out of fourth place.

The quizmasters, Messrs Sen and Ghosh, did a splendid job, although a few questions from recent quizzes appeared to have crept in. All said and done, theirs was a Herculean task, and both executed it with no end of hard work, devotion and earnestness.

No quiz, or for that matter its review, can be complete without a mention of the audience. A. Malik, Jayshree Singh and 'Chips' Chidambar tied for the audience prize. In a fine gesture, Jayshree and 'Chips' both relinquished their claims in favour of the youngster. It is this spirit that has contributed in no small measure towards making our city the capital of quizzing in India.

## QUESTIONS

1. Who was the first American in Space? (Subir Naha, Asansol-1)
2. Which country is called the Sugar Bowl of the World? (Shibabrata Mondal, Calcutta-6)
3. Which is the world's largest stadium? (Sumita Chopra, Calcutta-73)
4. What is nautical mile? (Amitava Bardhan Roy, Shibpur)
5. Who was the first man to be called the father of his country? (Kalyan Banerjee, Kharagpur)
6. What is the address of the White House? (H.K. Shrivastava, Calcutta-26)
7. What is White Paper? (Ashoke Sengupta, Calcutta-75)
8. Francis Drake's famous ship on which he sailed around the world was *The Golden Hind*. What was its earlier name? (Michael Marklew, Calcutta-17)
9. What is fluorescence? (Sharmila Guha, Calcutta-33)
10. Who invented the safety pin? (Sushil Madhagarhia, Calcutta-54 and Saptarshi Roy Bhardhan, Calcutta-84)

## ANSWERS

- \*1. Alan Shepherd.
2. Cuba.
- \*3. Strahov Stadium (Prague), which accommodates 2,40,000 spectators.
4. Unit of approx. 1852 metres or one minute of the great circle of the earth.
- \*5. Cicero.
6. 116 Pennsylvania Avenue, Washington DC.
7. A report issued by Government to give information.
- \*8. The Pelican.
9. A visible or invisible radiation produced from certain substances by incident radiation of shorter wavelength, electrons etc, especially by violet and ultra violet light and X-rays.
10. Walter Hunt (USA).  
 (\* indicates answer given by person sending in question.)

### Answers to WORD PROBLEMS:

1. WIT, 2. PAL, 3. SUP, 4. IMP, 5. QUA, 6. BAT.

## AN AERIAL VIEW

A close look at a hobby fast gaining popularity

**T**HE peppy little engine at full throttle behind the whizzing propellor makes words inaudible. Harry (V.K. Hari Nair) crouches at the tail-end, his fingers straining against the audacious might, the methanol-air mixture slicing the early morning air at a dizzying 18,000 RPM. The tip of a one-and-half metre long aerial taps him at the back of his neck, and he turns around to see the pilot flashing him a thumbs-up sign: he lets go.

At the home-end of the aerial the seven-channel JR transmitter with its two control yokes (one for each thumb) lies cuddled negligently, almost carelessly, in the hands of the pilot, Aditya Himatsingka. With eight years of flight experience and the 1983 RCAL rolling trophy to their credit, Adit's unfaltering eyes follow the four-channel Fire Fly to the end of the uneven runway for a totally independent takeoff.

The white-and-yellow metre-long craft hops rather undecidedly into the air, but with a sudden boost of confidence thrown in by a downward thrust of the left hand yoke on the transmitter, surges up and into the sunburnt atmosphere. Adit's left hand thumb nudges the same yoke a bit to the left and the aircraft swings gently onto a left hand turn (yaw).

Up in the air the Fire Fly is more courageous than its air force counterparts. Adit in his Fire Fly performs every antic and achieves every formation that an air force pilot could. The two control yokes with their vertical and horizontal movements are in the charge of four channels controlling throttle, rudder, back-flap and ailerons (short wide flaps attached behind wings). The left hand controls the back-flap and rudder, while the right hand controls the throttle and ailerons.

The back-flap of the ship guides its vertical level: whether it will climb or descend. The rudder causes a simple left or right turn (yaw). The aileron causes the plane to bank to the left or right: in exaggerated use it causes that wonderful looking "roll" (turning

upside down while in flight) or even "spin." And of course, the throttle determines speed—but the four of them together produce any crazy movement that your imagination could possibly think up. Figures-of-eight, letters of the alphabet, squares, triangles, spins, rolls, loops, dives, you name them—and Adit laughingly directs his plane into action. He will even show you what exactly Sanjay Gandhi tried during that fatal crash and what could have been the possible reasons for the accident.

In short, Aditya Himatsingka, Hari Nair, and all the others assembled at the polo ground (inside the Calcutta Race Course) at eight o'clock every Sunday morning epitomise not just the aeromodelling movement in Calcutta, but all over the world. The only difference is that while aeromodellers elsewhere get renewed boosts from almost every modern discovery and invention, the enthusiasts in Calcutta have to work under constant, strangulating handicaps and restrictions. Says another hobbyist Surendra Kumar Khaitan: "Compared to aeromodelling enthusiasts elsewhere in the world, we are nearly five years behind." And that too, with the help of imported gear.

Without imported materials India is still, in fact, in the primitive stages when aeromodelling was vaguely considered as a potential hobby! A very popular hobby shop on Park Street does sell indigenously manufactured radio control equipment and engines but their quality is reportedly so unreliable that the inevitability of such equipment crashing once every Sunday morning is a standing joke amongst aeromodellers here.

**A**S far as the basic model is concerned, however, the enthusiasts agree that the level of advancement is more or less

adequate. You could get a very light wood (though not as good as the original Balsa) and construct the models yourself from plans freely available in books and magazines; or if you are a beginner, you could get Mr Irshad Anwar of Anwar Models, 76 Park Street (top floor) to construct a model for you.

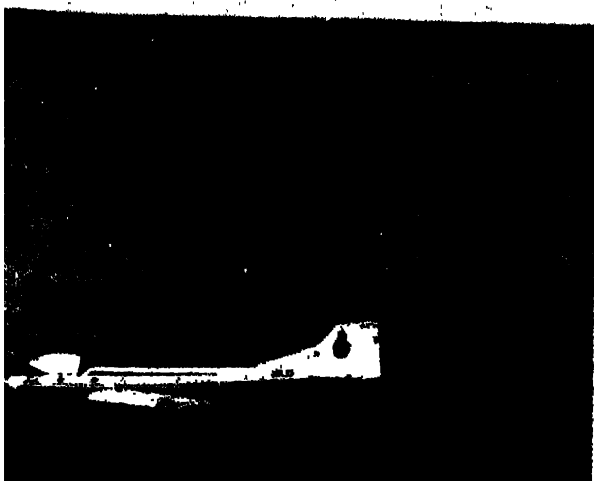
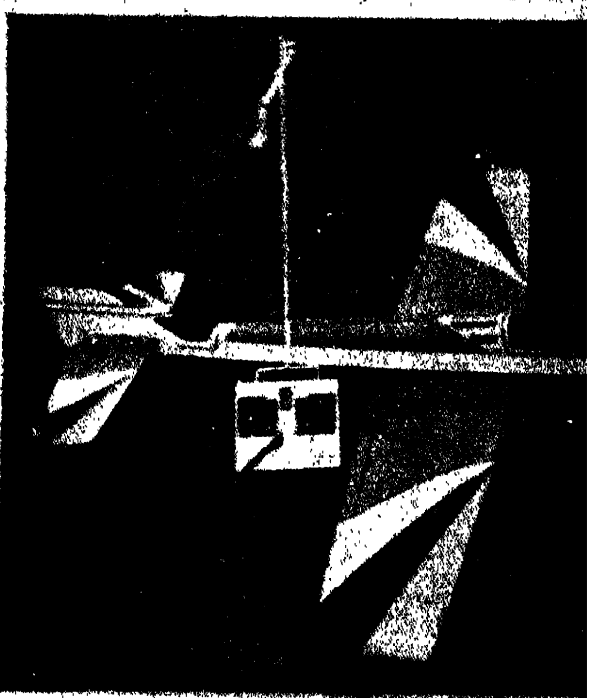
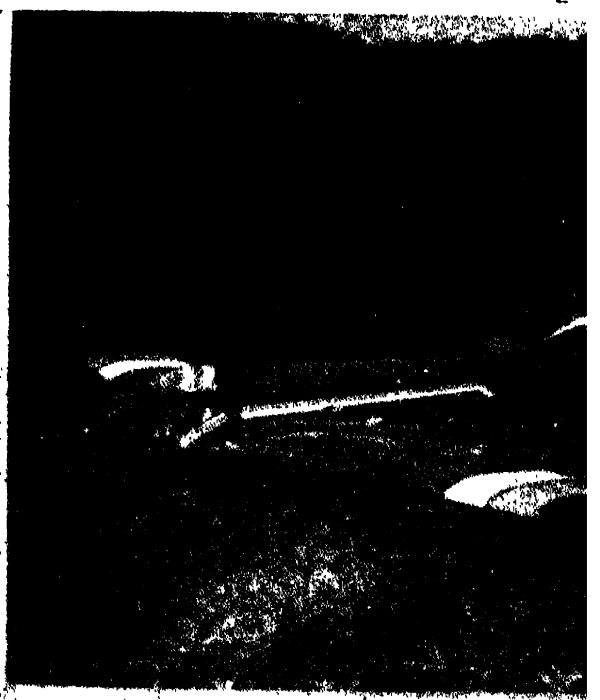
Irshad Anwar is the name that most aeromodellers in Calcutta pronounce reverently. A thorough professional in his outlook, he is a model builder, repairer, broker (for the selling and buying of second hand equipment), trainer, helper, and hearty fellow enthusiast. He will tailor-make the model best suited for you (stable, fast, etc). But as Harry would say, "If only his prices were lower."

**High Prices:** Prices, in fact, constitute the chief constraint to the intending hobbyist. Almost all the enthusiasts who weave radio controlled patterns in the skies of Calcutta have some access to relatives or friends who travel to-and-fro between India and some foreign countries (chiefly the extremes of the East and West). Of course, these people often sell off their old equipment in excellent condition but the prices, inevitably, are quite high. A four channel RC equipment (performing all basic functions described earlier) complete with receiver, engine and model would be available here for about Rs 4,000 (second-hand), while the same equipment would cost approximately \$ 250 in Hongkong. And if you want to go in for eight channel RC (basic functions plus retractable undercarriage, parachutes, etc) then you obviously have to spend a pretty penny.

At the other end of the price scale is the C glider, which too can be real fun. There is no engine, and the original lift is given by someone pulling the ship with a hook and

**Facing page:**

**Clockwise from left, above: Participants getting ready to rally. The 4-channel A-72 down after an emergency landing. The ailerons, the back flap and two control yokes on the 4-channel transmitter. The take-off. Perfect landing for the 4-channel Atlas Hope. The engine and electric starter.**



## ON FLYING HIGH

### Some Facts and Figures

The current world champion in radio controlled aero-modelling: Mr Hanno Prettner (Austria); his model: "Dalotel."  
Runner-up: Mr Wolfgang Matt; his model: "Laser."  
Max speed attained by an RC craft: 200 kmph.  
Longest stay in air by an RC glider: Dawn to dusk (approx 13 hrs).  
Most popular RC sets used in India:  
(1) Futaba (2) JR (3) Graupner  
Results of 1983 RCI aeromodelling competition (Jan '83):  
Experts: (1st) A. Himatsingka (2nd) S. Khaitan  
Novices: (1st) K. Thirani (2nd) J. Rajgaria  
Results of 1983 RC glider contest: (1st) S. Khaitan (2nd) S. Seksaria  
July 1983 prices of some RC equipment in the United States:  
Circus Unlimited VIII J8C-4SF eight-channel transmitter with servos: \$423.95  
Circus Century VII seven-channel transmitter complete with four servos: \$234.95  
Circus Apollo VI D6C-4SMM six-channel complete with servos: \$169.95  
Circus IV four-channel standard

equipment complete with servos: \$99.95

All the above are JR radios, available at these special prices from: Circus Hobbies,

3132 S. Highland Dr,  
Las Vegas, NV 89109  
(702)731-6472

Send \$ 1.50 for Product Information Package.

Webra 0.61 RC Blackhead W1020RC engines (10 cc): \$ 61.95 (Circus)

Webra 0.91RC (Speed) Schneurle 1037 RC (15cc): \$ 119.95 (Circus)

### Tips for Beginners

(1) If you have an instructor, start on a high wing three or four channel 30-40 size model. If not, start on a simple glider.

(2) Unless your hobby is a passing fad, invest on a good seven or eight channel transmitter at the earliest opportunity. This will allow for almost unlimited future expansion without much chance of your equipment becoming obsolete in a hurry.

(3) *Radio Control Models* by Norman Butcher is almost a Bible for any RC enthusiast. RCM is a good magazine that you could subscribe to (or at least buy second-hand).

**A.R.G.**

line. The hook is so designed that it falls off immediately when the ship is sufficiently airborne and the RC takes over. Only two channels are required (back flap for climb and descent, and rudder for yaw) and the equipment could cost around Rs 1,500 here in India. Abroad, it is dirt-cheap. Of course, the hassle is that you have to depend on thermals (regions of rising hot air) for your glider to climb and there is therefore no power for creative antics. But if ordinary kite flying does not bore you, the RC glider could be a welcome sophistication.

The price ogre reigns not just over basic equipment but over all possible accessories and incidental necessities. Coupled with this is our government's questionable policy regarding licence and incentives for import and/or indigenous production. Even the wheels on the landing gear are not locally produced. Specially manufactured air-filled tyres (essential for a safe landing, but very fragile) have therefore to be acquired

in bulk from abroad. Methanol, which constitutes 75% of the special fuel used (the other 25% being Castor oil) is also sold only on production of a licence.

All, however, is not dark where the Fire Fly glows. The modellers in Calcutta have developed an excellent rapport among themselves and help one another out when the need arises. If equipment from abroad is not forthcoming, the hobbyists here make do with a considerable amount of improvisation. Considering the draw backs in every sphere—cost of sets, engine, fuel, wood, covering materials, spare parts, etc—the work of adaptation is pretty good and Calcutta has thus become a veritable Mecca for the aeromodellers in India.

**S**ADLY, this solidarity is not reflected in the clubs or associations that the members owe allegiance to. The Society of Model Aeronautical Engineers (SMAE), which was started to guard the interests of aeromodellers, is all but

defunct. A split occurred some time back, giving rise to the All India Aeromodellers' Association (AIAA). As if that were not enough, a further misunderstanding reportedly arose and the Radio Control Association of India (RCAI) was born. The last-mentioned boasts the largest membership, but as one member put it frankly, the annual flyby rally is about the only thing they ever do!

"Be that as it may," says Harry, "aeromodelling is an all round and fascinating hobby. The thought that one could own and pilot an actual aircraft is fantastic to begin with. Add to that the satisfaction of designing and constructing an airborne bird and the pride when one's predicted flight characteristics come true, and all handicaps are automatically offset."

With evident pride, Harry strides towards his elegant bird. One end of the battery operated fuel pump is inserted into a bottle of fuel and the delivery and intake tubes are connected. A soft buzz later, a fountain of liquid is ejected from the overflow tube and the pump is clicked off.

Manish, a young enthusiast, holds the tail firmly as Harry jerks the propeller around in short spurts, careful not to let his fingers get in the way when the engine throbs to life. At 1800 RPM the propeller has enough power to chop off all the fingers rightaway. Manish's help would have been unnecessary if the runway was long enough. As it was, the engine had to be speeded up a bit before being released onto the runway. Hence Manish's help in keeping the plane from "creeping" away while the throttle was being gently pushed forward.

The engine barks into life, the throttle is pushed right out, and Manish feels the strain growing. He looks back at Harry, sees him nod, and releases. Then, the serpentine and seemingly suicidal dash through the closely cropped grass, and "Hari is in the air."

Up and up the little ship climbs, higher than the birds, defined only by the canopy of summer-white clouds. You may have seen them there, buzzing macro-mosquitoes in the company of the weather vane atop the Victoria. Why don't you pay them a visit one Sunday morning? Entrance: the Race Course gates. This invitation to you, made on their behalf, stands!

**Ananda Roop Ganguly**

# Inner Eye

## NEXT SEVEN DAYS FROM OCTOBER 2 TO OCTOBER 8

**A RIES**  
Mar 21-Apr 20  
You will be cheerful, happy and inclined to pleasure and entertaining this week. Money is liable to be squandered. Improvidence and excesses should be avoided. Business proceeds normally despite a sense of insecurity. Benefits from an unexpected source will be forthcoming.

**T AURUS**  
Apr 21-May 22  
An unexpected upheaval will be followed by financial gains and happier conditions. You will be lucky this week in many ways, finding help when needed. Be optimistic and seek young society. Intellectual and business expansion, and family and social activities are favoured.

**G EMINI**  
May 23-June 21  
An unexpected upheaval or journey will be followed by financial benefits and happier conditions. A female relative may cause anxiety, but secret help will be available. Intellectual and private matters progress well. Beneficial changes and travel are also forecast.

**C ANCER**  
June 22-July 22  
Your week is not unfavourable. New friendships and fresh interests bring happiness but separation from a loved one will sadden you. A promotion is probable. Elders and womenfolk will contribute to your well being. You may undertake long journeys. A happy romance is predicted.

**L EO**  
July 23-Aug 22  
You may expect a week full of activity. You will be lucky regarding property. Expanding fortunes, beneficial changes and new interests are forecast. The week is favourable regarding children and private matters but not romance and courtship.

**V IRGO**  
Aug 23-Sept 22  
Attend to your health and that of your household. Despite disappointments on the financial front, you will remain happy and cheerful. You will experience a sense of contentment and fulfilment. Intellectual pursuits will be crowned with success. Exercise caution in your dealings with the opposite sex.

**L IBRA**  
Sept 23-Oct 22  
Unexpected reverses and unpleasant changes will be your portion. Endeavour to avoid arousing hostility of those in authority and your spouse, violent quarrels being presaged. You must remain on the guard against evil influences which may ruin your career beyond repair.

**S CORPIO**  
Oct 23-Nov 21  
Your week augurs well, promising increased finances, recognition and the goodwill of those in authority. Most propitious for all activities—forge ahead. A woman renders unexpected aid, but exercise tact, discretion and watchfulness in all business transactions at the weekend.

**S AGITTARIUS**  
Nov 22-Dec 22  
Your week will be intensely active—success crowns all your efforts, whether financial, personal or social. Make desirable changes and ask for favours. Take reasonable risks after consulting your elders and business associates. You may undertake a journey in the near future.

**C APRICORN**  
Dec 23-Jan 20  
Love, domestic and social affairs are under a cloud calling for vigilance and circumspection. Concentrate on intellectual expansion. Speculation should be rigorously avoided. Refrain from making impulsive changes. Caution is advised in the written and spoken word—deal tactfully with children.

**A QUARIUS**  
Jan 21-Feb 20  
You may expect much good fortune, financially and socially, but conserve some of your resources. Endeavour to obtain full value for money spent. A new romantic attachment is likely to blossom. Many will gain official recognition. Business affairs should not be neglected.

**P ISCES**  
Feb 21-Mar 20  
This week you will be hard-working, ambitious, original and very independent in all your undertakings, but dogmatic, unyielding and argumentative at times, to the detriment of your own progress. A sense of well-being and contentment will be with you despite some financial disappointment.

## BIRTHDAYS

**October 2**  
Your year will be marked by good fortune especially in business. There will be opportunities for intellectual expansion, too. Much success is promised in most things if the tendency to procrastinate is overcome.

**October 3**  
Intellectual activities and travel are favoured, but you are warned against gambling whereby heavy losses may be incurred. Heed the advice of elders and attend to your business sincerely; it will show improvement from January onwards.

**October 4**  
This will be an auspicious year, promising successful business activities and beneficial changes. A lot of travel is in the offing. Push all your affairs to the utmost. Gains through inheritance, property, mines and agriculture are foreseen.

**October 5**  
An eventful year is ahead of you. Womenfolk, especially of advanced age, will occasion anxiety. Quarrels will be in the air and love affairs will be under a cloud. Marriage plans should be deferred. Keep your emotions under control.

**October 6**  
Happiness is all yours this year and in 1984. Domestic and social activities are prominently marked. The indisposition of a near one will cause much anxiety. Young people, new friends and intellectuals will greatly contribute to your success.

**October 7**  
The next twelve months will be of mixed fortunes. Unwise investments may cause considerable damage to your business. You may have to undertake long journeys to ensure that your business interests are guarded.

**October 8**  
In the next twelve months, legal matters may prove troublesome. But you may expect a successful year otherwise. Be warned, however, about a sudden reversal which might come about by December this year.

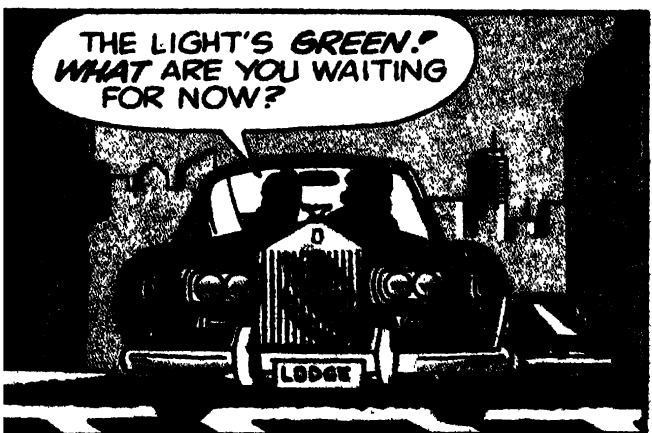
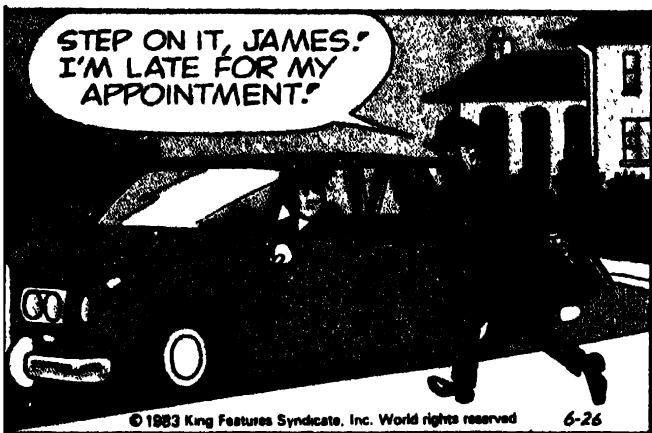
M.B. RAMAN

### SUGGESTIONS

		SPORTS	OCTOBER 2	2	BLACK
SUNDAY					
MONDAY	DOMESTIC AFFAIRS		OCTOBER 3	7	GREEN
TUESDAY	SHOPPING		OCTOBER 4	3	BLUE
WEDNESDAY	CORRESPONDENCE		OCTOBER 5	5	YELLOW
THURSDAY	BUSINESS AFFAIRS		OCTOBER 6	2	ORANGE
FRIDAY	MEDITATION		OCTOBER 7	9	RED
SATURDAY	ENTERTAINMENT		OCTOBER 8	10	ORANGE

### LUCKY NUMBER AND COLOURS

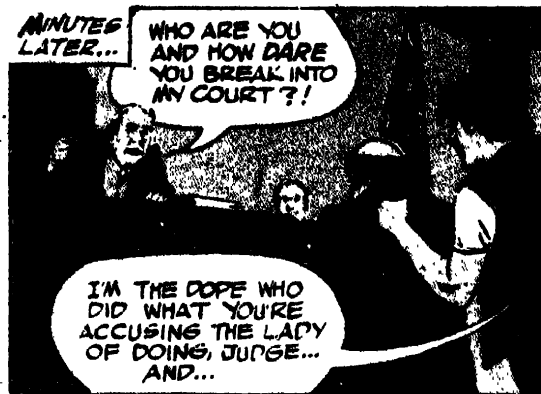






# JULIET JONES

By Stan Drake



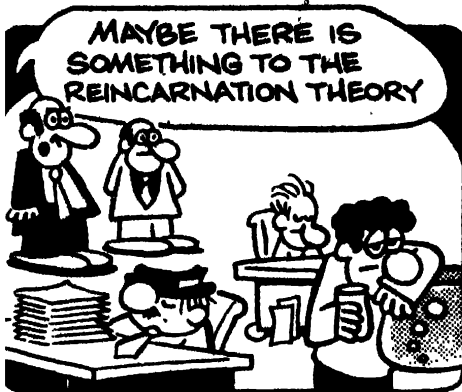
# MANDRAKE

By Lee Falk

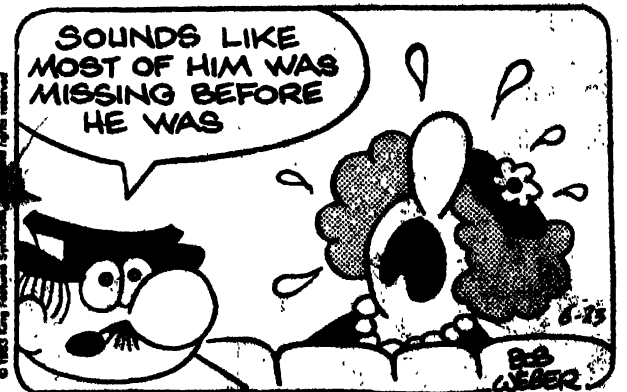
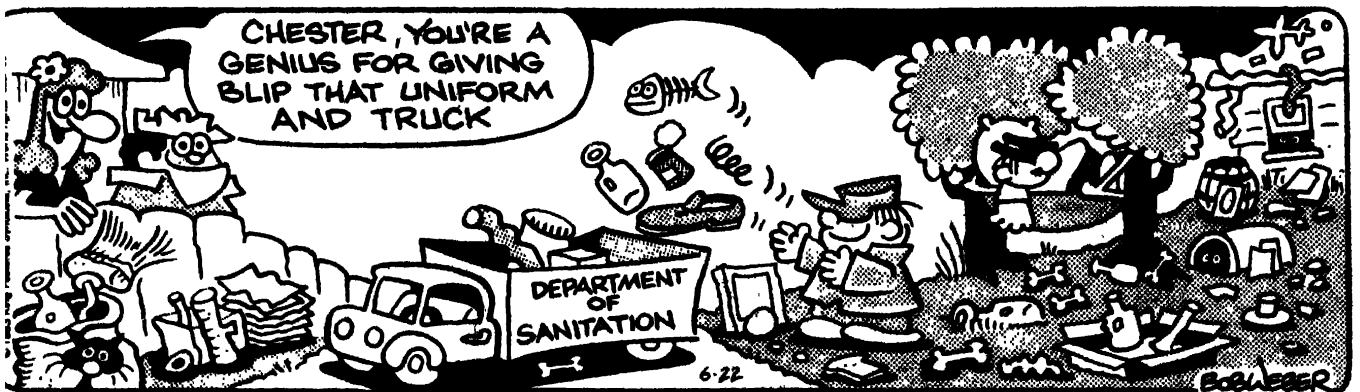


# MOOSE MILLER

By Bob Weber

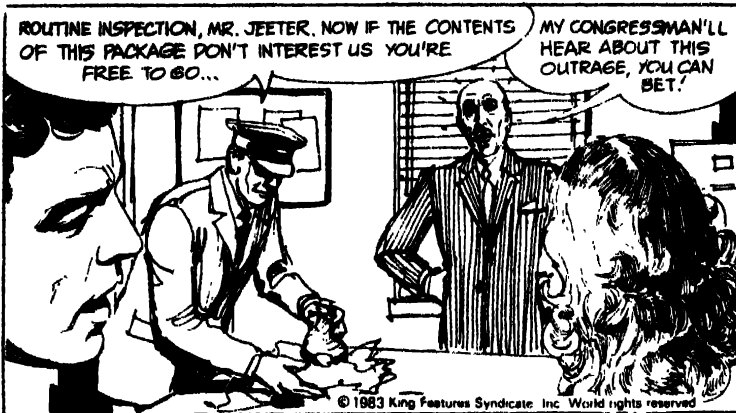
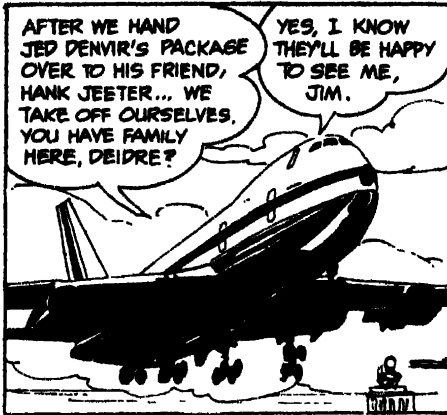


FIVE P.M.

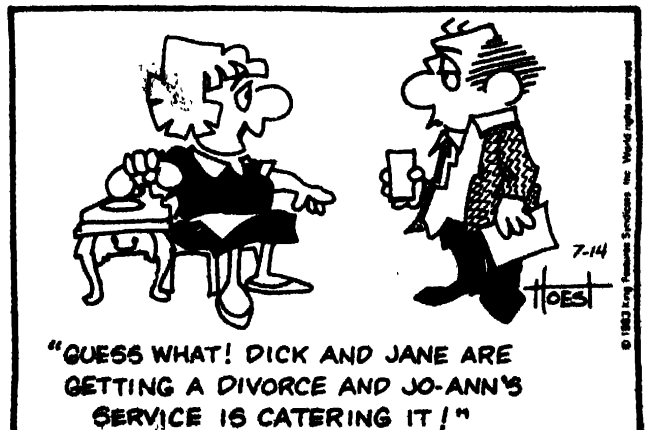
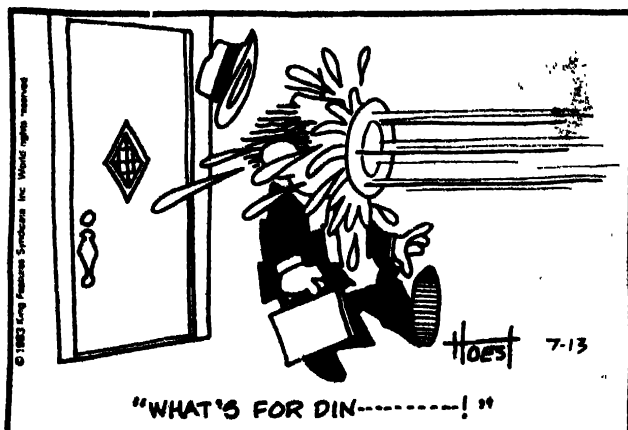


# DR. KILDARE

By Ken Bald



# THE LOCKHORNS



# MARKINGS

## No Polish



A shoeshine before walking into the office is not an uncommon practice in this city. Shoeshine boys, thumping their brushes on their boxes and slouting, "Babu, boot polish" to attract the attention of potential customers on Jawaharlal Nehru Road, Lindsay Street and Park Street, is not an uncommon scene either. People frequently stop by to have the final touch of class on their shoes before they straighten their tie knots and walk into office.

Our correspondent, however, came across a weird incident in front of the Metro cinema hall a few days ago. At about 11 am when he was in front of the cinema hall gazing away absentmindedly at the Sunday morning show stills, he came across a man, immaculately dressed, but with a very sheepish expression on his face. He seemed very uneasy and looked around furtively in a way as if he had just committed a theft.

Several minutes

elapsed while our correspondent was left wondering what could have gone wrong with him. Suddenly his eyes went down to his shoes. They were without the laces and one of them was sparkling from a fresh shine while the other was soiled and dirty. Our correspondent could not help enquiring about the discrepancy. The reply was one to silence even a machine gun.

He had opted for a shoeshine before going to

his office. When the shoeshine boy was halfway through, there was a police raid to evict hawkers, popularly known as "hallah raid." The shoeshine boy, trained in 'guerrilla warfare,' promptly gathered his box and brushes and fled leaving the man in a helpless condition behind.

"He promised me that he would return when the raid was over. But 30 minutes have already passed and there is no sign of him," he groaned.

## Going Bananas

A correspondent writes:

"A plantain—green plantain—sells at one and half pice at Jamshedpur. I remember a cousin of mine telling this to my mother, way back in 1938. He, an employee of Tata Iron & Steel Co, had come to our native village on a holiday and, while discussing life at the Steel City, came out with this outstanding information. My mother was flabbergasted. "A single plantain at one and half pice! Why, we get a whole bunch—a dozen—at that." My mother's surprise knew no bounds.

Yes, in 1938, a dozen cost only that much in our

village in Faridpur (now Bangladesh). Even in Calcutta it did not cost more than an anna in those days. After Partition, when I set up my family at

Calcutta, a pair of plantains would not cost more than an anna. Why, even a few years' ago, it would not cost more than 15 naya paise. But now?



Two weeks back I had been to the Steel City. The day I left, I purchased a pair of green plantains at Calcutta at 80 paise—forty paise apiece. The next day I went to Bistupur market at Jamshedpur. I saw green plantains there and, lo and behold, it was selling at five to the rupee, which was exactly half of the Calcutta price.

Fortyfive years back, my cousin (dead and gone) was telling my mother (long dead and gone) that a fire was on (Bengali proverb) in Jamshedpur market. That fire has possibly overtaken Calcutta markets and the Steel City market, it seems, has much cooled down.

## Unlettered

DO you know what C-in-C stands for? Of course, you would say, for commander-in-chief. But long back the appellation was discarded. Now, we have three chiefs of staff: Chief of Army staff, chief of Air Force staff and chief of Naval staff. The senior-most among them presides over the meeting of the jt. chiefs of staff. And our President is the chief of our defence services.

A Calcuttan was recently surprised to get an invitation card for a function at Bolpur, West Bengal. A public sector undertaking was opening its Bolpur branch office which was to be inaugurated by the Union finance minister. It was



stated on the invitation card that the function would be attended by the C-in-C and managing director of the undertaking as the chief guest.

What does C-in-C stand for, he wondered. Have we started appointing commanders-in chief for our public sector undertakings? Maybe. The carelessness and indiscipline in our public undertakings perhaps called for such appointments, he mused. But he was not very sure.

The other day when he met an officer from that undertaking, he broached the subject. The other man laughed. No, C-in-C does not stand for commander-in-chief; it stands for, in their case, current-in-charge. The poor undertaking had been without a chairman for many months and one of the managing directors was asked to hold the charge as current-in-charge, the abbreviated version of which was C-in-C!



JUST how informed are our policemen? An irrelevant question, most people would scoff, for policemen in our country are generally ignored when things are normal and are heartily cursed when things are not. However, for reporters on the beat the question is one of vital significance for the policeman on the spot makes all the difference between getting facts

THANKS to Mr Sunil Gangopadhyav, we now know of a beggar girl with the most unlikely of names: Noorjahan (THE TELEGRAPH, Sept 21). But it is not a rare occurrence as our own experience shows.

A colleague of ours tells the tale of his regular *bikriwala*, who has been buying old newspapers from him for the past ten years. Once, he was made a "regular," familiarity bred a warm friendliness. He would, off and on, talk about his family members: that his eldest son was a tailor in Metiabruz and doing rather well but wouldn't send any money to his father, that he had a family of six to support, that every now and then, he was hauled up by the local policeman and made to spend a few days in the lockup for no apparent reason, only

## Help, Police!

or missing a story.

It was an unnerving experience for our young reporter, therefore, when he discovered the level of ignorance of our policemen to be far lower than what he had given them credit for. Sent into the labyrinthine bylanes of Howrah to report a murder, he was searching for a particular police station in order to get the official version of the case. Having quite lost his sense of direction, he reached a crossroad where two traffic constables were busy directing the traffic.

Certain that he had found the correct guide, our unsuspecting reporter went up to the nearer policeman and asked him the way to the police station. He was promptly told to carry on straight, then take the first turning left and subsequently the second turning right. He was just about to express

his thanks when the second constable, who had overheard the conversation, laughed derisively at his colleague and informed our reporter that he should go back the way he had come, turn right after about 500 yards, and he would see the police station straight ahead.

He was immediately contradicted by the first policeman and a full-fledged argument broke out between the two while our baffled reporter stared, mouth agape.

When this continued for about five minutes, resulting in a traffic snarl-up, intractable even by Calcutta's standards, our reporter decided to call it off. He was eventually guided by an onlooker and the last glimpse he had of the policemen was of them gesticulating wildly at each other amidst the furious honks of stalled vehicles.

## Plenty in a Name

given the explanation that he looked 'suspect,' and so on.

Friendliness then sought out his name. It was Shahjahan.

Then, there was this other case of an electrician who operated from a ramshackle tin stall, would quietly do his work whenever summoned and never ever argue that he was being underpaid. He went by the name of Par-

meshwar (the Supremo among the Gods).

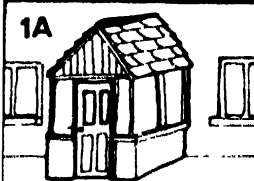
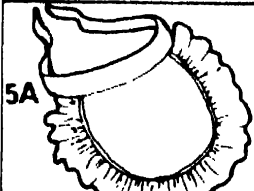
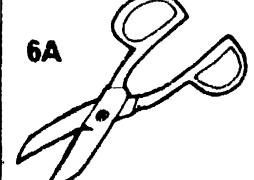
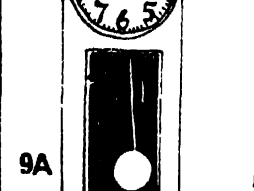

And finally, this non-Bengali colleague of ours was struck by the fact that almost all the maid servants in the city are named after goddesses: Durga, Kali, Lakshmi, Saraswati, Ganga, Kamala, Gouri...

Is it the poor parent's wish fulfilment, one wonders.



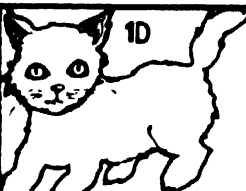
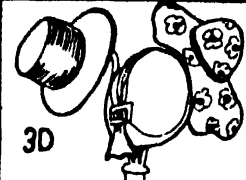

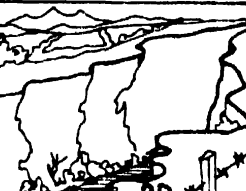
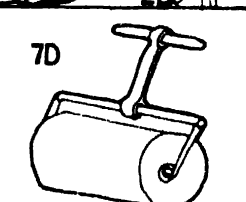
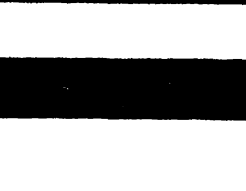
Illustrations: Debanshu Deb

# WONDERLAND

## PICTUREWORD

1	2	3	4
		5	
6			7
		8	
9		10	
11			
		12	

## SOLUTIONS

**Across:** 1 Porch 5 Apron 6 Scissors 9 Pendulum 11 Bloom 12 Earth  
**Down:** 1 Pussy 2 Ravine 3 Hats 4 Bows 7 Roller 8 Smash 9 Palm 10 Dome

## Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6 Prafulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

• **Calendars:** I offer Indian and foreign calendars in good condition for exchange with blow-ups of sportstars and animals. Write to Rupam Datta Chaudhury.

• **Watch:** I have a Enicar wrist watch and an electric kettle which I would like to exchange for a tape recorder in good condition. Contact Murlidhar Nair.

• **Camera:** A brand new Agfa Click III (type 0643) available for exchange with any two LPs or three cassettes of Justice Chaudhury, Silsila, Vidhaata, Nikaah and Disco Dancer. Contact Tathagato Chatterjee.

• **Tape recorder:** I have a mini Sanyo tape recorder and want to exchange it for a small film developing tank and/or a film changing bag. Write to Debiyata Biswas.

• **Magazines:** I would like to swap past issues of science and career magazines, science books and blow-ups for anything equivalent. Write to R.B. Lahoti.



## JUST-A-MINUTE

### WORD PROBLEMS

By Shamlu Dudeja

Find a three letter word that may be inserted in the blanks below to form new words:

(For example, —POT, —SET, —RING, —SER, —CHER.

Answer: TEA)

1. —CH, —HAL, —HIN, —NESS, —HER.
2. —ATE, —ACE, —TRY, —MIST, —LET.
3. —PER, —ERB, —PLE, —PLY, —INE.
4. —ALE, —ART, —AIR, —EDE, —INGE.
5. —CK, —KE, —IL, —RT, —LM.
6. —HER, —CH, —TED, —HOS, —ON.

Answers on Page 11...



# 7 DAYS

S	M	T	W	T	F	S
2	3	4	5	6	7	8

The information given below is accurate at the time of going to press

## HINDI FILMS

### NEW RELEASES

**Sumbandh:** Metro (Chowringhee Road, 233541), Grace (M.G. Road; 341544), Indira (Indra Roy Road; 471757)-3 shows, Sree (Bidhan Sarani; 551515) and Purna (S.P. Mukherjee Road, 474567)-noon.

Directed by Shibu Mitra and music by Bappi Lahiri the film stars Ashok Kumar, Vinod Mehra and Rati Agnihotri

**Woh Jo Hasina:** Society (Corporation Place; 241002), A.P.C. Road; 365108), Prabhat (Chittaranjan Avenue; 342683), Bhabani (Rusa Road; 461528), Chhaya (Upper Circular Road, 351382).

Mithun Chakraborty, Prema Narayan, Ranjeeta and veteran Pran star in this romance and action thriller.

### REGULAR SHOWS:

**Avtaar:** Basusree (S.P. Mukherjee Road; 478808)-3 shows; Roxy (Chowringhee

Place: 234138)-4 shows

A tearjerker worth seeing, the film stars Rajesh Khanna, Shabana Azmi, Sachin and others

**Aan Milo Sajna:** New Cinema (Lenin Sarani, 270147)-11.30, 2.30, 5.30, 8.45, 9.

Rajesh Khanna, Asha Parekh and Vinod Khanna star in this musical hit

**Betaab:** Jyoti (Lenin Sarani; 241132)-12, 3, 6, 8.45, Ujjala (Rusa Road; 478666)-4 shows; Uttara (Bidhan Sarani; 552200)-3 shows.

Star debutants Sunny Deol and Amrita Singh with veteran Shammi Kapoor are in the leading roles of this film directed by Rahul Rawail and music by R.D. Burman

The hero lives on a picturesque ranch with his mother, making a meagre living as a farmer. A nearby stud farm and palace are bought by a millionaire who has with him an arrogant daughter.

The hero spends the first half of the film taming the shrew and they then go through the process of falling in love. The rich father refuses to accept the match, but some complications later, is forced to give in. Then follows another

dose of villainy, action scenes with horses, dogs, guns and fists.

**Dhat Tere Ki (A):** Elite (S.N. Banerjee Road; 241383), Moonlight (T.C. Dutta Road; 343339), Uttara (Bidhan Sarani, 552200)-noon

This is a romantic comedy involving two couples who are friends. There is a sudden marriage because of which the younger couple move into the house of the older couple. From then onwards, the two couples influence one another's lifestyles with a fair amount of comic unpredictability

This film begins with pep and punch, but runs out of gags halfway through. The competent acting however helps it to go through well enough.

**Dil-e-Nadaan:** Orient (Bentinnck Street; 231917) and Krishna (T.C. Dutta Road; 344262)-4 shows, Jawahar (Kesab Sen Street; 343556)-3 shows.

Rajesh Khanna, Shatrughan Singh, Smita Patil and Jaya Prada form the leading cast of this film.

**Ghungroo:** Kalika (Sadana-da Road; 478141) and Moon-

light (T.C. Dutta Road; 34339)-3 shows.

There are two linked stories. The *diwan* (Shashi Kapoor) of a *rani* (Waheeda Rehman), loves a *tawaif* (Smita Patil), but marries a princess due to reasons of class distinction and political necessity. This is the first story.

The heir apparent (Kunal Goswami) grows up at the same time as the natural daughter (Komal Mahuvakar) of the *diwan* in a middleclass home. This constitutes the second story

The acting of Shashi Kapoor and Smita Patil lends some merit to an otherwise worthless film.

**Himmatwala:** Hind (Ganesh Chandra Avenue;)-3 shows.

The way to your rival's daughter's heart is through courage. So Jeetendra tries this ploy to win over Amjad Khan's daughter Sridevi. This film is plugged as the storming-in of Sridevi but actually it is a comeback film after the failure of her *Solva Sawan*.

**Justice Chaudhury:** Hind (Ganesh Chandra Avenue; 274259)-noon, Elite (S. N. Banerjee Road; 241383)-3 shows, Naaz (Lower Chitpur Road; 262773), Liberty (Chittaranjan Avenue; 553046) and Rupali (A.T. Mukherjee Road; 474403)-4 shows, Darpana (Bidhan Sarani; 552040).

The story of this film lacks any sense whatsoever. The characters include a long-lost father and son who look alike; a son who is a tough cop; an evil lawyer with a sexy daughter, and a diamond smuggler who has a twin. The story revolves around justice and the elderly lawyer takes the law into his own hands to beat up the villains. He also condemns his own son for a crime which he never committed.

An unbearable film.

**Jewel Thief:** Paradise (Bentinnck Street; 231917)-11.15, 2.15, 5.30, 8.45.

An old hit starring Ashok Kumar, Dev Anand and Vyjayanthimala, the film is directed by Vijay Anand with music by S.D. Burman.

**Humse Badhkar Kaun:** Lotus (S.N. Banerjee Road; 242664)-12, 2.30, 5.30, 8.30.

Thakurasaab's manager, who is after his wealth, murders him. His sons are separated while escaping. Their



Ravi Baswani and Manju Mishra in 'Dhat Tere Ki'



mother grows mad and the sons grow up on opposite sides of the law. They meet and, not knowing each other, fight, whereupon their identities are revealed. They unite to combat the villain and victory is theirs.

With this hackneyed plot, the film's saving grace is its music.

**Nishaan:** Majestic (R.A. Kidwai Road; 242266)—4 shows, Bina (Bidhan Sarani; 341152) and Purnasree (Raja Raj Kissen Street; 554033)—3 shows, Basusree (S.P. Mukherjee Road; 474686)—noon.

Two long-lost brothers again, this time played by Rajesh Khanna and Jeetendra. Each has a girl—Poonam Dhillon and Rekha. There are two villains who kill the princely father of the heroes, grab his fortune and drive his wife crazy. Sex, songs and stunts follow.

All this put together gives you *Nishaan*. Recommended only for those who are masochists.

**Sholay:** Gem (Acharya J.C. Bose Road; 249828)—12, 4, 8; Jagat (A.P.C. Road, 365108)—2, 5.30, 9.

The record breaking movie starring Amitabh Bachchan, Dharmendra, Hemz Malini, Jaya Bhaduri and Amjad Khan.

## BENGALI FILMS

### NEW RELEASES

**Deep Jole Jal:** Radha (Bidhan Sarani; 553045)—2.30, 5.30, 8.30.

One of Suchitra Sen's all time greats, the film is directed by Asit Sen with music by Hemant Mukherjee.

### REGULAR SHOWS

**Amanush:** Rupbani (Bidhan Sarani; 553413), Aruna (M.G. Road; 359561) and Bharati (S.P. Mukherjee Road; 474686)—2.30, 5.30, 8.30.

A grand revival of the Shakti Samanta superhit starring the legendary Uttam Kumar along with Sharmila Tagore, Anil Chatterjee, Utpal Dutt and Prema Narayan.

**Arpita:** Sree (Bidhan Sarani; 55155)—3, 5.45, 8.45; Purabi (M.G. Road; 350680)—3, 6, 8.45.

A sentimental triangular love story in which the central characters are a singer, a poet and a wife. The first two are deeply in love but the inevitable crisis occurs and they separate. The heroine prepares to lead her own life and the hero marries



Anup Kumar, Kali Banerjee and Aparna Sen in 'Arpita': talking news

according to his mother's wishes. But all cannot end there for the wife proves jealous of her husband's past. Reconciliation takes place finally.

The film is redeemed by the competent performances of Aparna Sen and Deepankar De, but is predictable a fare **Chokh (A):** Mitra (Bidhan Sarani; 551133)—3, 5.45, 8.30; Priya (Rashbehari Avenue; 464440)—3, 6, 8.45.

The film is set in the Emergency and as a political film it is stimulating despite some flaws. Utpalendu Chakraborty emerges as an exciting filmmaker, Om Puri puts in a compelling performance and so does Anil Chatterjee.

## FOREIGN FILMS

### NEW RELEASES

**Let's Have a Talk Brother:** Navina (Prince Anwar Shah Road; 468091)—12, 3, 6.

**Hostage Tower:** Minerva (Chowringhee Place; 241052)—12, 3, 6, 8.30.

**Friday The 13th (A):** New Empire (Humayun Place; 231403)—12, 3, 6, 8.30.

A new experience in horror and suspense.

**Conan The Barbarian (A):** Lighthouse (Humayun Place; 231402)—4 shows.

The film stars Arnold Schwarzenegger, James Earl Jones.

### REGULAR SHOWS

**No. 1 of The Secret Service (A):** Jamuna (Marquis Street; 243715)—12.30, 3, 6, 8.30.

The counterparts of James Bond and Bernard Miles ("M") are Charles Bind and Geoffrey Keen. The handsome Bind has a licence to kill and the bond between the two is the same as in the Bond films. There is also a suave, witty but cranky millionaire with evil intentions and heading a bloodthirsty organisation called KRASH (Kill, Rape, Arson, Slaughter and Hit).

The acting and the humour are woefully inadequate. But there is a generous display of flesh.

After a promising beginning the film degenerates ultimately into a farce.

**Airport '80 The Concorde:** Globe (Lindsay Street; 231769)—12, 3, 5.45, 8.30.

Yet another Airport film inspired by the original one based on Arthur Hailey's book. The passengers include a woman TV reporter with incriminating documents that would expose an illegal arms deal by a powerful group. As a result, the Concorde's flight from New York to Paris to Moscow is plagued by disasters which nearly seem to bring the end. There are battles in mid-air with a missile and a fighter plane. Ultimately the cargo door is sabotaged and the belly of the plane rips open, but lands safely on

a skiing snow field in the Alps. A drab affair particularly because it is all too stale.

## TV

### CALCUTTA

#### 2 October

4.30: World of sport.  
6.15: **Feature film in Hindi.**  
9.15: Focus: A programme on current affairs.  
9.45: **Bapu Ke Priye Bhajan.**

#### 3 October

6.34: Harekarakamba.  
7.00: Bijan prasange.  
9.15: **Chitramala:** Film songs in various languages.  
9.45: **Aur bhi gham hain zamane main:** Serial by Reoti Saran Sharma (11).

#### 4 October

6.34: Chiching Phank.  
7.55: Play in Bengali: Agantook.

9.25: **Ek Mulaqaat:** An interview with Lala Amarnath.  
9.45: National programme of Music and Dance: Charu Mathur (Manipuri).

#### 5 October

6.30: **English film serial.**  
8.30: **Chitrahari.**  
9.15: **The Lucy Show (26).**

#### 6 October

6.44: Industrial programme.  
8.15: **Chitramala:** Film songs in Bengali.  
9.15: Places of pilgrimage: Kali Temple.

9.45: Wild Life (IV).

#### 7 October

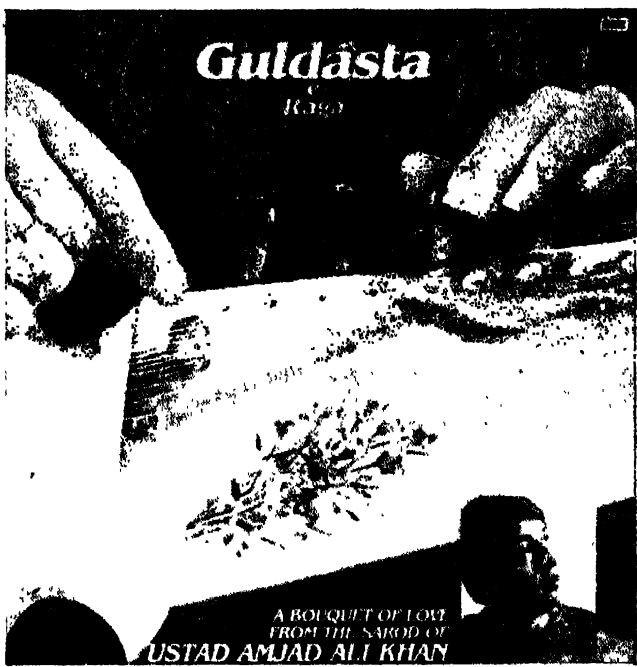
7.40: Malancha.  
8.10: Rabindrasangeet.

8.25: Close Up.  
 9.30: **National programme of music:** Sitar recital by Pandit Ravi Shankar.  
**8 October**  
 6.00. **Feature in Bengali:** *Bijayini*. Cast: Soumitra Chatterjee, Aparna Sen, Ranjit Muklick and others. Dir: Palash Banerjee.  
 7.40 Saptahiki.  
 9.15: *Our Air Power*.  
 9.45 *Baten Filmon Ki*: A programme on film appreciation.

**RECORDS**

**Guldasta-e-Raga, Ustad Amjad Ali Khan (S/EMGE 22001/2):** This new double LP album features twelve *gats* played by sarod wizard, Amjad Ali Khan. Following the trend he has set in his recitals or rather the second half of his recitals, Amjad Ali has now cut a double disc featuring brief *gats* in many ragas instead of the usual prolonged *alap*, *jar*, *jhala* and *gats* in one or two ragas. This process, as he says in his back cover note to listeners "has become too mechanical." This bouquet of ragas (wrongly called a bouquet of love on the cover) is thus a refreshing change from the usual classical-instrumental LP and Amjad Ali is really at his best in it.

The people who have designed the record and written the text of the sleeve notes, however, have had a ball at the expense of the artiste and the serious listener. Taking the wrong cue from Amjad Ali's address to listeners at the start of the first side of the disc they have gone on to attach a name to each of the *gats* and the names are ones that seem more appropriate to Western pop numbers than Indian classical *gats*. The familiar Shiv Ranjani *dadra gat*—one that has been heard at many Amjad Ali recitals—has been named "Recalling Our Love." The *drut teental Hamasadhvani gat*, another regular Amjad item, has been named "I Feel Your Presence" another regular Amjad Ali tailpiece, the *Bhatiyali gat*, has been named "The ecstasy of union." They have even called *Bhatiyali* a raga. The *gat*, according to the sleeve caption, is "based on raga *Bhatiyali*." *Bhatiyali*, as everybody should know, is a folk song genre of the erstwhile East Bengal and never was or will be a raga. The *gats* in all the ragas are described as being based on them rather than in them: "Wish you were here, based on raga Anand" and so on and so forth. The *gats* are, on the contrary, are *gats* firmly in those ragas and



mostly in true-blue classical style and not modern or pop compositions based loosely on ragas. If the *gat* in Anandi is based on anything it is on the well-known *khayal bandish Aja hu na aye Shyam* and the *gathari* is a superb blend of *khayal* and sarod styles.

People who have heard these *gats* at Amjad Ali recitals will not be misled—they will recognise the wonderful *rupak tal gat* in Shiv Kalyan, the *drut ektal gat* in Saraswati and the well-known *teental* and *dadra gats* in Bhairavi. They will not think that these are new-fangled pop compositions as their names suggest. "In Search of You," "I Feel Lonely" think? Those who don't know much about classical music?

And what made the Gramophone Company put "Popular Category" in bold type above the line "classical instrument" on the record labels, mercifully free of the silly English *gat* names? Both the serious listener and the uninitiated are advised to throw away the record cover. The serious listener will avoid unnecessary irritation and the uninitiated will be safeguarded from being misled.

**SPECIAL EVENTS**

**2 October: 6.30 pm**  
 Bohurupee presents its latest play *Dharmadharma*, written by Shyamal Sengupta and directed by Amar Ganguly. The cast includes Kumar Roy, Debtoosh Ghosh, Kali Prasad Ghosh, Tarapada Mukherjee, Amar Ganguly, Soumitra Bose, Namita Majumdar,

Mahua Bose and Sumita Bose.

At Academy of Fine Arts (Cathedral Road; 444205)

**2 October: 6.30 pm**  
 National Youth Choir presents a choral concert titled *Pragati Pratiti Prem* conducted by Arun Kumar Bose and dances choreographed by Sunit Bose.

At Rabindra Sadan (Cathedral Road; 449937).

**4 and 5 October: 7 pm and 6 October: 3 and 7 pm**

The Makers of Charms Virginia Kings and British Council Division present *Duet For One* with Tina Marian and Kenneth Farrington.

At Gyan Manch (Pretoria Street; 433516).

**4 to 9 October:**

Sasha, S.W.R.C. (Tilonia) and the All India Handicrafts Board together hold an exhibition and sale of the Tilonia craft groups' products.

At Sasha (27 Mirza Ghalib Street; Cal-16).

**6 October: 9.30 am**

Malancha (Ballygunge) organises a cultural morning with Geetasree Sandhya Mukherjee, Dhananjoy Bhattacharya, Satya Banerjee and Tarun Kumar.

At Basusree Cinema (S.P. Mukherjee Road; 474686).

**6 October: 10 am**

Vani Jairam sings in an exclusive South Indian programme of modern songs in classical base—Tamil, Telugu, Kannada and Malayalam film and devotional songs.

At Indira Cinema (Indra Roy Road; 471757).

**7 October: 6.30 pm**

Trital presents an evening with Vani Jairam.

At Rabindra Sadan (Cathedral Road; 449937).

**7 October: 5 pm**

Dr B.C. Roy Memorial Committee celebrates the birth anniversary of Ashoke Kumar Sarkar with Dr Kanailal Bhattacharya, minister for industries, government of West Bengal, as the president. The participants include Sri Kesab Chandra Bose, vice-president, Dr B.C. Roy Memorial Committee, Sri Umapati Kumar, president, Mohun Bagan A.C., Sri Dilip Bose, renowned tennis player, Sri Ananda Gopal Mukherjee, president, West Bengal Pradesh Congress Committee, Sri Jibanlal Bandopadhyay, editor, *Satyajug*, Sri Madan Mitra, editor, *Aajkaal*, Sri Prasanta Sarkar, editor, *Dainik Basumati*, Sri Sunil Gangopadhyay and Sri Gour Kishore Ghosh, noted literateurs, journalists Sri Ranjit Roy and Sri Anil Bhattacharya, Sri Apares Bhattacharya, former principal, Scottish Church, College, Sri Priya Ranjan Das Munshi, former MP, and the noted physician, Dr Ranjit Panja.

At Bidhan Shishu Udyan (1, Bidhan Shishu Sarani; 358086).

**8 October: 6 pm**

A programme of classical dances by Saraswat Sammelan featuring Anita Mullick in Bharata Natyam, Purnima Ghosh in Manipuri and Pradipita Neogi in Kathak.

At Gyan Manch (Pretoria Street; 433516).

**TRAVEL**

**TRAINS**

**PUJA SPECIALS**

**Howrah-Hardwar (via Patna)** dep. on 7 and 8 October: 22.55, arr. at destination: 12.00

**Howrah-Delhi (via Gaya)** dep. on 7 and 8 October: 21.15, arr. at destination: 21.45

**Howrah-New Jalpaiguri (via SBG loop)** dep. on 5 October: 21.35, arr. at destination: 09.20

**PLANES**

**Calcutta—Bangkok—Hong Kong—Tokyo:** Calcutta departure, AI316 (2\*) at 2205 hours; Calcutta arrival AI307 (3) at 2345.

**Calcutta—Bangkok:** Calcutta departures, TG312 (1, 3, 6) at 1945; Calcutta arrivals, TG311 (1, 3, 6) at 0855.

**Calcutta—Karachi—Copenhagen:** Calcutta departure

SK976 (4, 7) at 0800, Calcutta arrival SK975 (4, 7) at 0630.  
**Calcutta—London—New York:** Calcutta departure, Al103 (1) 2355.

**Calcutta-London:** Calcutta departure, BA144 (2) at 2145, Calcutta arrival BA145 (2) at 1335.

**Calcutta-Kathmandu:** Calcutta departure TG 311 (1, 3, 6): 0945; Calcutta arrival TG 312 (1, 3, 6): 1300.

**Calcutta-Delhi:** Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630; Calcutta arrivals, IC 401 (daily) at 1040, IC 264 (daily) at 2205.

**Calcutta-Bombay:** Departures, IC 176 (daily) at 0640, IC 273 (daily) at 1950; Calcutta arrivals, IC 175 (daily) at 0850, IC 274 (daily) at 1850.

**Calcutta-Madras:** Departures, IC 265 (daily) at 1435, Calcutta arrivals, IC 266 (daily) at 1935.

**Calcutta-Port Blair:** Departures, IC285 (2, 5) at 0600, Calcutta arrival IC286 (2, 5) at 1040.

**Calcutta-Gauhati:** Departures IC249 (daily) at 0600, IC229 (Daily) at 1140; Arrivals IC250 at 1800 (1, 2, 3, 5, 6) and at 1220 (4,7), IC230 (daily) at 1425.

**Calcutta-Gauhati-Tezpur-Jorhat-Lilabari-Dibrugarh:** Departure IC211 (daily) at 0615; Arrival IC212 (daily) at 1735.

**Calcutta-Imphal:** Departure IC255 (daily) at 0945; Arrival IC256 (daily) at 1540

**Calcutta-Agartala:** Departures IC237 (2,4, 6, 7) at 0545, IC235 (1, 3, 5) at 1420, IC243 (daily) at 0700, Arrivals IC236 (1,3, 5) at 1705, IC238 (2, 4, 6, 7) at 1100, and IC244 (daily) at 0900.

**Calcutta-Bagdogra:** Departure IC221 (daily) at 1135; Arrival IC222 (daily) at 1355

**Calcutta-Jorhat-Dibrugarh:** Departure IC213 (1, 3, 4, 6) at 0620; Arrival IC214 (1, 3, 4, 6) at 1040.

**Calcutta-Silchar-Imphal:** Departure IC255 (daily) at 0945; Arrival IC256 (daily) at 1540.

**Calcutta-Ranchi-Patna-Lucknow-Delhi:** Departure, IC 410 (daily) at 0550; Calcutta arrival, IC 409 (daily) at 1045.

**Calcutta-Kathmandu:** Departures, IC 247 (1, 3, 4, 5, 7) at 1330, Calcutta arrivals, IC 248 (1, 3, 4, 5, 7) at 1250.

**Calcutta-Dacca:** Departure, IC 223 (daily) at 1440, Calcutta arrival, IC 224 (daily) at 1640.

### TRAINS

EASTERN RAILWAY, (HOWRAH) MAIL				SOUTHEASTERN RAILWAY, HOWRAH MAIL					
Departure Up	Time	Arrival Time	Dn	Departure Up	Time	Arrival Time	Dn		
1	19-20	Delhi Kalka Mail	8-15	2	21	16-25	Mithila Express	6-45	22
5	20-00	Amritsar Mail	7-55	6	57	6-10	Kanchenjunga Express	19-30	58
3	20-40	Bombay Mail via Allahabad	12-35	4			Tri-wkly Dep.—Tuesday, Thursday & Saturday Arri.—Wednesday, Friday & Sunday		
81	9-45	<b>EXPRESS</b> Air-Cond. Express Tri-Wkly via Gaya Dep.—Tues. & Wed. up to New Delhi Dep.—Saturday up to Amritsar Arri.—Tuesday, Wednesday & Saturday	17-10	82	59	18-55	New Bongaigaon (Kamrup Express)	6-30	60
103	9-45	Air-Cond. Express Bi-Wkly via Patna Dep.—Thursday up to New Delhi "—Sunday up to Amritsar Arri.—Monday & Friday	17-10	104	165	12-30	New Bongaigaon Janata Express	13-35	166
101	16-55	Rajdhani Air-Cond. Exp. 4 days a week Dep.—Mon, Thurs, Fri & Sunday Arri.—Tues, Wed, Sat. & Sunday	11-05	102	307	6-10	Black Diamond Express	21-20	308
173	5-45	Himagiri (Jammu-Tawi) Exp Tri-Wkly Dep.—Wednesday, Saturday & Sunday Arri.—Monday, Tuesday & Friday	23-35	174	309	17-15	Coalfield Express	10-25	310
67	10-55	Bombay Janata Express Tri-Wkly Dep.—Monday, Wednesday & Friday Arri.—Tuesday, Thursday & Sunday	21-15	68	305	18-20	Asansol Express	8-45	306
61	23-00	Dehradun Janata Express Wkly Dep.—Sunday Arri.—Sunday	8-15	62			<b>SOUTHEASTERN RAILWAY, HOWRAH MAIL</b>		
9	21-35	Doon Express via Grand Chord	6-55	10	3	20-00	Madras Mail	6-10	4
7	10-10	Toofan Express via Main Line	18-15	8	2	20-15	Bombay Mail via Nagpur	7-20	1
49	14-20	Amritsar Express	15-45	50	60	14-15	Gitanjali (Bombay) Exp 5 days a week Dep.—Mond, Tues, Wed, Fri, & Sat. Arri.—Mond, Tues., Thurs, Fri & Sat	13-40	59
11	21-00	Delhi Express via Main Line	6-05	12	134	21-10	Ahmedabad Express 4 days a week Dep.—Tues, Thurs, Fri & Sunday Arri.—Tues., Wed, Fri. & Sunday	4-00	133
39	21-10	Delhi Janata Express via Main Line	5-20	40	30	12-40	Bombay Express via Nagpur	14-30	29
19	22-00	Gorakhpur Express	10-50	20	141	15-45	Coromandal (Madras) Express	11-00	142
					37	23-10	Madras Janata Express	4-10	38
					13	17-30	Tata Steel Express	10-18	14
					11	6-20	Ispat Express	21-50	12
					5	22-10	Jharsuguda Express	5-00	6
					15	21-25	Ranchi Hatia Express	6-40	16
					7	20-50	Puri Express	5-30	8
					9	18-45	Puri (Jagannath) Express	8-25	10
					45	10-50	East Coast (Hyderabad) Express	16-45	46
							<b>SEALDAH (MAIL &amp; EXPRESS.)</b>		
					43	19-15	Darjeeling Mail	8-45	44
					53	22-00	Gaur Express	5-00	54
					51	11-45	Jammu Tawi Express	15-40	52
					13	20-20	Upper India Express via SBG Loop	11-55	14
					303	18-20	Bhagirathi (Laigola) Express	10-20	304

# DRESS CIRCLE



## DHRUPAD AT PROMS

*Left:* The BBC presented Dhrupad concerts by **Zia Fariduddin Dagar** (left) and **Ritwik Sanyal** (centre) during the 89th season of the Henry Wood Promenade Concerts at the Royal Albert Hall, London. The live concert was broadcast in stereo on BBC Radio 3



## LIGHT FEAT

*Right:* Last week another exponent of Bharata Natyam and Kuchipudi, **Tarveen Mehra**, danced her way into the hearts of the audience in a Kuchipudi recital organised by Sanskriti Kendra and the ICCR. Twinkle Toes was performing at Gyan Manch.



### CRITICAL ACCLAIM

*Above:* The Critics Circle of India awarded Sumitra Mukherjee, Bengal's leading cinema artiste, for her role in *Sankalpa*. Sumitra was presented the award by H.K.L. Bhagat in a glittering function in New Delhi.

### THANK YOU, JAPAN

*Right:* Off to Japan for a month was Jayashree Mundkur. Accompanying the Kalamandalam troupe, she performed Bharata Natyam and Mohini Attam in major cities.



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CALCUTTA / Parthasarathi Neogi



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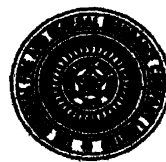
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## Post Mortem

### Careless Reading

'Need for Examination (Markings, Sept 25) was interesting. However, I happened to look up the book mentioned and found that it states that Singapore is a city in Malaya, and not Malaysia. There is nothing wrong in this as Singapore is indeed a city in the Malay peninsula.

So we can say that ridiculous answers in examinations are due not only to wrong information but also to careless reading?

Sundar Kumar,  
Calcutta.

### Misprint

I would like to point out that my name, Prasanta Kumar Ghosh, was misprinted as Prasanta Kumar Guha in Quiz (Sept 25). Prasanta Kumar Ghosh, Calcutta

### Leaps and Bounds

The popularity of your magazine is increasing by leaps and bounds. This is undoubtedly due to informative and investigative articles accompanied by good colour photographs.

The Sept 25 issue was the best to date, with its feature on the Star Theatre, Arun Lal's 'Pakistan Diary' and the article on Rudrasad Sengupta. They were all extremely readable. I hope you will maintain this standard in future.

Sabuj Sen,  
Calcutta

### The Best

Congratulations to Arun Lal for his 'Pakistan Diary.' It was extremely interesting and, I think, the best contribution in that issue (Sept 25). I look forward to more features like that, and specially to a coverage of the current Test series.

B. Ramesh Rao,  
Kharagpur

## Shocking

Whereas I usually admire the photographs published on the Calcutta page, I was shocked by the Sept 18 one.

We are human beings and not animals. Even when we lack hands, we remain human beings nonetheless. Even if illiterates have to stoop to imitate the animals in order to earn their daily bread, must we, educated human beings, exploit and exhibit this? Admittedly, the photograph stated a naked truth but I fail to understand in what way exactly it was supposed to impress or appeal and that, too, to what aspect of humanity. Sonali Nath,  
Calcutta

### Ray's Music

In 'Music of Satyajit Ray' (Sept 18) Mr Utpalendu Chakraborty has attempted to touch upon one of Ray's major creative activities. Ray's composition is original and distinctive, as anyone with an interest in music would know. His films give him scarce scope to compose songs, and interest in musical effects being limited only to connoisseurs, his musical genius has remained largely undiscovered. Besides, Ray himself prefers to maintain a low profile when it comes to discussing his music.

Pinaki Chakraborty,  
Calcutta

### Stop Mooning

The feature on Moon Moon Sen (Sept 11) had nothing new to say about her, partly because you had carried a story on her not long ago. Simply being the daughter of the legendary Suchitra Sen hardly entitles her to this kind of coverage.

If you are so interested in Shooting Stars' there are far more talented and beautiful stars around—De-

bashree Roy, for instance. Pradeep Nair,  
Calcutta

Your criticism is accepted, but it is factually wrong to say that we have carried a story on Moon Moon Sen earlier—unless reference is being made to a photo feature done for us by her.—  
Editor

### Omission

I was surprised at the omission of Mrs Usha Uthup's name from the article on the Calcutta Samaritans (Sept 4). Cliff Richard and Ananda Shankar gave benefit performances for them in 1976 and 1983, as the article mentions, but Mrs Uthup, too, sang for them on March 8, 1980 at Vidya Mandir. I was personally invited by Mr Vijayan Pavamani.

Mrs Uthup's willingness to help the Calcutta Samaritans must have been mentioned to your reporter and I find the mistake glaring. Smritish Das,  
Asansol

Barnali Mitra replies:  
No mention of Usha Uthup's programme was made by the Samaritans themselves when they spoke about raising funds, etc.

### Calcutta Flavour

I would like you to know how much Bengalis living away from home appreciate the Markings column. This bag of titbits and anecdotes has a typical Calcutta flavour, with the cartoons adding colour and spice. I hope the column will continue without losing any of its punch and humour.

Krishnendu Bose,  
New Delhi

### Calcutta

The Calcutta column is remarkable. Could we suggest that a title be given to each photograph? Soma and Sima Kundu,  
Calcutta

## Contents

The Telegraph

23 OCT 1983

4

A Legend in her own lifetime is Devika Rani. She may not be in the direct glare anymore, but the Dadasaheb Phalke Award winner is difficult to forget. A feature on the First Lady of Indian Cinema.

10

Buddhadeb Dasgupta, whose *Neem Annapurna* was recently released after a prolonged wait in the cans, speaks about his problems and achievements in *Limelight*.

12

Period furniture can be a feast for the eyes. Some exquisite pieces in an exclusive for our readers in *Interiors*.

Cover:

Srila Basu

### SECTIONS

Post Mortem	3
Talking Shop	9
Quiz	14
Inner Eye	15
Comics	16
Markings	20
Wonderland	22
7 Days	24
Drama Circle	26
Calcutta	30

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LEGEND / Devika Rani

# THE FIRST LADY OF INDIAN CINEMA

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She may not be in the limelight anymore, but few have forgotten the Dadasaheb Phalke Award winner

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The memories are still young....



One of the sculptures of Dr Roerich

**W**HEN a few weeks ago, I wrote to Devika Rani asking for an appointment to see her and her well known artiste husband, Svetoslav Roerich, her reply was prompt. Though she gave me an interview, she suggested that it would be best to have a talk with Dr Roerich. "About me," she wrote, "I am a bit doubtful because I don't think there is much to say."

Nothing, of course, could be further from the truth. There are few people about whom there is more to say. Most of us have not even seen her on the screen and yet there are not many who are not aware of Devika Rani's continuing charisma. Though she officially retired almost four decades ago, there has been no question of her dropping out of sight. Apart from anything else, the Indian public has refused to let her go. Clutching at the memory of her exquisite beauty, they constantly clamour for news of her.

What is it about Devika Rani that



**A portrait by husband Svetoslav Roerich**

still evokes such adoration after almost 40 years? As I waited to meet her in the spartan bungalow in Bangalore that serves as her office, I wondered what it was about her that would not allow her to be forgotten, that had captured in so tenacious a way the heart of a usually fickle public.

Was it because she was so beautiful? But, then, there have been other equally beautiful women who have faded from memory. Was it because she was the undisputed queen of the silver screen? But, there again, there have been other stars who have risen to dizzying heights only to be relegated to the deepest recesses of remembrance once their days of stardom were over. Could it be the glamour of her life, the romance of her marriage?

**The initial awe:** As I walked up the stairs to meet her in her first floor office room, I was filled with trepidation, the customary awe of being in the presence of the famous. Having achieved the near impossible, and persuaded her to see me, I was now terrified of the prospect, of what I would say and ask her. I had done my homework and prepared a battery of questions, but would these sound foolish and irrelevant?

I need not have worried. Within seconds, she had put me at ease. The first thing I noticed about her were the famous, beautiful eyes, still sparkling and clear. And then the lovely voice, quiet and warm, the diction as perfect as when after the glittering premiere of *Karma* in London, her English was hailed as faultless. With the effortless grace of good breeding, she made me feel as though I was bestowing a favour and not the other way around, that I was an old friend whom she was delighted to see.

**T**HAT Devika Rani should have such grace and charm is not entirely surprising. Nor for that matter, that she should have reached such a pinnacle of artistic success. A grand niece of Rabindranath Tagore, she was the only daughter of Col M.N. Chaudhuri, the first Indian surgeon general, and his wife, Leela. Her parents were unusually liberal minded, and anxious to do the best for their daughter, they sent her to a private school in England, as much, perhaps, to be groomed and 'finished' for a successful career as for any other reason.

that Devika Rani's acting talents were first noticed. She won a scholarship from the Royal School of Dramatic Arts and the Royal Academy of Music in London to study acting and music. But even so, acting as a career was to come later. After her London Matric, she took up Applied Arts in London, specialising in textile designing and decor, and studied architecture alongside.

Her future at this stage was unsettled, the options many. Should she go up to Cambridge, or do medicine at St Thomas? Or would it be a good idea to study architecture in Vienna? Undecided and uncertain, she returned to India to consult her father. The advice she received from him was amazing for someone of his generation. "A woman must learn to take care of herself," he said, and so, at the age of 18, she began working as a textile designer at a leading art studio in London.

The year was 1928, and it was to turn out to be a landmark year for the young Devika Rani, a turning point in her life. At her art studio she met Himansu Rai, a filmmaker far ahead of his times, one who was already thinking in terms of an international market for films and



**Devika Rani in 'Mamta': as she was**

the only Asian then to be accepted as a producer in a western studio.

Himansu Rai persuaded Devika Rani to join his production unit to further the cause of Indian films, and she needed no second bidding. Signing a contract with Bruce Wolfe, an associate of Himansu Rai's, she returned with the unit to India to work in *A Throw of Dice*.

Within a year, Devika Rani had married Himansu Rai and had returned with him to Germany, where he was a producer with the famous UFA studios at Berlin.

**Happy marriage:** That Devika Rani's marriage to Himansu Rai was an exceptionally happy one is only too clear from the way in which she still speaks of him. Even more evi-

dent is the powerful influence he had on his young bride. "Rai," she reminisces, "was a towering person. It was he who made me what I am. It was he who trained me, moulded me, directed me, taught me. You see," she ends simply, "he believed in me."

Himansu Rai was a hard taskmaster, and he wanted nothing but the

best for his wife. This meant a gruelling allround training for Devika Rani, where she learnt everything from makeup to acting in the best unit then at UFA, the Eric Pommer Production Unit.

"Rai wanted me to have a complete allround knowledge of the film industry before learning to perform," she recalls. "I first entered as an ordinary worker, an apprentice in the makeup, costumes and sets departments. I used to get the makeup ready for all the great stars, assist in the washing and cleaning of brushes, hold the tray on the sets, look after wigs and hairdressing, go to the laboratories for tests. Every three days, I was asked to write a note on the different kinds of makeup used by the stars, or on why the lighting had been done in a particular way or why in a certain closeup, the lips had to be softened."

**T**HE same thorough training took place in each department. Learning to make a set meant visits to universities to study the history and architecture of the period, costumes meant familiarisation with the customs and manners of the locale. And when, finally, Devika Rani arrived at the stage when she hoped to start her training as an actress under the famous Max Reinhardt, one of the greatest German stage producers of the time, she found that she had to study German literature before he would accept her!

To do this, she went to a professor in Berlin University, a professor who, like so many others, fell a victim to her charms. Refusing to accept any fees, he taught her what she needed to know in a matter of two months, and sent her back to Reinhardt.

Only then did Devika Rani get the audition for which she had worked so hard. "And then," she remembers, "when I stood on the stage to give a rendering of Goethe, I was terrified. Then I recalled what my Berlin professor had told me. 'Just treat the audience like a patch of cabbages, little princess,' he would say, and taking his advice, all was well!"

**First Indian talkie:** The training had been rigorous, but Devika Rani, with Himansu Rai's help and encouragement, had finally completed it. It was an exciting time for the film industry, a period of transition from silent movies to talkies, and



**Receiving an award from M. Karunanidhi at the 17th National Awards' presentation in Madras**

the world seemed to be Devika Rani's oyster.

Already, she had had two offers, one from 20th Century Fox to star in a film to be shot in Bali, and another to take the lead in a German film, *The Snake Charmer's Daughter*. Either would have put the young actress on the first rung of the ladder to international fame. But, instead, Devika Rani and her husband made the decision to return to India and work in Indian cinema. "Rai always said that the benefit of our training must go to our own country," she says.

And so the Rais returned to India to make *Karma* both in English and Hindustani. Completed in the Stoll Studios in London, this was not only their first film but also the first Indian talkie, and when it was released in London and on the Conti-



**With Nehru and Prithviraj Kapoor at the 1955 Film Seminar**

nent, the western Press went into raptures, publishing one rave review after another.

With the paeans of praise ringing in their ears the Rais prepared to return home to continue their good work. But not till Devika Rani had added two more achievements to her last growing list. At the invitation of the BBC, she acted in its first television programme, and again at their behest, she inaugurated the first BBC transmission to India with a rendering in Bengali of Tagore's *Graam Chhara*.

Back in India, the Rais set about achieving their ambition to put the Indian film industry on a par with other major industries of repute in the world. This they planned to do by using Indian talent coupled with foreign know how and expertise.

**"R**AI thought it best to get experts from abroad who would undertake to select and train first rate students from all over India. It was our aim to attract the best element in Indian society with an educated and cultured background to produce the highest type of art," says Devika Rani.

Though the Rais soon set up the first Indian studio, the Himansu Rai Indo-International Talkies, Ltd in Bombay, it was through the Bombay Talkies established in 1935 in Malad, Bombay, as a public limited company, that the Rais achieved their ambition. Three hundred students were trained here every year, generally straight out of university. That the scheme was an outstanding success soon became evident.

Says Amita Malik, doyenne of film journalists, "A brief roster of some of the 'students' of the time reads like a Who's Who of contemporary Indian cinema. Amiya Chakrabarty, Ashok Kumar, S. Mukherji, Dewan Sharar, Kishore Sahu, Leela Chitnis, N. C. Sengupta, Mathur, Gyan Mukherji, K. A. Abbas, Dilip Kumar, Madhubala, David, to name a few."

Not surprisingly, Bombay Talkies came to stand for new values in film making. Its chief star, Devika Rani, projected a new style of acting and the studio set a new approach and tradition, producing in the process such memorable classics as *Jawan*, *Ki Hawa*, *Achhut Kanya*, *Durga* and *Vachan*.

But the gods were becoming jealous, and in 1940, tragedy struck. Himansu Rai died prematurely. Numbed with grief though she was

Devika Rani turned for solace to work. Donning her husband's mantle she took over the reins of Bombay Talkies to become producer and controller of production and so well did she do the job that in a matter of five years she was not only able to add to the list of the studio's outstanding successes, films such as *Punamilan*, *Kismet*, *Basant* and *Hamaam Baat* but also the shares of the company had risen to an alltime high.

**Voluntary retirement:** Devika Rani was at the peak of her career in 1945 when she decided to retire voluntarily. Marrying the well known Russian artist Svetoslav Roerich she deliberately and consciously withdrew from the limelight to their mountain retreat in Naggat Kulu and to their farm in Bangalore.

Does Devika Rani have any regrets about leaving her star-spangled world so early? Evidently not. As we sit in the garden of her quaint and charming 143 years old farmhouse it is in any case a world that seems far away and remote. Surrounded by acres of lindoe trees gnarled and bent, the first lady of the silver screen appears supremely content. "One must know when to stop," she says.

At the edge of the garden standing vigil over the house is an ancient banyan tree, the deity enshrined beneath its great canopy, keeping constant watch over her welfare. There is total peace as she talks quietly of this and that. Serenely happy in her second marriage nevertheless she speaks fondly and frequently of Himansu Rai, almost in the present tense, his influence



**'One must know when to stop'**

still strong.

So much has happened, she says nostalgically, so much that is good and beautiful. On her arm is a glittering row of bangles and bracelets. Do you know, she continues, every one of these is there for a reason, each bangle has a special significance for me? These, for instance, stand for various films, and this one is a Bulgarian antique, but it is exactly like a Kulu kada. And this one I put on when I received the Dadasaheb Phalke Award.

**T**HLELRL have been many awards that have been conferred on her over the years. Apart from the Phalke Award, there has been the Padma Shri, a special medal from the Prime Minister and the Indian Academy of Motion Pictures.

**With Ashok Kumar in 'Achhut Kanya'**



Art and Sciences and two Bulgarian medals of honour, one to commemorate "100 Years of the Liberation of Bulgaria" and another to mark 1300 years of the Bulgarian State.

But appreciative though Devika Rani is of the honour that has been done to her, she refuses to rest on her laurels. Though the Roerichs live on their beautiful farm in Bangalore, every working day is spent in the austere office in town. There, helped by several secretaries, Devika Rani gets down to work.

What does she do? With customary modesty she shrugs off the question. "I just attend to a few cultural matters," she says deprecatingly. For many years she provided the link between the government and the film industry, serving effectively on many committees. She may have retired, but the Indian cinema continues to be an all abiding interest. Corresponding with friends and business associates all over the world, she never misses a chance to promote its cause.

But the project most on her mind just now is films for children, films that will present the many facets of life in India. "Audio-visual education for children is important," she insists. "There is so much diversity in this country, the flora, the fauna, the customs, the culture, the legends, the epics, all need to be shown to the children of this country."

With work as her god, there is little doubt that given the time Devika Rani will continue to achieve the targets she sets for herself. But as we sit in her farmhouse garden at peace with the world, I wonder again about this remarkable woman. That her world continues to glitter is evident. Famous herself, she basks also in her husband's glory, delighting in the fame that comes his way, and insisting that he deserves it more than she. But what is the real secret of her success, the secret that moves the public to keep her perennially on a pedestal?

Could it be because she is a rare compound of beauty, glamour, brains, and sophistication? Or is it because she is a symbol of a certain idealism, now all but forgotten, in the Indian cinema? Or does the answer lie in her genuine simplicity, her total modesty, her lack of desire for personal accolades? Having met her and been charmed by her, I am inclined to believe that the last is true.

**Champak Basu**

## Talking Shop

# DID CLAUDE MARTIN HAVE A WIFE?

La Martiniere for Boys celebrated its 148th Founder's Day recently.

A pertinent question about the founder

**E**XHIBIT 821 in the display at the Victoria Memorial is *Portrait of a Wife of General Claude Martin*, an oriental miniature painting which was presented by Sir Denison Ross in 1905.

The following biographical details of Major General Martin are documented in the Victoria Memorial records: "Born at Lyons in 1735, Martin came to India at the age of 16 as a private in the French Forces. Before long he transferred his services to the English and was given a commission in the Company's army, in which he ultimately attained the rank of Major General. In 1776 he was placed in charge of the Arsenal of the Nawab of Oudh at Lucknow, where he spent the rest of his life. He speedily became a favourite of Shujaud-Daula to whom his mechanical skill and ingenuity were of great service. He amassed a large fortune, part of which he spent in the erection of a fantastic residence at Lucknow, which he called *Constantia*; the rest he left at his death in 1800 to charitable causes, particularly to the establishment of orphan schools at Lucknow, Calcutta and Lyons named after him."

There is no mention of "a wife!"

Further research reveals that on October 2, 1800, the Calcutta Gazette had carried the following notice: "At Lucknow, on the 13th instant died Major General Claude Martin.

The greatest part of the immense wealth of which the General died possessed, amounting it is said to nearly forty lacks (sic) of rupees, has been left for the support and foundation of Public Establishments, Charitable and Literary. Four lacks of rupees we understand are appropriated to fund an establishment in Calcutta; two for a similar purpose at Lyons, the native place of the General, and a donation which does infinite credit to his humanity, a lack and a half of

*Life of Claude Martin, Major General in the Army of the Honourable East India Company* narrates, "The obituary notice in the Calcutta Gazette describes fairly well how the General disposed of his wealth. At the same time, it fails to give an idea of the infinite care and tenderness with which Martin strove to provide for the safety and happiness of those who have been dependent on him during life. For this we must turn to the Will itself. To his eunuchs and male and

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**"The obituary notice in the Calcutta Gazette describes fairly well how the General disposed of his wealth. At the same time, it fails to give an idea of the infinite care and tenderness with which Martin strove to provide for the safety and happiness of those who have been dependent on him during life...and for all of them he bespoke the kindness of those Europeans who had professed friendship towards him"**

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rupees, the interest of which is to be applied in equal portions to relief of the poor of all persuasions whether Christians, Mussulmans and Hindoos, inhabitants of Calcutta, Lucknow and Chandernagore. One of the General's houses it is also said, he has endowed as an Academy for the purpose of instructing the natives in the English Language and Literature."

S.C. Hill (the officer in charge of the records of the Government of India) writing in 1901 in *The*

*Life of Claude Martin*, Major General in the Army of the Honourable East India Company narrates, "The obituary notice in the Calcutta Gazette describes fairly well how the General disposed of his wealth. At the same time, it fails to give an idea of the infinite care and tenderness with which Martin strove to provide for the safety and happiness of those who have been dependent on him during life. For this we must turn to the Will itself. To his eunuchs and male and

female slaves, necessary adjuncts to a native establishment, he gave freedom in most cases, in the others leaving the allowances dependent on their good behaviour to those whom he made their masters, and for all of them he bespoke the kindness of those Europeans who had professed friendship towards him. To those of his favourite servants he left pensions in perpetuity attached only to nominal duties such as the care of his tomb and he even pro-

vided for their relatives. To his four women, whom he had treated as wives, he bequeathed property in buildings and money on a scale which made them absolutely independent, and at the same time left them free to make any new connections they favoured, adding with a rare generosity that, if they made and regretted any such connections his executors would on the powers provided under Mohammedan law to rescue them from the consequence of their rash actions. Here too it must not be forgotten that dependent upon him were some women and children belonging to other Europeans who had lived at Lucknow but had died or gone away without providing for them. All these he left pensions or some other provision..."

To understand the reference to the "four women" we must turn to his will: "The four women under-mentioned, as also, the young one named Sally, to whom I bequeath legacies, I have acquired them not as we term slaves, although paid a consideration for, for the sum I paid was a present to the relations, that I might have a right on them as not to be claimed by anybody; and these I acquired for to be the companions of my good or bad fortune, and they were to be with me for life...I had them educated as virtuously as I could; they have fulfilled my intention to my satisfaction."

S.L. Menezes



# LIMELIGHT / Buddhadeb Dasgupta

## POETRY ON CELLULOID

The promising filmmaker's 'Neem Annapurna' was recently released after a four-year wait.

**T**HE new wave ushered in by Satyajit Ray through *Pather Panchali*, and followed by such able and talented filmmakers like Ritwik Ghatak and Mrinal Sen, was beginning to falter. And no new forces or ideas were in sight. During the late 60s and early 70s, there was a vacuum in the Bengali cinema scene with no immediate prospect of being filled up.

At that time Shyam Benegal emerged in Bombay, and in the South the young visionaries, Adoor Gopalakrishnan and G. Aravindan, began experimenting. But in Calcutta, in spite of, or possibly because of, the intimidating presence of the legendary Ray, Ghatak and Sen, no one with a new outlook could be sighted.

At this time a young filmmaker presented us with an exceptional film *Dooratwa* (The Distance) which at once caught the attention of the film world. He was Buddhadeb Dasgupta, who proved to be a young and defiant filmmaker whose films, frequently with political and com-

mitted overtones, have sought to bring forth the present day social, political and human conditions, and their interactions.

Soon after Dasgupta, a number of young filmmakers with imagination and boldness in equal measure appeared on the scene. Notable among them were Utpalendu Chakraborty, Aparna Sen, Biplab Roychowdhury, Goutam Ghosh, Saikat Bhattacharya, Sankar Bhattacharya and Sandip Ray. They have been able to establish themselves in no uncertain manner, even with their maiden films.

But Dasgupta is very different from the rest and this is because he is essentially a poet. And one should not forget this fact when viewing his films. It is not surprising if one comes away with a feeling of incompleteness in the story and treatment of his films: a feeling that there is much that remained unsaid.

Like a poet he is not given to expressing everything in detail but prompts the viewers to try to read between the lines. He does not conclude his films with neat solu-

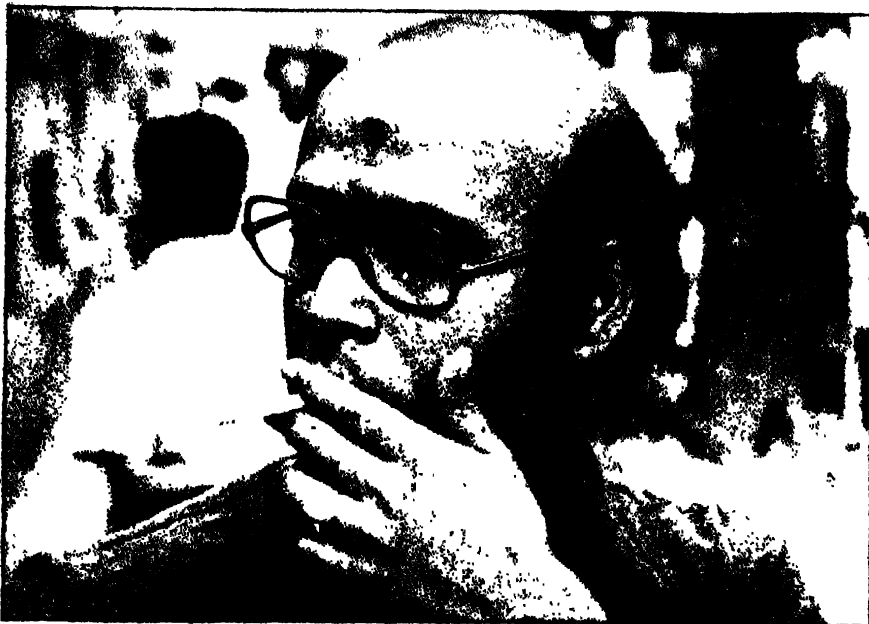
tions, but conveys some messages. He brings home to the onlookers a certain reality in our contemporary society through a set of situations. His aim is to look at man in his actual environment and realise 'human relations and reactions under the stark reality of presentday social, economic and political conditions.

He is a rebel against our social and political setup and the poet in him is urged "to depict anything and everything which is pro-life."

**Formative years:** Born in 1944 at Purulia, he schooled at Dinabandhu Institution, Howrah, and graduated from Scottish Church College, Calcutta. He obtained his Masters degree in Economics from Calcutta University and became a lecturer at the Shyam Sunder College, Burdwan, in 1968 and continued there till 1971. According to him, this was a very important period in his life. In his words: "These three years were my formative ones. I studied a lot during this time. I still cherish the memories of those days."

In 1971 he joined City College, Calcutta, and taught there till 1976 when the irresistible attraction of the celluloid medium took him away from the teaching line. During the period he published three collections of poems—*Govir Arieley* (In the Deep of the Ariel) in 1963, *Coffin Kimba Suitcase* (Coffin or Suitcase) and *Himjoog* (The Ice Age). Later in 1981 he published another collection *Chhata Kahini* (The Story of an Umbrella). His latest book of poems *Roboter Gan* (Song of the Robot) will soon be published by Ananda Publishers.

The poet Buddhadeb wanted to reveal in his poems human greed and avarice in our society, in which exist love and deception, hope and despair, aspiration and disappointment. He attempts to expose the cruelty of our civilisation where man's inhumanity to man is in the order of things. When the poet took to film making, he only changed his



Buddhadeb Dasgupta: Taking another look



medium of communication with people. The burden of what he wanted to say remained the same.

**F**ROM childhood he had a passion for film making. When still a student he made his first short film *The Continent of Love* (1968). Later on he made two other documentaries—*The King of Drums* which won the best documentary award in 1974 and *Saratchandra* in 1976. With his first feature film *Dooratwa* in 1978, he hit the headlines and at once became an internationally recognised director. It brought him the Silver Lotus for the best regional Bengali feature film in 1979 and quite a few others, both national and international. He made two more feature films—*Neem Annapurna* (Bitter Morsel) in 1979 and *Grihajuddha* (Crossroads) in 1982, and a TV feature *Sheet Grishmer Smriti* (Seasons' Memories) in 1982. The latter two have yet to see the light of day.

*Dooratwa* portrays 'inner contradictions of the Left movement against the background of the Naxalite uprising.' The contradiction and isolation of Mondar, a young leftist lecturer is the central theme. Mondar married and then divorced Anjali within a month, when she disclosed that she had conceived before her marriage through her brother's friend, Amit. Rebuffed by Amit and feeling that the child needed an identity, she married Mondar. She had thought Mondar different, but she was mistaken. Mondar rejected her because of his conventional ideals of marriage and motherhood. But he also couldn't reconcile himself to his rejection of Anjali. As a result he became lonely and confused. In the end he talks to Anjali probably to resolve his contradictions.

*Dooratwa* was held to be a film of exceptional qualities in which the director attempts to probe "the emotional and political impasse of a young middle class professor." Says Dasgupta: "I wanted (here) to bring forward the line of distance between the political ideas of the middle class leftists and their exposure and practice in their private and social lives. Mondar is totally honest in his political commitments and beliefs but was not aware of certain traditional old values that lay hidden in him." In this Dasgupta is certainly successful. The original story by Shirshendu Mukhopadhyay had



**Monidipa Roy in 'Neem Annapurna': Presenting realities**

only its human side, but in the hands of the director, the characters were made conscious of the socio-political surroundings.

**Waiting in the cans:** The other film, *Neem Annapurna*, is the story of a poverty stricken middle class family coming to Calcutta in search of new avenues of income. The subsequent corruption and degradation due to poverty is its main theme. The original story by the late Kamal Kumar Majumdar was based on the days of the great famine, but the director very ably modified the base and transformed the story so that it can address itself more to large social issues rather than individual experiences. Here also the director has raised many questions and pointed to some agonising problems but declines to provide their solutions.

The message he wants to convey is clear but very subtle. Says Dasgupta: "I had no other way but to present reality in its crudest form, otherwise the viewers couldn't possibly have grasped the real significance of the situation. Some viewers said they came back seeing the film thoroughly shaken and couldn't take their meal of rice that night. Here lies the success of the film."

This film which was made in 1979 and had won a number of international awards could be released only recently. But it was not a box office success.

**H**IS next film *Grihajuddha* was concerned with the threats and dangers of private capital in our society. The ruthless character of monopoly capital and the corruptive forces in the society have been presented in a very realistic way. The film is a political one with a strong overtone.

Dasgupta says: "I am not a political filmmaker. Humanity and human life set me thinking. But life divorced from the society and politics is inconceivable. I do not believe in that process which goes against mankind. Politics is one of those vibrant things that makes you worry." He thinks it is not possible to make a political film in the real sense because filmmakers in this country have to work within the limitations of the existing system.

"The biggest censor of the film is the filmmaker himself for he knows the system won't allow him to do anything diametrically opposite to the system. The filmmaker has to follow certain norms. But these norms are decided by the political authorities," Dasgupta sums up.

Two great filmmakers who inspired him are Satyajit Ray and Ritwik Ghatak. According to Dasgupta: "Their craftsmanship has to be seen to be believed. The sophisticated wit which we find in Ray is born of his Hollywood experiences. The young filmmakers should learn from his super craftsmanship."

About Ritwik Ghatak, he says: "If I am to name one filmmaker who has utilised passion (in the positive sense), he is Ritwik Ghatak. He would have been one of the greatest filmmakers of the world had he been disciplined in his creativity... We are forced to think that we are seeing a film made out of super imagination, super power and super talent."

About the role of the government, Dasgupta feels that it should take more positive and effective steps to enable the viewers to see good films. Nowadays there are a number of films which are denied the opportunity of being released despite their wide international acclaim. For example, *Neem Annapurna* took some four years to be released simply for want of a proper distributor.

**Sumit Mukherjee**

## INTERIORS / Period Furniture

**M**AN is a clubbable animal, a creature of beauty. Civilised man craves to live in style. The house he lives in must be the style. The beautiful world of furniture must be his oyster.

Meeta Dhingra, 33, has been interested in art since she ran around in pigtails. She has dabbled in painting and the designing of various objects of art. And this, without having received any formal education in art.

She was really inspired when she visited the Metropolitan Museum of Art in New York. The great works of the masters that she saw there fired her interest and took her to Italy and France where she trained in the art of decoupage, moulage and marquetry.

Her latest interest has been designing furniture reflecting ideas of the 16th century period and later.

The French Rococo, the Renaissance, the Baroque; you name it, she has designed it.

The French Rococo, in the 16th century, was marked by pieces which were graceful and delicate, enriched with inlay of small plaques of figured marbles and semi-precious stones.

Often, there was a departure from the normal

# THE INSIDE STORY

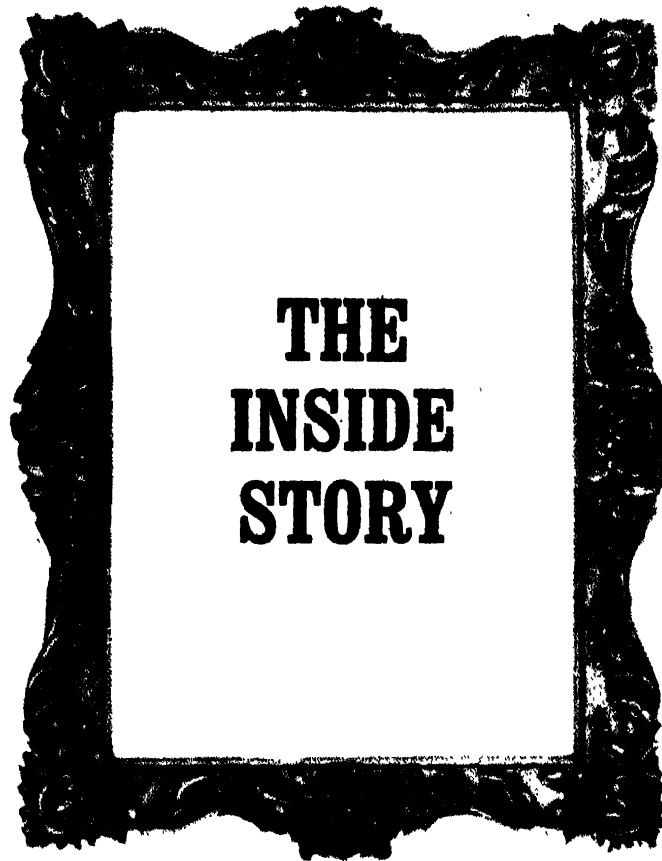
and you would have inlay or marquetry of ivory, mother of pearl and different coloured woods.

The French Renaissance, which was greatly influenced by the Italian Renaissance, was a period noted for its restraint. Simple designs carved in walnut or sculptured in low relief and stucco modelled in intricate patterns.

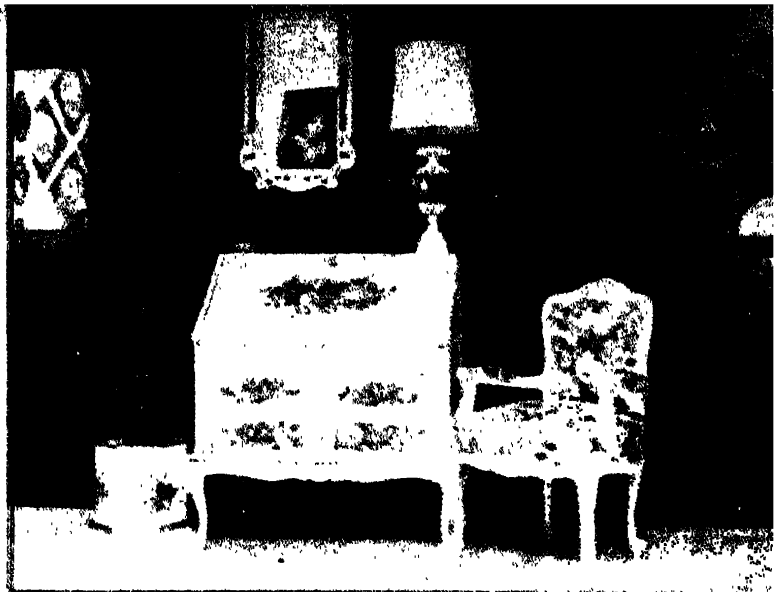
The Baroque period of the 17th century having derived its name from the Court of Emperor Baroque patented its furniture with a flamboyant design—whether in carving or gilding. The marquetry decoration and lacquered furniture came to stay.

Decoupage, the art in which Meeta Dhingra is now trying to specialise, is a decorative art several centuries old. It is the technique of cutting out or carving and inlaying on wood, ceramic, glass or metal.

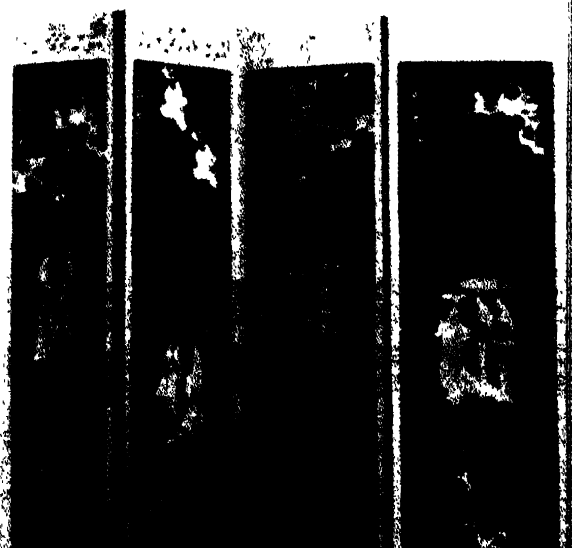
The origin of this art can be traced back to medieval times, and it has been influenced by Chinese and Polish woodwork and the felt applique technique of the Siberians. It reached its zenith in France during the Renaissance, when it was used to decorate furniture. In modern times it was recognised and introduced into painting by Picasso.



Top: A frame from the late Georgian period—less twists and turns, but more inlay and carving work. Above: Meeta Dhingra, the redesigner.



Clockwise from above: Japanese lacquered planters in different sizes. Various items from the Queen Anne period which exemplified the new style of sensible and comfortable living. A well appointed Regency bedroom, corresponding in time and style (1793-1820) to the French Directoire, bringing nostalgic memories of the ornate period. Drawingroom furniture of the early Georgian period (1730-60), the Age of Mahogany, of exquisite textile and carpets, of furniture. A Japanese lacquered screen with relief work.



# QUIZ / Neil O'Brien



Prashant Singh, Kharappur, asks, "Who is a carpet knight?" One, usually a civilian, dubbed by favour of court as opposed to the traditional hero given the honour

for military service on the battlefield. The name may have derived from non-military knightships being conferred 'on the carpet', rather than 'in the field', or in allusion to the attachment shown to the carpeted drawing-room by non-martial knights.


Sulochana Raju, Calcutta 29, writes, "When a ship traverses the Panama Canal from the Atlantic to the Pacific in what direction will it be moving?" She goes on to say, "It will actually be moving east." How?

The Panama Canal, quite contrary to popular belief, does not cross the Isthmus from east to west (or, if you prefer, from west to east). It doesn't even come close to doing so; from Limon Bay to Gatun Lake it runs due south, then it takes a turn eastward. Its 'western' or Pacific terminus is actually more than 20 miles east of its Atlantic beginnings. A ship

traversing the canal, thus, actually doubles back on its course, losing some 20 miles of headway.

Pallavi Barthakur, Tezpur, asks "Who was Corporal Violet?"

Napoleon Bonaparte; because when banished to Elba he told his friends that he would return with the violets in the spring. During the



**11th Question: Which English cricket captain was Governor of Bengal? (Ashim Kr. Sarkar, Calcutta)**  
**Ans: Sir Fredrick Stanley Jackson.**

plot to restore the deposed Emperor, Napoleon was referred to by his followers as 'Corporal Violet'. The password was 'Do you like violets?' If the answer given was 'Oui' ('Yes') the person was known not to be a Bonapartist; but if the answer was 'Eh bien' ('Oh well!') the respondent was recognized as an adherent. During Napoleon's triumphant return violets were freely sold in places.

Gautam Karar, Calcutta 36, would like to know the difference between an aerodrome and an airport.

An aerodrome is an old-fashioned

term for an airfield, i.e. an area of land where aircraft are kept and may take off and land. An airport is an airfield, fully equipped with facilities, at which passengers by air embark or disembark.

Arun Karmakar, Calcutta-9 and Md. Moghees Ahmad, Patna-4, would like to know which bird makes the longest migratory flight.

"The greatest distance covered by a ringed bird during migration is 12,000 miles by an Arctic tern (*Sterna paradisaea*), which was banded as a nestling July 5, 1955 in the Kandalaksha Sanctuary on the White Sea coast of the USSR, north of Archangel, and was captured alive by a fisherman 8 miles south of Fremantle, W. Australia, May 16, 1956." (Guinness Book of World Records, 1983).

Amarendra Nath Verma informs us "that Leo Club of Sindri organised a quiz competition during its '83 youth festival. The competition got a wonderful response. A preliminary round was gone through to select six finalists. The quiz master was Rajesh Prasad Singh. The winning pair comprised Areeb Afsah and Shailendra Suman while the runners up were Ravi Shankar and Amarendra Kumar."

## QUESTIONS

1. Who invented the pendulum clock? (Sudeepta Das Gupta, Calcutta 32)
2. What is the snowline? (Manoj Upadhyay, Chabua)
3. Where are the headquarters of the World Meteorological Organization? (Madhumita Ganguly, Calcutta 6)
4. What is a straw vote? (Soumitra Dey, Calcutta 29)
5. Who was the first recipient of the Nobel Prize for Physics? (Moloy Chandan Chakraborty, Khas-jeenagora)
6. What word is common to: Blue, Straw, Black and Goose? (Chandan Ghatak, Asansol)
7. Which is the biggest country in Africa? (Arun Kr. De, Alipurduar Jn.)
8. What is a lady's slipper? (Dilip Chhabra, Gauhati)
9. Who is the only American President to have been born in a hospital? (Shirbendu Das, Calcutta 12)
10. Who wrote the following lines: "We look before and after;/We pine for what is not;/Our sincerest laughter/With some pain is fraught."? (B.P. Prasad, Howrah)

## ANSWERS

1. Christian Huygens (Netherlands)
2. The level above which snow lies permanently.
3. Geneva.
4. Unofficial ballooning as a test of strength of support.
5. Wilhelm Roentgen (1901).
6. Betty.
7. Sudan.
8. An orchid usually with yellow slipper shaped flowers, but could be of other colours.
9. Jimmy Carter.
10. P.B. Shelley in To A Skylark.  
(Indicates answer given by person sending in question.)

### Answers to WORD WIZZ

1. STAR 2. HOT 3. BOY 4. TIGHT 5. MOON 6. OUT

# Inner Eye

## NEXT SEVEN DAYS FROM OCTOBER 23 TO OCTOBER 29

**ARIES**  
Mar 21-Apr 20  
Do not antagonise your employer or those in authority. Pay great attention to business details and professional pursuits. A fair amount of success in most things is indicated, including some gains through speculation. You are advised to make important changes this week.

**T AURUS**  
Apr 21-May 22  
A long pending problem involving finance will be solved. Courage, faith and fortitude will help you tackle your business problems successfully. This week is favourable for love and matrimonial correspondence. Your home front will remain happy and peaceful.

**G EMINI**  
May 23-June 21  
The planets do not favour you this week; therefore, be content to mark time and wait for better days. Exercise extreme caution in all your dealings, particularly business agreements. Check all irritable tendencies and do not criticise others. Avoid extravagance.

**C ANCER**  
June 22-July 22  
The week will prove a happy one provided you check all extravagant tendencies. Seek and act upon the advice of elders. A new friendship will prove helpful. Domestic affairs will bring joy. Some inheritance is foreseen. A beneficial change of job or residence is likely.

**L EO**  
July 23-Aug 22  
Your stellar parents are somewhat conflicting. Difficulties and reverses will be overcome by help from unexpected sources. Avoid property deals, foreign investments and speculation. Progress on all fronts will be registered gradually. Watch your finances closely.

**V IRGO**  
Aug 23-Sept 22  
Your boundless energy will lead to success but caution is advised against physical strain and in dealings with elderly relatives. Secret matters are well signified. Young people and intellectuals will contribute to your well being and success. New friendships are foreseen.

**L IBRA**  
Sept 23-Oct 22  
Excellent opportunities to expand professional activities will come your way. Let your own intuition be your guide. Prosperity is predicted on all fronts and your hard work will receive due recognition. You are likely to acquire some expensive items. Prepare for a journey.

**S CORPIO**  
Oct 23-Nov 21  
A successful week will be crowned by a promotion. Your business front will remain steady. Be guided by your own intuition. You are likely to win a lottery. A happy romance or event is probable. Some trouble from an elderly person is indicated. Sports and speculation are well signified.

**S AGITTARIUS**  
Nov 22-Dec 22  
Be patient in the face of serious and often unexpected obstacles. Pay more attention to minute business details. After a minor setback due to disagreements, your professional activities will progress rapidly. Gains on the financial front are predicted. Avoid all disputes.

**C APRICORN**  
Dec 23-Jan 20  
You will experience both physical and mental strain. Control your temper. Debts may cause great anxiety. Eschew questionable friends and safeguard the health of women in the family. Do not make important changes. The results may not be in keeping with your efforts.

**A QUARIUS**  
Jan 21-Feb 20  
An unexpected journey is likely to fetch profitable business contracts. Exercise caution and circumspection in dealings with the opposite sex. Suits and debts are not likely to pose serious threats. Seek and act upon the advice of elders and family friends.

**P ISCES**  
Feb 21-Mar 20  
This week remains fairly favourable. Apart from a small loss, your prospects are encouraging. A secret friendship or association will prove helpful. Love and domestic affairs will bring joy and good fortune. Take care of your own and your family's health.

## BIRTHDAYS

**October 23**  
Largely a happy year, but will be full of strange experiences. You may have to undertake many journeys. From early 1984, much good fortune and popularity are portrayed for you.

**October 24**  
You will be forceful, energetic, alert and courageous, and display much business acumen. All these will lead to success despite obstacles and reverses. Variable influences will lead to both fortunate and unfortunate experiences.

**October 25**  
The year provides a fair measure of good fortune. However, some disappointment in love or family dissension is threatened. You will show the astute part of your personality but at the same time will be very short tempered. Inheritance is likely but some complications will arise. Benefits from unexpected sources are indicated in 1984.

**October 26**  
Make the most of the excellent vibrations now present in all your affairs. You will be ambitious and enterprising with novel ideas in business which will prove to be highly remunerative. Outstanding popularity is indicated in 1984.

**October 27**  
Your affairs prosper on an even note with much help from elderly relatives, employers and strangers. You will enjoy some good fortune but heavy expenses are likely. Guard against misrepresentation and avoid law suits.

**October 28**  
Your year will pass on an even tenor. Business partners and young associates will contribute to much happiness. Love and marriage are well signified. Make changes and travel if desired. Children and intellectuals will prove helpful.

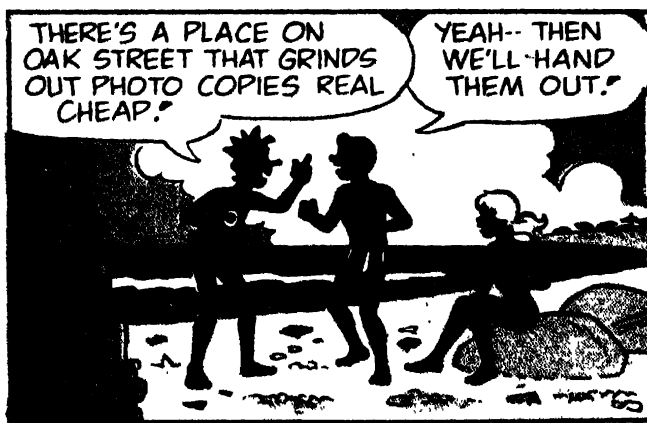
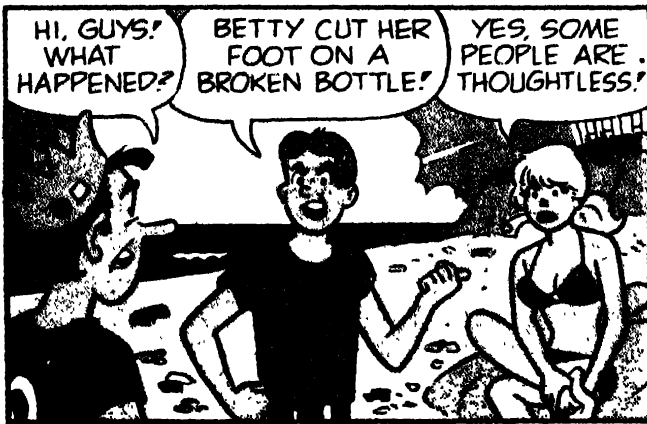
**October 29**  
A successful year on the whole although some unexpected reverse is threatened during November or December. Make the most of your good fortune. Your activities will be restricted to your present circle.

M.B. RAMAN

### SUGGESTIONS

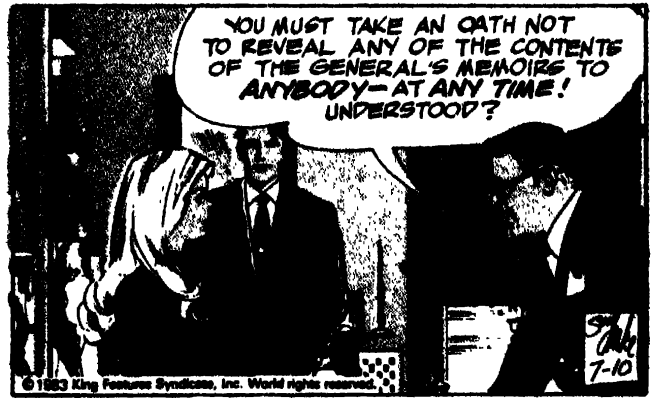
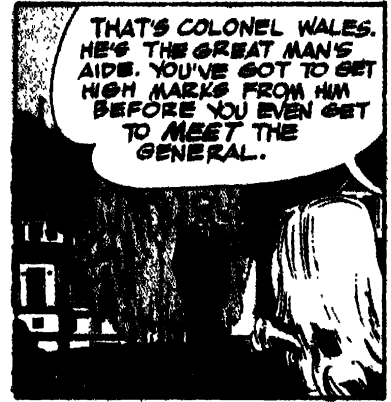
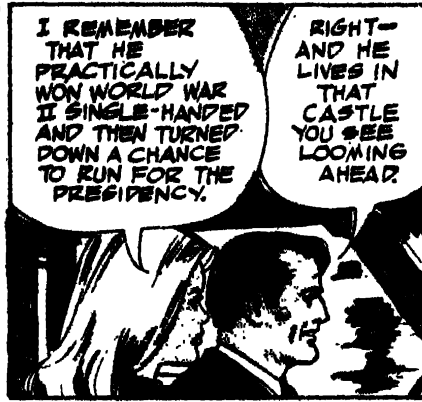
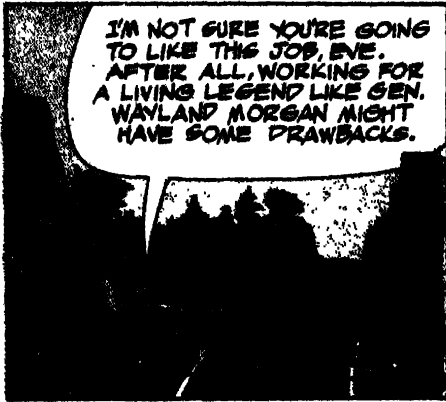
### LUCKY NUMBER AND COLOUR

DAY	ACTIVITY	DATE	NUMBER	COLOUR
SUNDAY	ROMANTIC AFFAIRS	OCTOBER 23	5	YELLOW
MONDAY	DOMESTIC AFFAIRS	OCTOBER 24	8	WHITE
TUESDAY	SHOPPING	OCTOBER 25	4	RED
WEDNESDAY	BUSINESS AFFAIRS	OCTOBER 26	9	GREEN
THURSDAY	MEDITATION	OCTOBER 27	6	ORANGE
FRIDAY	PILGRIMAGE	OCTOBER 28	1	GREY
SATURDAY	SPORTS	OCTOBER 29	2	BLUE



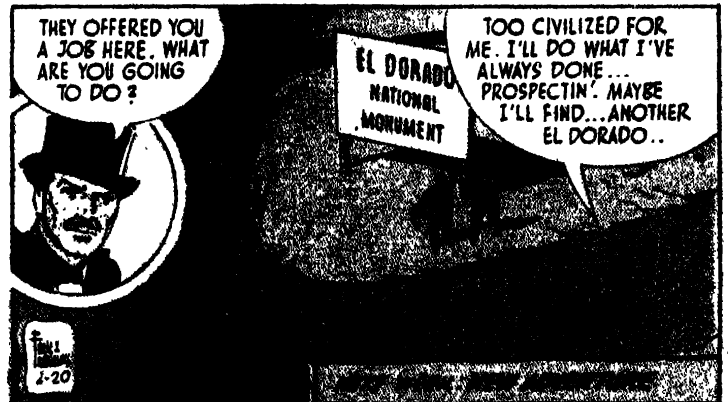
# JULIET JONES

By Stan Drake



# MANDRAKE

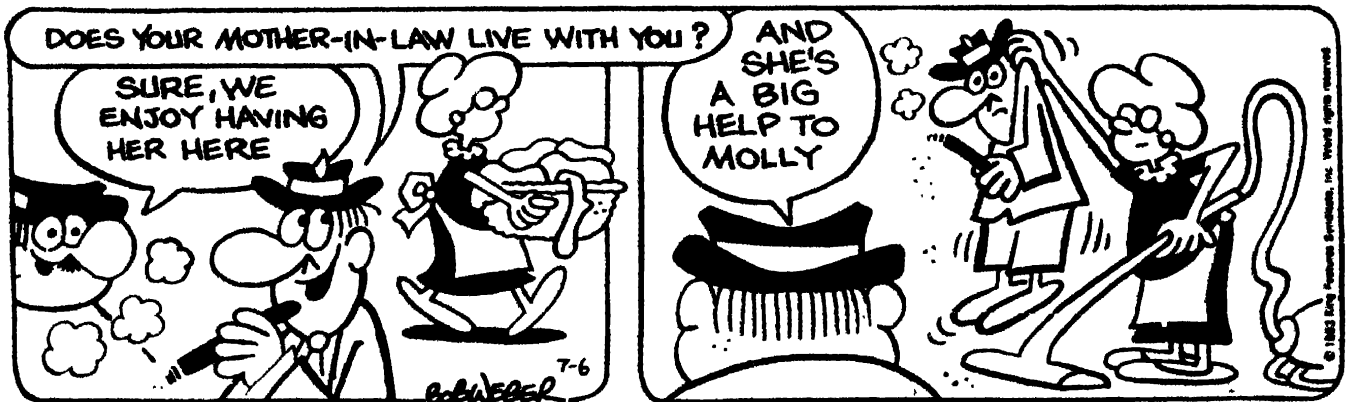
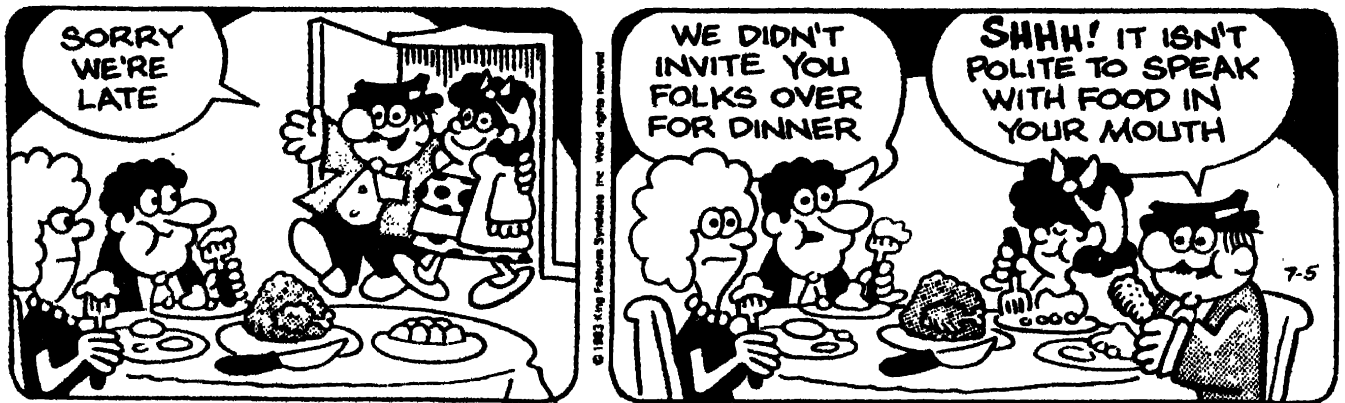
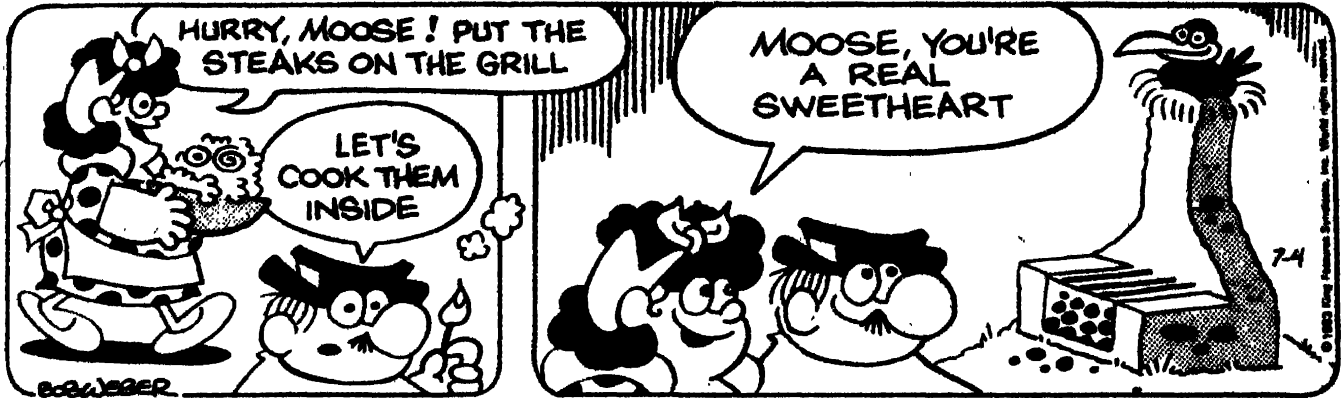
By Lee Falk





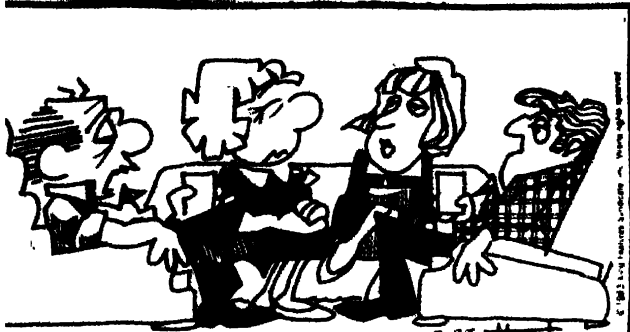
# MOOSE MILLER

By Bob Weber





# THE LOCKHORNS



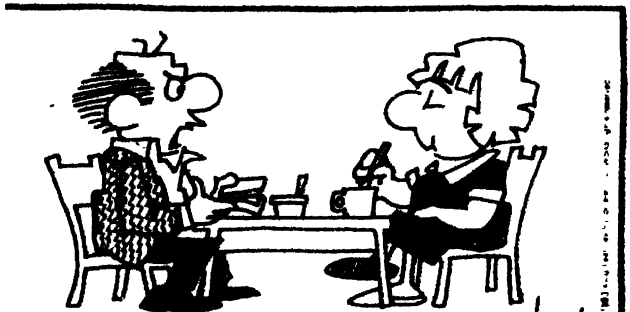
5-25 Hoest

"CAN LORETTA GET YOU ANYTHING? ....  
SOME WATER, A SODA, A TAXI?"



5-24 Hoest

"YOU KNOW, FOR A MINUTE THERE YOU  
ACTUALLY LAPSED INTO LOGIC."



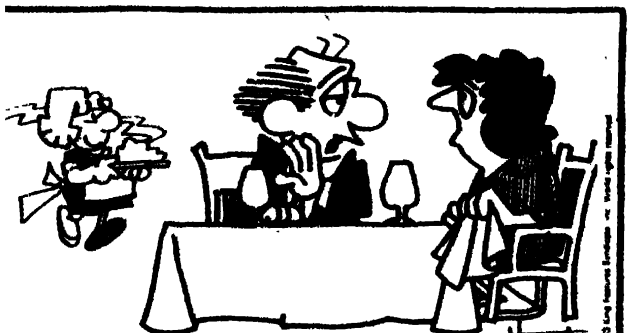
5-25 Hoest

"YOU MEAN YOU BOUGHT THIS HORRIBLE STUFF  
AT THE DELI? IT TASTES HOMEMADE!"



5-26 Hoest

"WELL, WHATEVER WE DECIDE TO DO THIS  
WEEKEND, LET'S NOT DO IT TOGETHER."



5-27 Hoest

"AN HOUR AFTER YOU'VE EATEN  
YOU'LL WISH YOU HADN'T."



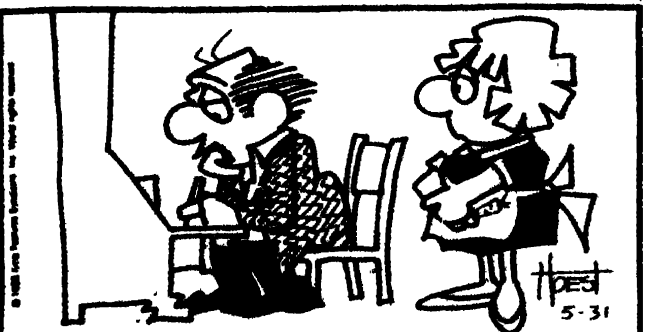
5-28 Hoest

"AFTER YOU'RE MARRIED, SON.....  
YOU'LL CRY AT WEDDINGS TOO."



5-30 Hoest

"NO ONE TRIED TO MAKE A FOOL OUT OF YOU.  
YOU DON'T NEED ANY HELP!"



5-31 Hoest

"BOY.....WHO WOULD'VE EVER THOUGHT THAT  
THE SEVENTIES WOULD BE THOUGHT OF  
AS THE GOOD OL' DAYS?"

# MARKINGS

## Divided They Stand



THE more we talk about Calcutta constables, the less they seem to care about it. The other day, at about 11 am, minibuses, private buses, taxis, tempopos and trucks created chaos near the Shyamba-

zar bridge. It became a free-for-all in a matter of minutes. And three traffic constables were only adding to the confusion instead of trying to manage the show.

A disgruntled passenger

of a private bus stuck his head out and expressed his displeasure loud and clear. "What is the use of posting three constables at one place if they can't manage even together?" he asked.

A fellow passenger quietly chewing his paan with his eyes half closed in the usual stoic expression couldn't resist a reporter. "Do you know the rationale behind the fact of keeping three constables at one place? One will signal with his hand and blow his whistle and the second will scribble in his notebook (only Go knows what they keep scribbling). As for the third—he is the accountant. The truckwalas and tempowalas know what that means! That is why it is called division of labour—or delegation of duty!"

## Giving Them a Hand

THERE can hardly be any doubt that in this city football is the most popular game. You will find matches of all sorts being played all over the city. But the place where the maximum of such matches are played is on the Maidan.

Even a stretch of 50 yards is converted into a playground, and children from the age of five upwards can be found kicking around. One such stretch exists just in front

of the CAB Club house. It is usually occupied by a few lads who have more or less turned it into their own 'property.'

There is a match every day and they have their own Maradonas, Rossis and of course their own versions of local superstars. During the IFA Shield the East Bengal supporters were returning home after witnessing a match. It happened that their club had given a pathetic display of foot-

ball and in frustration they commented, while passing by this playground, that these lads played better than the so-called superstars.

The crowd started gathering and then an incident took place which brought their game to a premature death. One of the Maradonas took a powerful kick at the opponent's goal, missed, and the ball went over to King's Way, the road behind the goalpost. The

ball fell directly before passing truck—and that was the end of the ball. It lay in a small, sorry looking heap in the middle of the road.

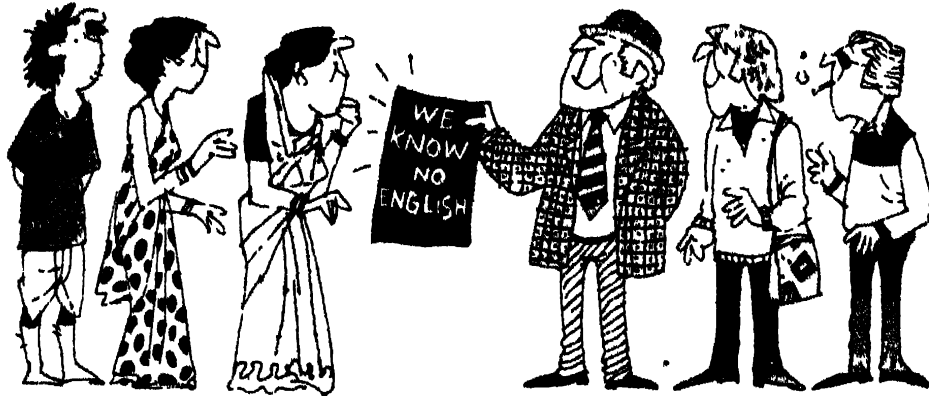
This was when the spectators decided to help. Feeling sorry for the kids, they decided to collect money from those standing around—and a lot of them responded generously.

That's cricket, should we say?

Illustrations: Debasish D



## Shame



**A**N unfounded belief among the majority of Indians is that all Europeans speak the English language. This was brought into sharp focus when a correspondent was travelling in a bus one evening

Some European tourists were standing in front of the ladies' seats and were enthusiastically trying to get a seat for themselves. The ladies obviously made their annoyance felt—and heard, in the

vernacular. But the tourists returned the annoyance with sweet and full smiles

Being conversant with the English language, this correspondent came forward and requested the Europeans to make way for the ladies. But they blankly stared back. "What nonsense," said another lady, "why can't they understand? Or are they just pretending?"

This correspondent sug-

gested that they may not be knowing English. The ladies in the bus were visibly taken aback, recovering their composure, one of the ladies said: "Chhi, chhi, they are Sahibs and even they don't know English? Then how can people call us undignified when we don't know English?" All the ladies seemed very consoled with this comment. Their not knowing English didn't matter now.

## It Works



**G**OVERNMENT employees have by now earned a not too flattering image of being kaam-chors. And with good reason.

The security of their job and the fact that they are not accountable for their lack of efficiency to anyone have made even class IV employees treat their senior officers with disdain.

A colleague was a wit-

ness to a senior staff artiste at All India Radio virtually pleading with his peon to clean his desk and empty out the ashtray. "Dada," he went on, "please do it at least once every three days. I've got to do it myself all the time." The peon was not impressed and merely carried on doing his "other work." The gentleman who is in no way a weak-kneed person had then to persuade him with finer

temptations.

"Dada, please do this regularly, I'll give you a rupee today, please do it right now," he said. The overbusy peon suddenly found time to clean the desk and empty out the ashtray within minutes.

And, needless to add, the rupee was collected with sullen indifference. The rupee, after all, was his birthright and he would have it.

## Framework

**H**AVE you ever been a victim of a pickpocket? If the answer is in the affirmative, what have you lost? Usually it is money or ornaments. But listen to this one.

A colleague stays in the Baniapukur area of the city and usually comes to office aboard a tram (route 25). That fateful day, he boarded his tram and finding no place to sit, he stood in front of a twin seater, clutching his bag



close to his chest.

But he had been taken for more than just a tram ride. On reaching office, he opened his bag to take out his spectacles, but found them missing. He had a closer look and found to his dismay that one side of the bag had been slashed open and there was no trace of the glasses.

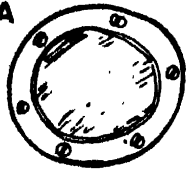
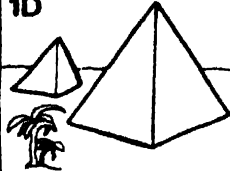
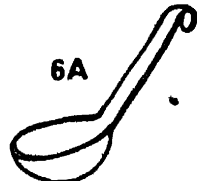
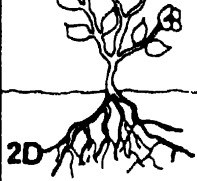




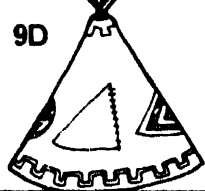
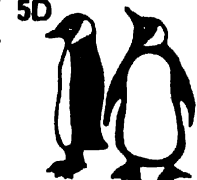
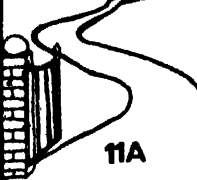
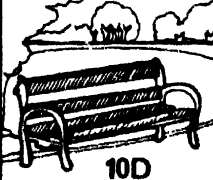
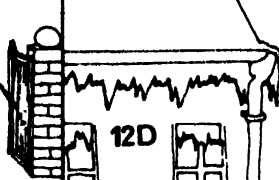
He began to recall the tram ride and remembered that the person sitting nearest to him (while he stood before him) in the tram had a file with him. At one point of time, he stood up the file and placed it at an odd position for a brief moment. It must have been then that he slit the bag. "But I wonder what he will do with my glasses!" the colleague wailed.

The truth is that there is nothing that doesn't have a resale value, be it spectacles or ornaments. Anything is good enough for a fast buck.

# WONDERLAND

## SOLUTIONS

**Across:** 1 Porthole 6  
Ladle 7 Mast 8 Stag 11  
Drive 13 Feathers  
**Down:** 1 Pyramids 2  
Roots 3 Half 4 Lid 5  
Penguins 9 Teepee 10  
Seat 12 Ice

1A 	<b>PICTUREWORD</b>					1D 
	1	2	3	4	5	
6A 			6			2D 
	7			8	9	
7A 			10			3D $\frac{1}{2}$
	11	12				
8A 						4D 
		13A 		9D 		
						5D 
11A 				10D 		
		12D 				

## Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6, Prafulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

• **Records:** I offer five LPs—a Funky Stuff, Hot Hits No 9, Abba's Super Trouper, Greatest Hits II, and a Boney M for LPs or cassettes of Billy Joel's Glass House, Donna Summers' Greatest Hits I and anything by Simon and Garfunkel. Contact Debjit Ghosh.

• **Stamps:** I want to exchange Indian and foreign stamps for Indian and foreign picture postcards. Write to Jasy Marbaniang.

• **Books:** I offer ICSE and HS textbooks, in good condition, and some story books for anything of equal value. Please contact Shikha Biswas.

• **Books:** I have three editions of *The Observer's Book of Aircraft* (1967, 1978, 1983) and two books, *The Great Planes and Military Aircraft of World War II*. Their value when new was about Rs 300 and they are all in excellent condition. I want to exchange them for a good TT racquet, or cassettes by Abba, Bee Gees or The Jacksons. Write to Arnab Bhaduri.



## JUST-A-MINUTE

### WORD WIZZ

The word in *italics* precedes those in the first two columns and follows those in the last two. (goodnight, starry night, nightcap, nightfall).

FALL	CAP	<i>night</i>	GOOD	STARRY
Now, find suitable words for the following blanks:				
1. LIGHT	DOM	_____	SHOOTING	BRIGHT
2. TEA	BATH	_____	BLOW	BOILING
3. HOOD	FRIEND	_____	PLAY	GOOD
4. ROPE	CORNER	_____	HOLD	SIT
5. LIGHT	BEAMS	_____	FULL	HONEY
6. LOOK	RAGE	_____	GO	LOOK

Answers on Page 14



# 7 DAYS

S	M	T	W	T	F	S
23	24	25	26	27	28	29

The information given below is accurate at the time of going to press

## HINDI FILMS

### REGULAR SHOWS

**Be-Aabroo:** Society (Corporation Place; 241002).

Directed by Shiv Kumar, the cast includes Ravindra Mahajani, Apeksha and Anu Dhawan.

**Dard-e-Dil:** Crown (R.A. Kidwai Road; 244822)-4 shows, Chhaya (Upper Circular Road; 351382), Furna (S.P. Mukherjee Road; 474567), Pushpasree (Diamond Harbour Road; 775081)-noon.

Zarina Wahab, Mukesh Khanna and Ranjeet star in this films directed by Suraj Prakash and music by Ram Laxman.

**Humse Hai Zamana:** Opera (Lenin Sarani), Grace (Mahatma Gandhi Road; 341544), Ganesh (Upper Chitpur Road; 332250), Rupali (A.T. Mukherjee Road; 474403), Bhabani (Russa Road; 461528).

Directed by Deepak Bahrey and music by Ram Laxman, the film has Zeenat Aman, Mithun Chakraborty, Danny, Kim, Kajal Kiran and Amjad Khan in the lead.

**Mazdoor:** Lighthouse (Humayun Place; 231402), Gem (Acharya J.C. Bose Road; 249828), Prabhat (Chittaranjan Avenue; 342683), Priya (Rashbehari Avenue; 464440), Jagat (Acharya Prafulla Chandra Road; 365108), Talkie Show House (Sibdas Bhaduri Street; 552270), Pushpasree (Diamond Harbour Road; 775081).

The film stars Dilip Kumar, Raj Babbar, Padmini Kolhapure and Rati Agnihotri.

**Mujhe Insaaf Chahiye:** Roxy (Chowringhee Place; 234138), Mitra (Bidhan Sarani; 551133) & Kalika (Sadananda Road; 478141)-4 shows, Jawahar (Kesab Sen Street; 343556), Pradip (Izzatullah Lane; 464861).

Rekha, Mithun Chakraborty, Rati Agnihotri and Ranjeeta star in this film, directed by T. Rama Rao and music by Laxmikant Pyarelal.

**Naukar Biwi Ke:** Orient (Bentlnck Street; 231917), Uttara (Bidhan Sarani; 552200), Ujjala (Russa Road; 478666),

Purabi (Mahatma Gandhi Road 350680), Park Show House -(Park Street; 441971).

A film by Rajkumar Kohli and music by Bappi Lahiri, it has Dharmendra, Reena Roy, Raj Babbar and Anita Raj in the lead roles.

**Prem Tapasya:** Hind (Ganesh Chandra Avenue; 274259), Nazz (Lower Chitpur Road; 262773) & Liberty (Chittaranjan Avenue; 553046)-4 shows, Uttara (Bidhan Sarani; 552200) & Ujjala (Russa Road; 478666)-noon.

A wealthy only son has a passion for flying. He falls in love with an air hostess and employs many tactics to win her heart. Eventually he succeeds and they prepare to get married. But another girl whom he had courted in order to make the former jealous, re-enters his life. The rest of the film unravels this emotional drama.

A cloying sentimental drama.

**Justice Chaudhury:** Elite (S.N. Banerjee Road; 241383), Darpana (Bidhan Sarani; 552040).

The story of this film lacks any sense whatsoever. The characters include a long-lost father and son who look alike; a son who is a tough cop; an



Hema rules the roost in 'Razia Sultan'

evil lawyer with a sexy daughter, and a diamond smuggler who has a twin. The story revolves around justice and the elderly lawyer takes the law into his own hands to beat up the villains. He also condemns his own son for a crime which he never committed. An unbearable film.

**Sumbandh (A):** Metro (Chowringhee Road; 233541)-2.30, 5.30, 8.30.

Vinod Mehra plays a college professor who marries one of his students (Rati Agnihotri). Attempting to save his wife from being raped, he inadvertently kills the rapist.

In court, it is revealed that he

### Jeetendra and Reena In 'Prem Tapasya': all's fair



suffers from a sexual complex acquired as the result of a childhood trauma.

This theme has been exploited to such an extent that the film is virtual soft core porn.

**Rishta Kagez Ka:** Lotus (S.N. Banerjee Road; 242664), Krishna (T.C. Dutta Street; 344262).

Nutan, Raj Babbar, Suresh Oberoi and Rati Agnihotri form the leading cast of this film directed by Ajay Goel and music by Rajesh Roshan.

**Woh 7 Din:** New Cinema (Lenin Sarani; 270147)-4 shows; Majestic (R.A. Kidwai Road; 242266), Bina (Bidhan Sarani; 341522), Purnasree (Raja Raj Kissen Street; 554033), Moonlight (T.C. Dutta Road; 343339) & Basusree (S.P. Mukherjee Road; 478808)-noon.

Padmini Kolhapure in an altogether different role along with Anil Kapoor and Naseeruddin Shah.

**Betaab:** Jyoti (Lenin Sarani, 241132)-12, 3, 6, 8, 45.

**Razia Sultan:** Paradise (Bentrick Street; 235442)-11, 2, 15, 5, 30, 8, 45, Majestic (R.A. Kidwai Road; 242266), Basusree (S.P. Mukherjee Road; 478808), Bina (Bidhan Sarani; 341522), Purnasree (Raja Raj Kissen Street; 554033), Moonlight (T.C. Dutta Road; 343339)-3 shows.

This film is best described as a historical love story. It is a faithful recreation of the characters and events of Razia Sultan's reign. However, Yakout's elevation to the position of an *amir* by Iltutmish himself is a deviation from the popular belief that Razia bestowed favours on a slave favourite. The political slant is minimal in the film and it is the love of these two which comes across powerfully.

Kamal Amrohi's direction and screenplay are competent and well-knit and the film is technically impressive though the acting is less so.

## BENGALI FILMS

### REGULAR SHOWS

**Indira:** Rupbani (Bidhan Sarani; 553413), Aruna (Mahatma Gandhi Road; 359561) & Bharati (S.P. Mukherjee Road; 474686)-2.30, 5.30, 8.30.

In this celluloid transcreation of Bankim Chandra's novel, Aparna Sen makes little impression as the young girl who uses her wit and intelligence to overcome the peculiar predicament she is faced with. Soumitra Chatterjee is equally unimpressive as the confused husband who is nevertheless



A bride (Aparna) gets ready in 'Indira'

eager to break a social taboo. Anup Kumar and Sumitra Mukherjee give equally Jack-lustre performances as the couple through whom Indira regains her position and home. The film leaves much to be desired.

**Jyotsna Ratri:** Radha (Bidhan Sarani; 553045)-2.30, 5.30.

8.30;

In the first of her double roles, Shikha Banerjee marries her childhood sweetheart Deepankar De (her father's pupil). She dies during childbirth and her daughter, having been rejected by Deepankar, is brought up by an aunt.

This is the second role, in

which Shikha is paired with Mrinal Mukherjee. Meanwhile, the father returns, has an accident and a direct blood transfusion takes place from father to daughter. The final reunion follows.

This is a typical example of the levels of mediocrity and naivete reached by commercial Bengali cinema.

**Tanaya:** Sree (Bidhan Sarani; 551515) & Indira (Indra Roy Road; 471757)-3, 6, 8, 45.

Sharmila Tagore, jilted by engineer Dhritiman, moves from her mofussil hometown to Calcutta where she finds a job as an executive. Dhritiman Chatterjee re-enters her life when she has to investigate some malpractices in which he is involved.

Meanwhile, her childhood friend, Sumitra, is exploited and ultimately abandoned by Deepankar De, with whom she has had a longstanding relationship.

The lead pair is good but it is Victor Banerjee who is memorable as the India-loving Britisher towards whom Sharmila is inexorably drawn.

The film has too many unexplored possibilities and is too much of a love and crime melodrama to be really satisfying.



## FOREIGN FILMS

### REGULAR SHOWS

**Dracula (A):** Tiger (Chowringhee Road: 235977)-12, 3, 5.45, 8.15.

In the year 1913, a shipwreck occurs on the coast of a Yorkshire town. The sole survivor is Count Dracula, rescued by a girl who then becomes his first victim. Laurence Olivier plays the father of the girl who relentlessly pursues the truth. Meanwhile the wilful daughter of the doctor (Donald Pleasance), who runs the local asylum, becomes entangled with the prince of darkness. The ending leaves ample scope for future films.

This is an impressive production, part of the attraction being the element of romance. Frank Langella looks and plays his part to perfection.

**Friday The 13th (A):** New Empire (Humayun Place: 231403)-12, 3, 6, 8.30.

**Paris I Love You (A):** Metro (Chowringhee Road: 233541)-noon

### SPECIAL EVENTS

**23 October: 6.30 pm**

A special show of *Gul Mohar*, an enjoyable and moving comedy of Sangit Kala Mandir which recently celebrated its silver jubilee will be staged.

At Kala Mandir (Shakespeare Sarani: 449086)

### BOOKS

Below are the ratings of bestselling books for the week ending October 15, 1983.

#### Fiction

1. **Flood Gate** by Alistair Maclean
2. **Crossings** by Danielle Steel
3. **Acceptable Losses** by Irwin Shaw
4. **Hollywood Wives** by Jackie Collins
5. **Exocet** by Jack Higgins
6. **Worldly Goods** by Michael Korda
7. **Open Secret** by James Leasor
8. **Shame** by Salman Rushdie
9. **Lace** by Shirley Conran
10. **Last Day in Limbo** by Peter O' Donnell

#### Non-fiction

1. **Tin Yin and the Blue Lotus**
2. **Cadbury's Bournvita Book of Knowledge**
3. **Times of India Directory and Yearbook 1983**
4. **The 200 Calorie Solution** by Martin Katahn
5. **Guinness Book of World Records 1983**

(This list is based on information given by: Oxford Book & Stationary Company, Quality Book Company (Dharamtalla and New Alipore), Modern Book Depot and W. Newman & Co Ltd)

**24 October: 6.30 pm**

*Naathbati Anaathbat*, a play directed and acted by Saoli Mitra and produced by Som-bhu Mitra, will be staged.

At Rabindra Sadan (Cathedral Road: 449937).

**23 October onwards: 10-1 and 4-6 on weekdays; 10-1 on Saturday and Sunday.**

An exhibition of oil paintings by Suhas Roy of Shantiniketan.

At the Calcutta Art Gallery (10'E Harrington Street).

**27 October: 7 pm**

Proscenium presents Agatha Christie's *The Unexpected Guest*.

The cast includes Adhiraj Sen, Geelanjali Chugani, Swapna Nanda, Ranjit Kaul, Sharmini Bhatnagar, Deane Mistry, V.C. Gupta and Deepak Bajaj.

At Gyan Manch (Pretoria Street: 433516).

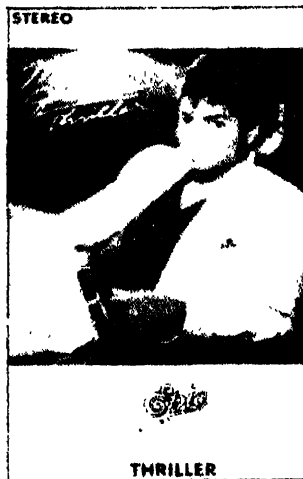
### RECORDS

**Thriller:** A long time ago, when even Diana Ross was a younger person, she introduced a brand new group of brothers, a band named the Jackson Five. At that time they had more enthusiasm than talent, but began improving rapidly, and didn't take long reaching stardom. And like other all-brother groups, such as the Osmonds or the Allmans, one brother was either featured prominently or broke off from the group altogether. Michael Jackson was one of those to go solo.

What the Police are to Britain Michael Jackson is to

America. *Thriller* reached gold not very long after being released, and sales have scarcely dropped. And not without cause.

The album's off to a flying start with a sizzler appropriately named *Wanna Be Startin' Somethin'*. Guaranteed to get you on the floor, it's the kind of disco number that has something which only songs by black artistes have, soul. In this song, and in other equally excellent tracks like *Thriller* and *Beat It*, Jackson manages to inject tremendous soul into his vocals while using a beat good enough to set your feet a-tappin' in no time. *Thriller* uses a novel combination of



disco beat and recitation vocal, and the result makes very good listening.

Side two is much slower on the beat, but no less better. Songs such as *Billie Jean* (nothing to do with tennis), *P.Y.T.* (pretty young thing) and *The Lady In My Life* can be heard while on the dance floor or while reclining in an armchair.

This year **Music India** has released some records of Bengali modern songs sung by new br rather not so new voices.

The first is an EP stereo (No. 2222 891) containing four numbers—*Dakho Dakho Megh* (lyric: Pulak Banerjee), *Tomar Hater Phooldanir* (lyric: Paritosh Biswas), *Amar Anek Pawar* (lyric: Paritosh Biswas) and *Baro Chena Chena* (lyric: Dhrubajyoti Mondal) all set to tune by Dilip Roy, and sung by H.A. Amar. Anybody listening to this record for the first time will be struck by the resemblance in tonality of H.A. Amar with that of a deceased popular non-Bengali singer of Bombay. H.A. Amar's pronunciation of Bengali words remains far from perfect. Apart from

this, his voice is rounded and full of warmth. *Dakho Dakho Megh* is a comparatively fast number. The other three have slower rhythms with occasional nostalgia creeping into them. Dilip Roy's music is adequate. Paritosh Biswas is a promising a lyricist.

On EP stereo No. 2222 893 we have two singers—Sudhin Sarkar who sings two songs, *Shyamer Jemon Radha* (lyric: Pradip Goswami), *Chhali Ritu Niye* (lyric: Partha Sarathi Mukherjee) set to tune by Mrinal Banerjee and Ashima Mukherjee respectively; on the other side Gautam Mitra sings *Hazar Hazar Bhabna* and *Sa-Se To Sadhana* (both lyrics by Partha Sarathi Mukherjee) and composed by Partha Praram Chowdhury. Side 1 is comparatively mediocre while *Sa-Se To Sadhana* on side 2 reminds us of a popular number from *The Sound Of Music*.

Next in line is another non-Bengali singer Girish Dave trying out four Bengali songs—*Achinpurer Shei Gane*, *Kichhu Gaan Kichhu Kotha*, *Suman Payal Rakhi* and *Tumi Pashe Achho* (all lyrics by Ratan Saha) set to tune by Dilip Roy in an EP stereo (No. 2222 894) Set in folk tune, *Achinpurer Shei Gane* depicts the mellow love of Juhmur and Rupa, the tribal lovers. *Suman Payal Rakhi* is a fast number. Through this song the singer invites children to play with him. The other two are nothing exceptional. Girish Dave has a slightly nasal tone which makes him sensuous at times.

On another EP stereo (No. 2222 897), Jayasree Gupta has sung four songs (music by Himangsu Biswas)—*Ami Joubane Metechhi* (lyric: Biswapriya Banerjee), *Snigdha Aoi Dagdha* (lyric: Partha Sarathi Mukherjee), *Kato Diner Kato Katha* and *Amar Swapner Mandire* (both lyrics by Pulak Banerjee). Jayasree has a siken sensuous loveliness in her voice which at times also acquires a bold tone. Himangshu Biswas' compositions are effective and the lyrics of Biswapriya Banerjee and Pulak Banerjee are equally meaningful.

In the EP stereo (No. 2222 898) containing four numbers, the lyrics are by Gauriprasanna Majumdar and the music by Neeta Sen. For the four numbers—*Dure Chhile Dhara Dile*, *Tomai Jedin Pratham Ami*, *Jodi Etoi Priya* and *Do! Do! Do! Doley*, two each sung by Tantra Majumdar and Saili Mitra, nothing much can be said except that they need more voice training for recordings.



# TRAVEL

## PLANES

**Bombay-Calcutta-Bangkok-Hong Kong-Tokyo:** Calcutta arrival AI316 (2) at 2110; Calcutta departure AI316 (2) at 2205.

**Tokyo-Hong Kong-Bangkok-Calcutta-Bombay:** Calcutta arrival AI307 (3) at 2345; Calcutta departure AI307 (4) at 0040.

**London-Frankfurt-Rome-Bombay-Calcutta:** Calcutta arrival AI132 (1) at 1915.

**Calcutta-Bombay-Dubai-London-New York:** Calcutta departure AI103 (1) at 2355.

**Calcutta-Bangkok:** Calcutta departures TG314 (1, 3, 6) at

1345; Calcutta arrivals TG313 (1, 3, 6) at 1225.

**Calcutta-Karachi-Copenhagen:** Calcutta departures SK976 (4, 7) at 0820; Calcutta arrivals SK975 (4, 7) at 0705.

**Calcutta-London:** Calcutta departure BA144 (2) at 2115; Calcutta arrival BA145 (2) at 1315

**Calcutta-Delhi:** Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630; Calcutta arrivals, IC 401 (daily) at 1040, IC 264 (daily) at 2205.

**Calcutta-Bombay:** Departures, IC 176 (daily) at 0640, IC 273 (daily) at 1950; Calcutta arrivals, IC 175 (daily) at 0850, IC 274 (daily) at 1850.

**Calcutta-Madras:** Departures, IC 265 (daily) at 1435

Calcutta arrivals, IC 266 (daily) at 1935.

**Calcutta-Port Blair:** Departure IC285 (2, 5) at 0600, Calcutta arrival IC286 (2, 5) at 1040.

**Calcutta-Gauhati-Tezpur-Jorhat-Lilabari-Dibrugarh:** Departure IC211 (daily) at 0615; Arrival IC212 (daily) at 1735.

**Calcutta-Imphal:** Departure IC255 (daily) at 0945; Arrival IC256 (daily) at 1540.

**Calcutta-Bagdogra:** Departure IC221 (daily) at 1135; Arrival IC222 (daily) at 1355.

**Calcutta-Gauhati:** Departures IC249 (daily) at 0600, IC229 (daily) at 1140; Arrivals IC250 at 1445 (1, 3, 5, 7), IC230 (daily) at 1425.

**Calcutta-Agartala:** Departures

IC237 (2, 4, 6, 7) at 0545, IC243 (daily) at 0700; Arrivals IC238 (2, 4, 6, 7,) at 1100 and IC244 (daily) at 0900.

**Calcutta-Jorhat-Dibrugarh:** Departure IC213 (1, 3, 4, 6, 7) at 0620; Arrival IC214 (1, 3, 4, 6, 7) at 1040.

**Calcutta-Silchar-Imphal:** Departure IC255 (daily) at 0945; Arrival IC256 (daily) at 1540.

**Calcutta-Ranchi-Patna-Lucknow-Delhi:** Departure, IC 410 (daily) at 0550; Calcutta arrival, IC 409 (daily) at 1045.

**Calcutta-Kathmandu:** Departures, IC 247 (1, 3, 4, 5, 7) at 1330; Calcutta arrivals, IC 248 (1, 3, 4, 5, 7) at 1250.

**Calcutta-Dacca:** Departure, IC 223 (daily) at 1440; Calcutta arrival, IC 224 (daily) at 1640.

## TRAINS

Departure		EASTERN RAILWAY (HOWRAH) MAIL		Arrival	
Up	Time			Time	Dn
1	19-20	Delhi Kalka Mail		8-15	2
5	20-00	Amritsar Mail		7-55	6
3	20-40	Bombay Mail via Ahmedabad		12-35	4
<b>EXPRESS</b>					
81	9-45	Air-Cond. Express Tri-Wkly via Gaya		17-10	82
Dep.—Tues. & Wed. up to New Delhi					
Dep.—Sat. up to Amritsar					
Arri.—Tues., Wed. & Saturday					
103	9-45	Air-Cond. Express Bi-Wkly via Patna		17-10	104
Dep.—Thurs. up to New Delhi					
Dep.—Sun. up to Amritsar					
Arri.—Mon., & Friday					
101	16-55	Rajdhani Air-Cond. Exp. 4 days a week		11-05	102
Dep.—Mon., Thurs., Fri. & Sunday					
Arri.—Tues., Wed., Sat. & Sunday					
173	5-45	Himagiri (Jammu-Tawi) Exp. Tri-Wkly		23-35	174
Dep.—Wed., Sat. & Sunday					
Arri.—Mon., Tues. & Friday					
67	10-55	Bombay Janata Express Tri-Wkly		21-15	68
Dep.—Mon., Wed. & Friday					
Arri.—Tues., Thurs. & Sunday					
61	23-00	Dehradun Janata Express Wkly		8-15	62
Dep.—Sunday					
Arri.—Sunday					
9	21-35	Doon Express via Grand Chord		6-55	10
7	10-10	Toofan Express via Main Line		18-15	8
49	14-20	Amritsar Express		15-45	50
11	21-00	Delhi Express via Main Line		6-05	12
39	21-10	Delhi Janata Express via Main Line		5-20	40
19	22-00	Gorakhpur Express		10-50	20
21	16-25	Mithila Express		6-45	22
57	6-10	Kanchenjunga Express Tri-Wkly		19-30	58
Dep.—Tues., Thurs. & Saturday					

Departure		SOUTH-EASTERN RAILWAY (HOWRAH) MAIL		Arrival	
Up	Time			Time	Dn
Arri.—Wed., Fri. & Sunday					
59	18-55	New Bongaigaon (Kamrup) Express		6-30	60
165	12-30	New Bongaigaon Janata Express		13-35	166
307	6-10	Black Diamond Express		21-20	308
309	17-15	Coalfield Express		10-25	310
305	18-20	Asansol Express		8-45	306

Departure		SOUTH-EASTERN RAILWAY (HOWRAH) MAIL		Arrival	
Up	Time			Time	Dn
3	20-00	Madras Mail		6-10	4
2	20-15	Bombay Mail via Nagpur		7-20	1
<b>EXPRESS</b>					
60	14-15	Gitanjali (Bombay) Express 5 days a week		13-40	59
Dep.—Mon., Tues., Wed., Fri. & Saturday					
Arri.—Mon., Tues., Thurs., Fri. & Saturday					
134	21-10	Ahmedabad Express 4 days a week		4-00	133
Dep.—Tues., Thurs., Fri. & Sunday					
Arri.—Tues., Wed., Fri. & Sunday					
30	12-40	Bombay Express via Nagpur		14-30	29
141	15-45	Coromandal (Madras) Express		11-00	142
37	23-10	Madras Janata Express		4-10	38
13	17-30	Tata Steel Express		10-18	14
11	6-20	Ispat Express		21-50	12
5	22-10	Jharsuguda Express		5-00	6
15	21-25	Ranchi Hatfa Express		6-40	16
7	20-50	Puri Express		5-30	8
9	18-45	Puri (Jagannath) Express		8-25	10
45	10-50	East Coast (Hyderabad) Express		16-45	46

Departure		SEALDAH (MAIL & EXPRESS)		Arrival	
Up	Time			Time	Dn
43	19-15	Darjeeling Mail		8-45	44
53	22-00	Gaur Express		5-00	54
51	11-45	Jammu Tawi Express		15-40	52
13	20-20	Upper India Express via SBG Loop		11-55	14
303	18-20	Bhagirathi (Lalgola) Express		10-20	304

# DRESS CIRCLE



## VIDYASAGAR AWARDS

*Above* Pramatha Nath Bisi (right) and Kshitindra Narayan Bhattacharyya (centre) were presented the Vidyasagar Memorial Awards for 1983 by Sambhu Ghosh, state minister for higher education. The cash prizes of Rs 10,000 each were given to Bisi for his prose writings and to Bhattacharyya for children's literature. Bisi opined that being 'practical and logical,' Vidyasagar had visualised that the future lay with English education.

## PUJA OFFERING

*Right* A well known name on the local music scene is Amrik Singh Arora's. Kiran Record Company recently released a disc of four modern Bengali songs by Arora as their Puja music offering.





Sreelakshmi

## THE ARJUNA AWARD CLUB

*Below:* In the 1982 list of Arjuna Award winners, two of the outstanding sports personalities were Calcuttans. One of them was **Lakshman Singh** who appeared on our cover after his 'golden form' at the Asiad. The ace golfer has reportedly been contemplating turning professional—which should *putt* him in a different category altogether.

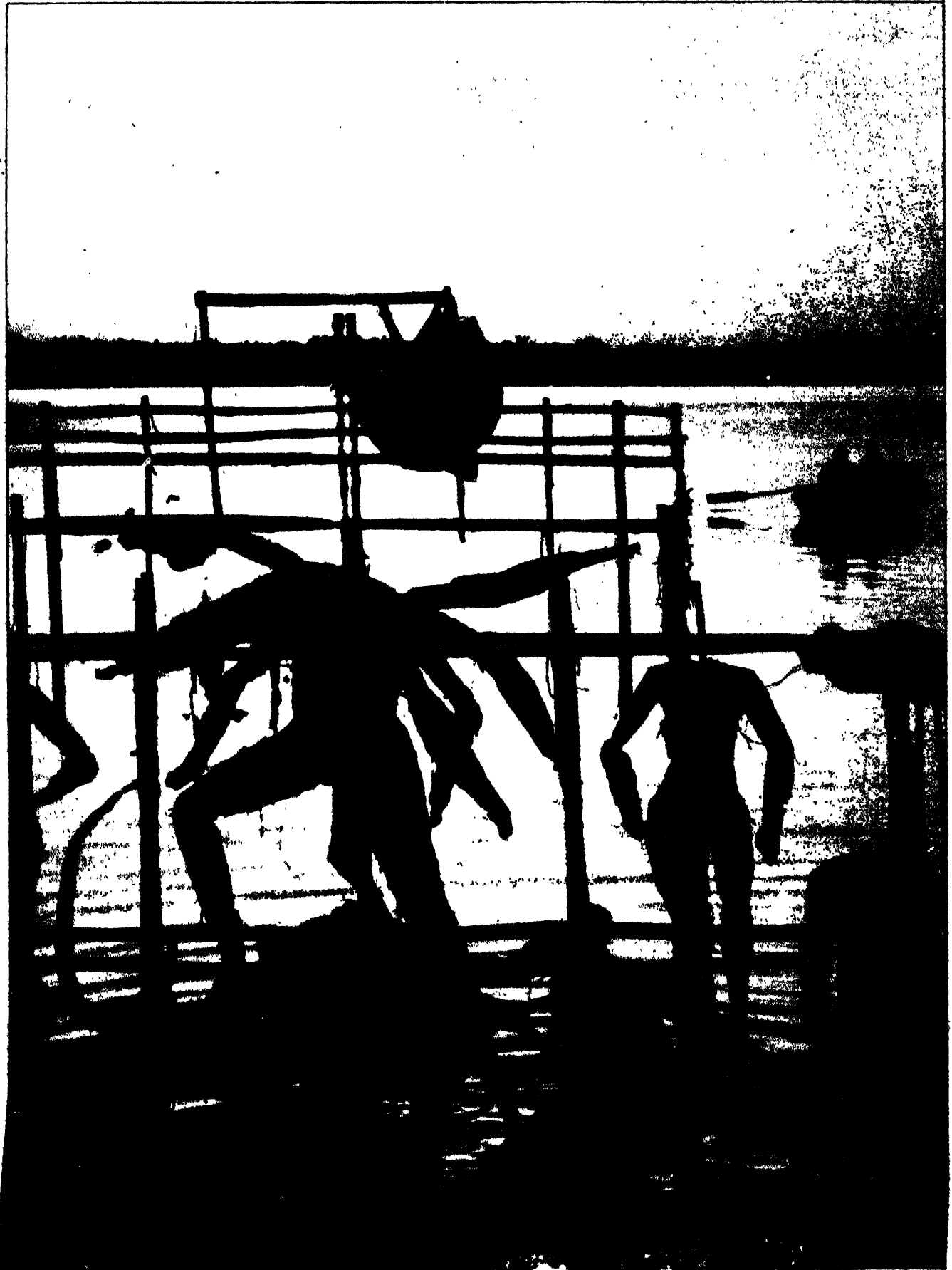
Anil Grover



### FEATHER IN THE CAP

*Above:* The other Calcuttan to get the Arjuna Award for 1982 was **Madhumita Goswami**, Bengal's badminton hot shot. Recently married to another badminton player, **Vikram Singh**, Madhumita now stays in Delhi. But continues to have a smashing time at the nets.

CALCUTTA / Kushal Gangopadhyay





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## Post Mortem

### Shelley's Lines

I would like to draw your attention to a slight inaccuracy that crept into the Quiz question sent by B.P. Prasad, Howrah (Oct 23):

The lines from *To a Skylark* by P.B. Shelley were given as "We look before and after/We pine..." whereas the lines should read as "We look before and after/And pine..."

Considering that the item is read mainly by students, I would request you to be more careful in future.  
Vikram Mukherjee,  
Calcutta

### Bimal Kar

'Puja Numbers: How Special are they?' (Oct 9) made interesting reading. But Pathik Guha failed to include one of the leading contemporary writers of Bengali literature, Mr Bimal Kar. Like Samaresh Basu and others, he was awarded the Sahitya Akademi Award for his novel, *Aashamayee* in 1975. He is a popular writer. It is true that he has not contributed to any puja issues this year. But another non-contributor, Ashim Ray, was mentioned. Don't you think ignoring Mr Kar was rather unfair?  
Debashish Majumdar,  
Calcutta

### What's Silly?

In her letter (Oct 9) Roma Mukherjee asked you not to waste pages on photographs of Utpalendu Chakraborty filming his documentary on Ray. She also wonders why Ray should be filmed at all when there are so many Nobel and Oscar winners about whom no such fuss is being made. And the whole affair seems silly to her.

The prizes Ray has won so far are no less honours

than a Nobel prize or an Oscar. And they are above politics. Her opinion seems even more silly to me as it would to any educated person aware of Indian art and culture. And it frightens me to think how ways of thinking such as hers can affect the future intellect of our society.

I would also like to take this opportunity to express my appreciation of Sunanda Mukherjee's article on Mr Birendra Krishna Bhadra.  
Dipnarayan Datta,  
Calcutta

### The Troupe's Success

I appreciated your focus on Jayashree Mundkur (Dress Circle, Oct 2) who performed Bharata Natyam and Mohini Attam in Japan, accompanying the Kalamandalam troupe. However, the information is incomplete. The troupe was led by Guru Govindan Kutty and Guru Thankamani Kutty.

You should have given importance to the troupe's success and not to an individual. And there were other, equally prominent participants in the group. One of them, Suchitra Mitra, is already a well known exponent of Bharata Natyam in Calcutta and has given several performances here.

J. Dattaray,  
Janshedpur

### Reaganite

Mr Rudraprasad Sengupta objects to the staging of *Schweik Gelo Yuddhe* (Bengali adaptation of Bertolt Brecht's *Schweik in the Second World War*), produced by the Theatre Workshop (Sept 25). Mr Sengupta considers the theme relevant in the West but not in Bengal—"where there is no such memory of war and hence no context."

Mr Sengupta may suggest by the same logic that there is no point in anti-war demonstrations in Calcutta as it did not face the

horrors of a world war. He talks like a Reaganite although he is branded as a "progressive intellectual."

He, of course, finds enough congruity in staging an adapted version of *Six Characters in Search of an Author*, written by Luigi Pirandello, the Italian Fascist playwright. The only link between Mr Sengupta's opposition to *Schweik Gelo Yuddhe* at a time when the danger of war causes anxiety even among people like Robert McNamara and George Kennan, and projecting a morbid play by a Fascist playwright is a subtle service and may be rendered honorarily to the worst species of warmongers.

Sankar Ray,  
Calcutta

### Incorrect

I would like to bring to your notice that the illustration in *Markings* (Sept 25) called the Railway Protection Force the Railway Police Force. The latter is incorrect.  
Rajesh K. Verma,  
Calcutta

### Ambiguous

The photographs on the cover and inside page (Sept 25) are of the Star Theatre at 73/3 Cornwallis Street. Your captions give the impression that this is the same hall where Shree Ramkrishna Paramhansa saw plays like *Sree Chaitanya Lila* and *Prahlad Charit* and that it is the very hall which has completed a hundred years.

Such ambiguity could have been avoided with a photograph of the old hall at Beadon Street and also a photograph of the founder father, Girish Chandra Ghosh.  
Sarat Ganguly,  
Patna

## Contents

The Telegraph

6 NOV 1983

4

Among the Padma Bhushan awardees this year was V.G. Jog. The renowned violinist takes the bow in *Limelight* this week.

8

Boys Town is a home for orphans run by the Calcutta Catholic Archdiocese on the same lines as the original institution in the USA: *Panorama*.

10

*Nostalgia* talks about Dum Dum—not the Dum Dum we know, of aeroplanes and flying clubs, but of historical events of the British Raj.

16

A colour centrespread on the Soviet Circus which was recently in Calcutta: *Rainbow*.

Cover:  
Aloke Mitra

### SECTIONS

Post Mortem	3
Dress Circle	12
Inner Eye	14
Quiz	15
Markings	19
7 Days	20
Wonderland	24
Comics	26
Calcutta	30

# LIMELIGHT / V.G. Jog

## TAKING THE BOW

The violinist who was honoured with the Padma Bhushan this year

**T**HE congratulatory mail was enormous. It had to be. Letters came pouring in from maestros, friends, disciples and wellwishers. And the common sentiment echoed along with the compliments was that the award had come too late.

Indeed, for Pandit Vishnu Govind Jog, violinist extraordinaire, the Padma Bhushan is an accolade come too late. Though Pandit Jog is not euphoric about his bagging the national award, it is irrefutable that he had carved out a niche for himself and joined the celebrated band of classical maestros some time back. Suffice it to say that Pandit V.G. Jog, as he is more popularly known, is unanimously considered one of the greatest violinists in India today.

In his 61st year, the ebullient, jovial and modest Pandit Jog is an indefatigable performer, delighting audiences all over the country with minimum three-hour recitals; tight schedules seldom bother him.

The journey to the pinnacle of musical glory had its beginnings on February 9, 1921 when Pandit Vishnu Govind Jog was born in Wai, a sleepy district in Maharashtra, in a family of staunch Brahmins. His father, popularly known as Mama Jog, was a professional dramatist with Gopal Sangeet Natak Akademi which produced many a famous artiste those days. After his father's demise in 1982, his cousin Shankar Rao Athawale, was instrumental in bringing the infant Jog to Bombay in order to groom him in classical music. At the outset, Jog took some lessons in classical vocals under the guidance of Athwale. After completing a preliminary course, he learnt the harmonium from the noted Ganapati Rao Purohit for three years. "We had a parampara of arts all right, but I still had to find my groove then," recalls Pandit Jog today.

The big decision came almost immediately. Athawale insisted on Jog's learning the violin. For the first time Jog was acquainted with the violin and the bow, and commenced

classes at Bombay's Deodhar School of Music under the tutelage of famed violinist V. Shastry. Thus started a life long relationship with this instrument which was to earn him many laurels.

**Turning point:** After successfully performing in his maiden stage recital in the All India Music Conference in Allahabad in 1934, a turning

point in Jog's career occurred two years after. In 1936 a music conference was organised under the auspices of the All India Industrial Exhibition in Lucknow. The young 15 years old Jog accompanied the famed vocalist, the late Mirasi Bua, to this conference as a participant. By a strange quirk of fate, they put up at a place paces apart from where

Alete Mirra



V.G. Jog: A cut above the rest



that undisputed and versatile don of classical music, Ustad Baba Allaudin Khan, was residing.

It was an acquaintance which Pandit Jog regards as the most valuable in his life to this day (a sepia snapshot with the Baba is one of the most valued possessions of the Pandit). "I saw Baba for the first time and was greatly impressed," recalls Pandit Jog nostalgically. "I stayed with him paying little heed to the social taboos those days regarding Hindu-Muslim intermixing. In fact, Mirasi Bua wasn't one bit pleased. Baba asserted that he could play my instrument, too. I thought he was joking. But then he took my violin and started playing. I was stunned. I didn't know that he could play the violin so well."

The floodgates of memory now open up. "At that conference I accompanied Baba and listened with awe to his exquisite compositions on the sarod. This was my first exposure to a different instrument. Baba, on the other hand, was also impressed with my violin recital and invited me to Maihar (where he lived). I was thrilled beyond words. A legendary musician was extending a personal invitation... what more could I ask for?" Incidentally, Pandit Jog was the sole violinist in the Lucknow conference.

**T**HIS music conference was significant in the career of Pandit Jog for more than one reason. Here Jog was introduced to Dr S.N. Rattanjanekar, principal of the then Marris College of Hindustani Music (now Bhatkande Sangeet Vidyalaya) in Lucknow and himself an accomplished vocalist. This acquaintance culminated in Jog taking up his first teaching assignment when, in 1939, Dr Rattanjanekar invited him to take violin classes at the college. "I was myself a fresher then and knew only about five or six Ragas. However, teaching a big class boosted my confidence," remembers Pandit Jog.

At the Marris College, Jog also took some lessons in new Ragas from Dr Rattanjanekar. "My technique improved and I learnt quite a few Ragas. The experience was invaluable." In fact, the Pandit further reveals that he owes his grasp over the different nuances of the Hindustani Ragas due to Dr Rattanjanekar's lessons which were renowned for their clarity.

All this while, Baba Allaudin Khan's invitation to visit Maihar remained at the back of Jog's mind. Finally deciding to visit Maihar, he

fled Lucknow and arrived at Maihar. Baba was pleased to see his disciple and provided him residence. "Those days I had performed an unprecedented deed. I ate with Baba, stayed with Baba and took lessons from him. Remember it was sacrilege those days to mix freely with Muslims," remembers Pandit Jog.

**Cardinal lesson:** Under Baba Allaudin Khan's tutelage, Jog imbibed certain cardinal lessons in classical music which he hands out to his students to this day. In fact they could act as a guide to the aspiring classical musician. Elaborates Pandit Jog. "I had started by writing notations of the Ragas. When Baba saw me writing, he flew into a rage and tore up my notebook. He asserted that music could not be learnt by jotting notations and insisted on my doing long hours of *rezaaz* instead. Baba was strictly against writing notations. Henceforth I followed his advice and it worked wonderfully. Now I could play compositions without doing notations."

Apart from this cardinal lesson, the trip to Maihar also saw the acquaintance with sitar maestro Ravi Shankar. This acquaintance was also destined to blossom into a firm lifelong relationship later on.

Pandit Jog bagged his first formal degree in 1944 when he was presented the Vidya Nipuna from the Bhatkande University. Later, of course, he was to win many awards—Violin Samrat from Indian Music Circle, Vassar, USA in 1973, Tantri Vilas from Swami Haridas Sangeet Sammelan, Bombay in 1978, Behala Samrat from Lalit Kala Pitha Bhuvaneshwar in 1980 and the Padma Bhushan from the government of India this year stand out.

By 1950, Jog had completed his first international tour (accompanying the famous vocalist, Hirabai Barodekar, to East Africa) and had also cut his first disc with HMV in 78 rpm (Raga Desh and Khamaj). This record had proved to be popular and provided Jog with the much needed countrywide exposure.

**P**ANDIT Jog's acquaintance with Calcutta commenced as early as 1945 when he came to attend the prestigious All India Music Conference and resided at Vivekananda Road in north Calcutta. Reminiscences the Pandit: "Every December henceforth I attended this conference and gained invaluable experience. I accompanied a galaxy of maestros and played with

singers of different *gharanas*. My *jugalbandi* with Bismillah Khan at the conference was much appreciated and became the talk of the town. It was a heady experience."

In fact the unique feature of Pandit Vishnu Govind Jog's career has been his rich experiences gathered primarily by playing with several maestros. This has contributed a great deal in enriching and widening his own repertoire.

The Pandit has accompanied a mind boggling array of classical maestros like Ustad Faivaz Khan, Omkar Nath Thakur, Kesar Bai and Bade Ghulam Ali Khan apart from playing with Ravi Shankar, Ali Akbar Khan, Jnan Prakash Ghosh and later, among others, with Amjad Ali Khan and Zakir Hussain. The diversity of his experience is astonishing—while he has accompanied the celebrated Begum Akhtar in her Ghazals and Thumris, he has also provided audiences with a unique fusion of Hindustani Ragas and Carnatic music with the violin maestros of the south, namely Dwararam Venkataswamy Naidu and Mysore T. Chowdiah.

In 1953, the then Information and Broadcasting Minister, Dr B. V. Keskar, mooted the idea of inducting young musicians for All India Radio for the first time. Talent scouting at the Bhatkande College in Lucknow. Dr Keskar was impressed on hearing Pandit Jog's musical score for the dance drama "Nala Damayanti." The inevitable invitation to join AIR followed.

**Start of the journey:** Thus started Jog's long stint with AIR as the music director of Lucknow station in 1953. "I liked the job," the Pandit recalls. "We worked hard in planning programmes, taking auditions, arranging concerts with fruitful results. Also, taking auditions enabled me to gauge the variety of talent and was an experience by itself."

In 1955, Jog was transferred to the Bombay station where he worked at a stretch for nine years. In 1964, he was transferred to Calcutta. Did he face any problems in adjusting to this new city? "No, I was not new to this city. It was a good transfer for me. Again, I gathered much experience by coming in contact with musicians like Jnan Prakash Ghosh."

But again in 1973, Jog was transferred to the Delhi station as deputy music producer. However, this assignment soon ran into heavy weather. "It was too much of an

administrative job and the comparative salary was abysmal. My children were growing up and all this city hopping was doing them more harm than good," explains Pandit Jog.

So the decision was made. Jog quit his AIR job and decided to settle down in Calcutta. The attachment to this city which began in the form of sporadic visits since 1945 finally assumed a concrete shape almost 30 years later, in 1973.

**P**ANDIT Jog goes into raptures when asked to comment on this much maligned city. "It's a city with a great heart, never mind the cliché!" he exclaims. "Musically it is the only place where you find talented artistes from all gharanas. The audiences are exposed to a better quality of music and all noted artistes must perform in Calcutta to make their presence felt."

One feels that in these 10 years of residing in this city, Pandit Jog's repertoire, virtuosity and fame have increased rapidly. He has toured and continues to tour extensively at home and abroad. One of his more memorable stints abroad, which he loves talking about, has been on his nomination as a visiting professor at the Ali Akbar School of Music in Berkeley, California in 1968. Remembers Pandit Jog: "I took violin, flute and vocal classes at this college. And the students were very keen indeed." The popularity of this college has scaled new heights, he

reveals; the number of students has advanced from a measly 90 in 1968 to an impressive over-200 today.

The stint at the Ali Akbar College in Berkeley, apart from providing Pandit Jog with invaluable experience of a different genre, proved to be rather eventful. In 1973, he met Laxminarayan Shankar (more popularly known as L. Shankar), the world famous violinist of the Carnatic fusion jazz outfit, *Shakti*. Keen followers of music know that L. Shankar's wizardry over his unique double headed electronic violin along with John "Mahavishnu" McLaughlin's wailing guitar, Zakir Hussain's competent tabla and Vikku Vinayakram's staccato percussions with the *ghatam*, has contributed to the immense success of *Shakti* abroad. Two years back, touring India sans McLaughlin (who was indisposed) they set the stands on fire with their high quality concerts.

Pandit Jog reveals that Shankar had learnt the Raga Yaman from him in Berkeley. Eight years after, in 1981, when *Shakti* was on the road in India, Shankar performed in an exclusive solo recital at NCPA in Bombay. On this occasion Pandit Jog met this celebrity violinist again. Says he, recalling the reunion: "After a long time, I could recognise Shankar. How he had changed! And then he requested me to accompany him on stage which I gladly did. But the experience was not satisfying for me."

**Natural sweetness lost:** Though conceding that Shankar's double headed violin (designed by him and built by Stuvesant Sound's Ken Parker) provides two more octaves, Pandit Jog contends that the advantage is offset by the loud orchestral sound reproduction. "Shankar's violin, in my opinion, will work wonderfully in orchestra rather than in solo. The natural sweetness tends to be lost in the electronic blare."

Among the many recitals that Pandit Jog gave with various musicians at the Ali Akbar School of Music, he cherishes a unique *tigal-bhandi*, seldom heard of, when he teamed up with his violin to accompany Ustad Ali Akbar Khan on sarod, Pandit Ramnarayan on sarangi and Shankar Ghosh on the tabla. "It was a rare experience," he recalls.

The Pandit today is renowned for his innovative and versatile experiments in the synthesis of the violin with various instruments—from the shehnai to the flute—with a great degree of success. While his duets with Ravi Shankar, Ali Akbar Khan, Bismillah Khan, have earned him rave reviews, in recent times he has teamed up with the young flautist, Pandit Hariprasad Chaurasia (known to many as the joint music director of the film, *Silsila*) to introduce an exciting dimension in classical synthesis.

**Vast experience:** With an impressively vast and enviable experience of accompanying over 3,000 musicians over 20 long years by way of concerts, recitals and arranging auditions, Pandit Jog laments the withering away of the *Guru-shishya parampara* which he, like any other maestro, asserts is responsible for spawning classical musicians. "If the *Guru-shishya parampara* dies out the future of Indian classical music will be quite bleak," he regrets.

Why does he find this tradition on the wane today? "Many aspiring musicians these days seek short cuts to success. Hankering after quick fame and tidy monetary benefits does no good in classical arts. Look, we didn't become famous overnight. It was achieved after years of struggle, years of ups and downs. Where do you find the requisite amount of dedication, patience and honesty in students these days? Only few take their *faalim* seriously."

While Pandit Jog admits the need for a certain amount of professionalism in the field of classical music,



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he feels that our maestros are also to blame for the predicament. Says he, turning a shade critical: "How much can you really blame the youngsters? The onus is on the Guru to guide his pupils. If our maestros stay away from the country for the better part of the year, who will bell the cat?" Pertinent query, indeed.

**Staunch believer in tradition:** The Pandit is a staunch believer in the Guru-shishya parampara "I'm doing my bit," he says. "But for lack of accommodation I could have actually housed some talented students." Already Pandit Jog, along with his son Gopal, who is himself an accomplished violinist, has established a small school of music, Swar Sadhana, in a mezzanine floor of his residence.

Pandit Vishnu Govind Jog, the family man, is not hard to discern however intricate his experiments in synthesis may be. With wife Kusum, Jog is a proud father of three sons who are associated with music in one way or the other—eldest son Vijay broadcasts light music in Bombay, second son Gopal is a competent violinist and conducts classes at Saurabh while youngest son Sbrkant is a keen musician who plays the sitar and tabla with considerable aplomb.

Coming February Pandit Jog turns a ripe 62. But the vitality, spirit and joie de vivre remain intact. In his capacity as an expert advisory committee member of the Sangeet Research Academy (Tollygunge) he intends to promote the Guru-shishya parampara by conducting summer courses in association with Dr Vijay Kichlu, noted vocalist and director of the Academy. Pandit Jog compliments Dr Kichlu profusely for his painstaking efforts in this direction.

**W**HAT makes Pandit Jog a cut above the rest? The cognoscenti opine that the Pandit's genius lies in his high quality cut-bowing. Says noted critic Vamanrao Deshpande: "Jog's notes are not too detached, isolated or staccato. Each note is clean, round and full, and adds greater charm to the performance by making it more rich by its use." According to Deshpande, Pandit Jog's specialisation in cut-bowing has "made it possible to add zala usually obtaining in sitars."

Adds noted music director Jnan Prakash Ghosh: "In Jog's music we find the choicest and the more excellent features of Indian music, classical or otherwise. On top of his



**With the Sai Baba**

mastery of the melodies, Jog has an uncanny in-and-out realisation of space and time so far as construction and knowledge of the rhythm is concerned. He is essentially and radically a creative musician."

Continues a music critic in the city: "Pandit Jog has imbibed nearly all paths possible in a Raga pattern thereby including the best of both worlds." Thus it is common opinion that the Pandit's "mastery, virtuosity, balance, aesthetic awareness and a modern sense of proportion," as the critic put it, contribute to his greatness as a violinist of a different genre.

**T**HAT is not all. "I have started a book on violin with detailed advanced lessons in Hindi. I hope to complete it soon." Among the various scheduled forthcoming tours, an important one is the trip to London in September this year.

It has been a long, eventful and gratifying career for Pandit Jog. And it continues. Says he: "Violin today has been accepted in our country and has a greater role than sarangi, which unfortunately, is dying out."

There have been few regrets. The Pandit missed a golden opportunity to play with the world famous violinist, Yehudi Menuhin, when the latter was in Bombay in 1963. The Pandit was indisposed and Menuhin had a tight schedule. "But on my forthcoming tour to London I'll definitely meet him," affirms Pandit Jog.

To his innumerable friends, well wishers and disciples Pandit Jog remains an epitome of amiability and generosity—never ensconced in the cloistered world of heady celebrity glamour. On winning the Padma Bhusan, he says, with his characteristic reticent smile: "I'm glad, okay. But the encouragement and compliments which my friends and disciples have given me, count more."

An additional trait which has won him friends seems to be his uncanny sense of humour. Says sitar maestro Ravi Shankar: "Apart from being a wonderful person I have found him to be full of warmth and wit." Agrees friend Jnan Prakash Ghosh: "His delicate, yet refined sense of humour is unparalleled."

Creativity, as a writer put it, is "inseparable from freedom. ...it is the inner freedom to explore even the craziest possibilities." It would not be impertinent to associate this definition with Pandit Jog's genius. He is indeed the model creative musician exploring the realms of fusion and synthesis courageously with a deep reverence to tradition.

The journey goes on for the maestro. Lovers of classical music wait anxiously for his future creations. Pandit Vishnu Govind Jog promises not to disappoint them. "After all violin is my life and I live with it," he concludes.

**Soutik Biswas**

## PANORAMA / Boys' Town

# BOYS WILL BE BOYS—GOOD ONES

A home for orphan boys a few miles outside the city

**B**OYS' Town Village, Douglas County, Eastern Nebraska, USA. An internationally famous boys' home, it was established (1917) in Omaha by Father Edward Flanagan and later moved ten miles west to its present location. The community, which now covers 1,500 acres with facilities for 1,000 boys, became a village in 1936. It is governed by the boys' Incorporated. Population in 1980: 622.

Boys' Town of West Bengal, Gangarampur (25 kms from Calcutta on the Diamond Harbour Road), India. A home for orphan boys, irrespective of background or religion, it was established (1964) by Father 'Van' Vanigasooriyar, a Diocesan priest of Calcutta. It is governed by the Calcutta Catholic Archdiocese. Population in 1983: 251.

January, 1964. Fr Van, a Sri Lankan priest settled in Calcutta, visits Rome. That city, too, has a Boys' Town. Why can't we?

December, 1964. Backed by donations from foreigners, Fr Van's gusto, Mother Teresa's help and the approval of the then Archbishop of Calcutta, Albert V. D'Souza, Boys' Town, West Bengal is founded.

It is a quiet start, as Fr Van explains: "I began with only 16 boys and my aim was to make the town self-sufficient. I must admit that Archbishop D'Souza had a soft spot for me and helped me in no small way."

There were teething problems nevertheless. In 1975, for example, a group of para boys wanted to put up a shed on the Boys' Town premises, where they wanted to place a statue of Sitala, the Hindu goddess of smallpox.

The Christian priest did not like the idea and the next thing he knew was that 8,000 frenzied villagers had attacked Boys' Town. Harking back to the incident without any trace of bitterness, Fr Van recollects: "The police came in on time and in a few days the dispute was amicably settled."

As the years went by Boys' Town

in Gangarampur grew—Fr Van's dream of giving orphan boys a home and not an institution soon became a reality. But in 1977, as Fr Van reveals: "Overnight I was removed from the post of director of Boys' Town by Cardinal Picachy. I want to make it clear—we just don't hit it off. After all, he's free to have his likes and dislikes."

Bishop Alan De Lastic has a different story: "We fully appreciate Fr Van's initial efforts. He was the man whom Boys' Town will always be indebted to. But for various reasons we felt a change was needed and this was why we appointed Fr Robert D'Souza as Director of Boys' Town."

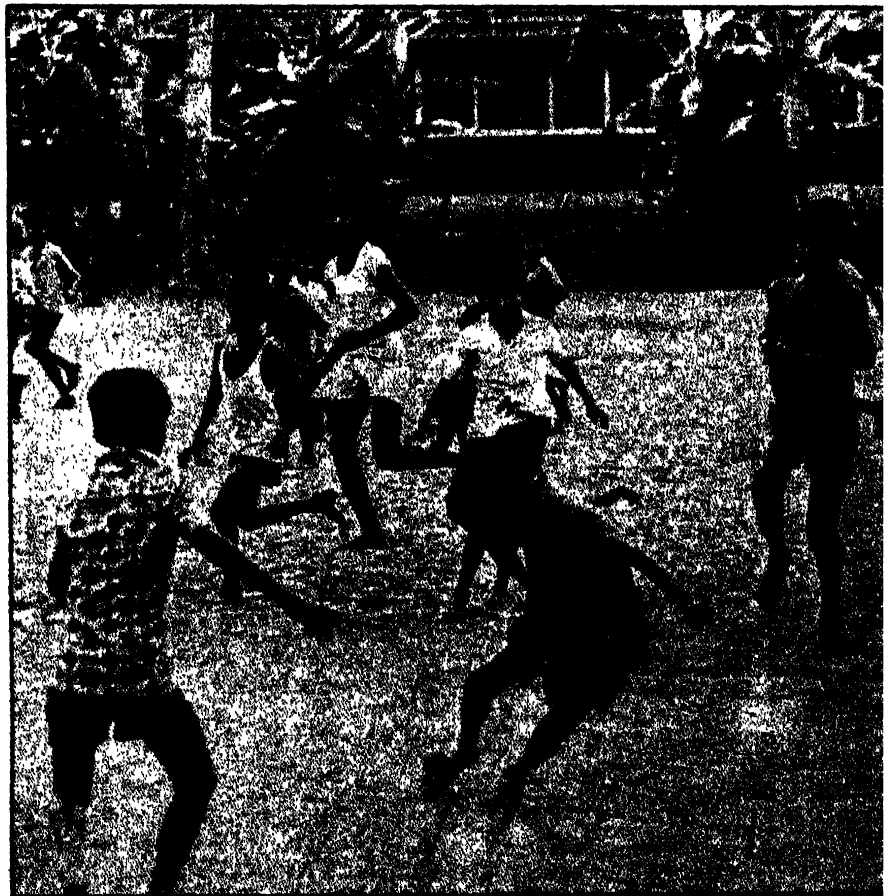
And since then 250 boys between the ages of six and 25 have had a new father. How do they feel about

it? Francis Joseph, a 23-year-old son ('inmate' would, perhaps, not be the right word) of Boys' Town said: "Fr Van always insisted on discipline and he had the boys under full control. The same cannot be said of the people in charge now." This is a sentiment shared by most of the youngsters in the Gangarampur family.

Who are the boys at Gangarampur? How do they spend their time? What are their goals? What are the problems they face?

I found the answers to these and other questions over two evenings after dusty two-hour pillion rides on the motorbike of Fr Owen D'Souza, himself an ardent lover of Boys' Town.

A kutcha road takes us past Boys' Town School and onto the main



What are their problems, their goals?

## A DAY AT BOYS' TOWN

The boys are off to an early start—5.00 am. The younger boys and the older ones who are 'in the mood' then attend Mass which is held at 5.30 am. A few of the boys have to come into Calcutta to attend school at St Anthony's, Market Street. These uniformed youngsters along with the senior-most of the boys, some of whom work in different parts of the city, board the Boys' Town bus which leaves Gangarampur at six every morning, save on Sundays.

As such, there are two different groups of boys in the Town: those who stay there but come out for study and work, and those (mostly the younger lot) who pursue knowledge at the Boys' Town School. But the school is not recognised.

Unfortunately, there are many boys who have long since finished

school and are bereft of interest when it comes to looking for employment. One feels they must be given deadlines to find jobs for themselves rather than get everything served on a platter.

Classes are held in Boys' Town in the morning after which a sumptuous lunch is followed by a siesta. Like normal school-going children the evenings are spent on mud-splattered football fields—a time for unwinding.

This is when the boys working or studying in the city return and after a little relaxation it is time for study. On most evenings dinner is by candlelight thanks to the vagaries of loadshedding.

A night prayer...tomorrow, they say is another day.

**D.O'B.**

building—a neat two-storied affair which serves as a dormitory for all. Two ponds and rolling paddy fields set off the rustic background.

Our first stop is a dairy run by some of the boys themselves. The 15 cows and 17 buffalos provide 90 kg of milk per day all of which is sold at the market in Amtala. This is one of the sources of revenue which keeps Boys' Town going and the boys in charge of the dairy jokingly assured us that they never water the milk.

The boys clean the dormitories, kitchen and other parts of the sprawling premises with much

pride. They elect annually, from among themselves, a mayor, an assistant mayor and five other members who form a council. These boys manage some of the daily affairs of the town but do not have any say in the actual administration. This is different from most of the other Boys' Towns in the world but then, in all fairness, the conditions here are quite different, too.

What impressed me most on my visits to Gangarampur was the tremendous camaraderie among the boys. We saw a few older boys looking after some of the younger ones who were unwell. It is difficult



**No longer in deep waters**

to believe that young boys with only one thing in common—no parents of their own—can eat together, pray together, have fun together...in short, live together in such complete harmony.

This is one of the few institutions in the country which provides such loving care to children whom Circumstance has given a raw deal. But the biggest problem the authorities face here is to put the boys on their own feet.

The boys can be controlled till they are out of school but as they grow older it becomes all the more difficult. They want some freedom of their own, which they get, and at times misuse. It is alleged that there have been instances of the older boys gambling and consuming alcohol. The boys themselves flatly deny these accusations.

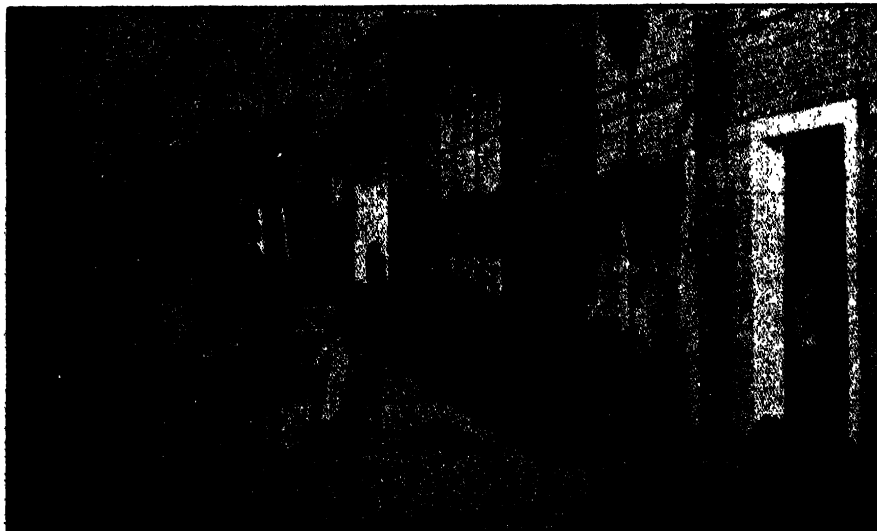
Over the years the Directors of Boys' Town have helped about six or seven boys to get married and have also given them accommodation on the premises. This, many believe—and rightly so—was not the purpose for which Boys' Town was started.

The boys should be asked to fend for themselves after they are 18 or so. This will ensure that other orphans find a home at Gangarampur, and that the family keeps on growing.

And what a wonderful family it is! It has its black sheep, but as Fr Flanagan, the founder of the movement, believed: "There is no such thing as a bad boy."

No exceptions to the rule at Gangarampur.

**Derek O'Brien**



**'There is no such thing as a bad boy'**

## NOSTALGIA / Dum Dum

# FLYING BACK IN HISTORY

Today known for its airport, Dum Dum had military associations before

**F**OR most of us today Dum Dum connotes Calcutta's airport and the original home of the Flying Club. Earlier in this century Dum Dum was also known as the source of the dreaded Dum Dum bullet. Dum Dum however has some history preceding these events.

Dum Dum according to the Imperial Gazetteer of India (1909) derives its name from Dum Damma and means an elevated battery or mound.

Kathleen Blechynden in *Calcutta Past and Present* (1905) narrates. Another military station in the neighbourhood of Calcutta is Dum Dum lying away from the river about four miles to the northeast of the town. In the old days before the country had been drained the Great Salt Water Lake which lies to the east of Calcutta ran up as far as Dum Dum. At that time the jungle grown shores of the lake were the haunt of tigers and other wild beasts and its waters of duck and teal and innumerable birds. Now it is a wide treeless stretch of low lying level land the clay soil dry and cracked in the winter months but flooded in the rainy season when it springs into verdure and for mile upon mile the rice crop of the villages waves green. Just beyond this low land lies Dum Dum and Dum Dum House a well built house standing on a low artificial hill or rather mound once surrounded by a moat portions of which still remain. The late Mr R C Sterndale who once occupied Dum Dum House had a theory that the mound had been thrown up and fortified in very ancient times and that later it had been a stronghold of robbers who passing through the Salt Water Lake in their long and narrow swift rowing boats plundered inland villages or gaining the river would attack the slow moving heavy cargo boats and merchant vessels robbing and slaying with impunity, and carrying home their plunder to be hoarded away in subterranean chambers and passages.

It was to Dum Dum that Mir Jaffar

had fallen back on June 16 1756 when his attack was repulsed.

After Lieutenant Colonel Robert Clive marched from Cossipore through Nawab Siraj ud Daula's sleepy camp at Sealdah in the early dawn of February 5 1757 he advanced along the old Dum Dum road before returning to Cossipore for the night. Miss Blechynden recounts.

The scene of the engagement with the Nawab's troops lies within the boundaries of the terminus of the Railway at Sealdah. The result was all that Clive could have hoped for the Nawab retiring from the neighbourhood of Calcutta and camping near Dum Dum sent conciliatory messages to Clive offering to make restitution for the destruction of Calcutta and professing a desire to conclude a friendly alliance with the British—offers to which the Calcutta Government were glad to make a favourable response.

The treaty by which Nawab Siraj ud Daula ratified the privileges of the British and restored the settlements at Calcutta Cossimbazaar and Dacca was signed at Dum Dum on February 6 1757 probably in the Mughal house then existing on the mound. Bishop Heber in his diary narrates in 1823. Local tradition says that this mound was thrown up by a spirit in a single night and to this day the house and grounds have the reputation of being haunted.

Miss Blechynden continues. Whatever may have been the early history of the spot it was in the days

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**‘Local tradition says that this mound was thrown up by a spirit in a single night and to this day the house and grounds have the reputation of being haunted’**

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of Clive's Government between 1757 and 1767 that Dum Dum House was built for the benefit of change of air for the convalescent servants of the Company after illness.

In a similar vein H F A Cotton in *Calcutta Old and New* (1909) records every Englishman who was able to avoid the plague stricken air of Calcutta by residing in garden houses out on its borders. Clive lived at Dum Dum. Though this house is now dilapidated a tablet in it supports Cotton's statement as to Clive's occupation of it as a country house.

In the 18th century annals of the Indian Army Dum Dum is associated with the Bengal Artillery. Although the raising of the old Bengal Artillery goes back to 1749 it was in 1775 that its headquarters were moved to Dum Dum. It took almost 50 years for the cantonment to come up.

Dum Dum from being a sanitarium grew to a military camp. When Colonel Pearse's detachment of Bengal Artillery returned from the Carnatic campaign against Hyder Ali in 1785 they were quartered at Dum Dum Camp.

In 1853 the Bengal Artillery were moved to Meerut which was more central to British interests. The Dum Dum barracks became part of the Dum Dum Jail in 1936.

After the Bengal Artillery moved to Meerut in 1853 the officers mess was purchased by the Government as an institute and reading room. This building was later used by the Dum Dum Club and subsequently by the Jail staff.

**O**F historical interest in Dum Dum is the Bengal Artillery Monument. The monument, resembling a cenotaph, stands nearly 100 feet high (see photograph). The tablets were supplied by Messrs Holmes Sculptors in 1844. The western tablet bears the following inscription:

“To the Memory of Captain Thomas Nicholl, Lieut Charles Stewart, Sergeant M. Mulhall and the non-commissioned officers and men of the 1st



troop, 1st brigade, Bengal Horse Artillery, who fell in the performance of their duty during the insurrection at, and retreat from Cabul in the months of November and December, 1841 and January 1842, on which occasions of unprecedented trial officers and men upheld in the most noble manner the character of the regiment to which they belonged this gallant band formed the oldest troop in the Bengal Artillery. It had previously been distinguished on numerous occasions having served in Egypt the Mahratta and Nepal Wars and in Ava

(Burma) Also to the memory of the undermentioned officers of the Artillery Lieut Charles Alexander Green, who perished in command of a detail of Shah Soojah's Mountain Train and whose gallant conduct emulated that of his Comrades Lieut Richard Maule who was killed in the outbreak of the insurrection in November 1841 and Lieut Alexander Christie killed in the Khyber pass on the return of the Victorious Army under the Command of Maj Gen Sir George Pollock, GCB of the Bengal Artillery. This column is erected by the regiment as a

tribute of admiration, regard and regret *Fortis Cadere Cedere non-potest* 1844

The monument was so located because it was then facing the Officers' mess later designated the Outram Institute. As already narrated, this building was handed over for the Jail staff. Pollock Road still exists at Dum Dum.

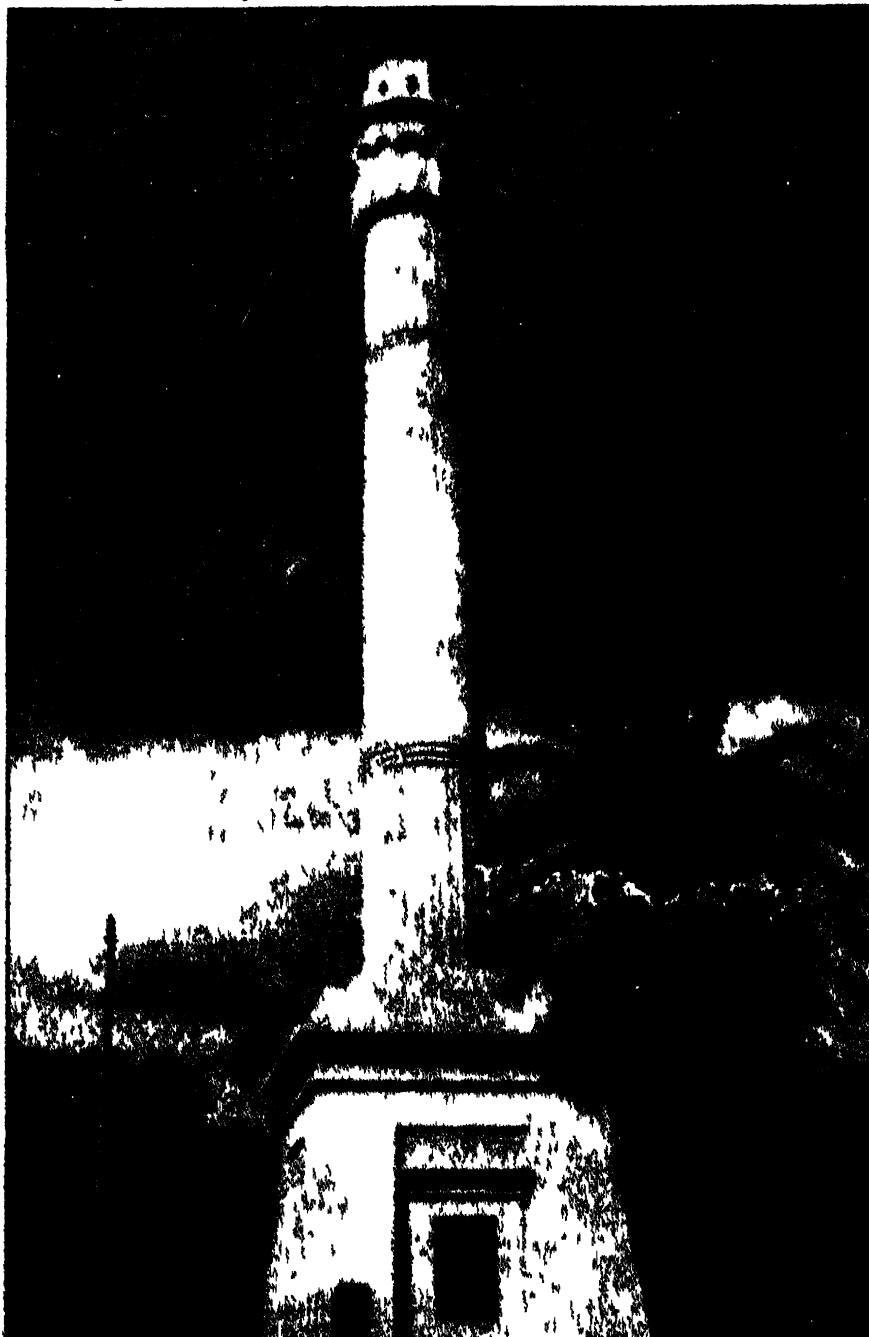
The Bengal Artillery memorial column was recently discovered to be so dilapidated that there are fears of it falling down. On the initiative taken by the Association for the Preservation of Historical Cemeteries in India it has been renovated and is now in good condition, though the iron chain railing had already been stolen before the renovation could be embarked on.

Another monument at Dum Dum, though the actual grave is in the South Park Street Cemetery, is the Corinthian Pillar in the yard of St Stephen's Church in memory of Colonel Thomas Deane Pearse, the Father of the Bengal Artillery and "known to fame according to H E A Cotton as Hastings' second in his duel with Francis' Pearse died in June 1789 aged 47, "for the last three years of his life he was senior officer of the Bengal Army". Lord Cornwallis was present at the funeral, or as the local chronicler of the day puts it "His Lordship attended, and drop a tear". Like so many of his contemporaries, Pearse had married an Indian lady. A son of his, Mohamed Pearse was educated at Harrow, but there is no record of him after he left school. All the tablets on his monument at Dum Dum are missing, hence there is no mention of Pearse's name on the Corinthian Pillar today.

A percussion cap manufactory had been set up in Dum Dum in 1844, and was officially designated the Ammunition Factory in 1846 as the wrought metal lettering over the gate establishes. It was from a worker here that the story of the "greased" cartridges spread in 1857, some animal tallow apparently having been used.

There are a number of old guns "grouted" at various places in Dum Dum to prevent pilferage. There are two at the entrance of the Ordnance Factory itself, and several others elsewhere. Several of these guns are in fine condition, after nearly a century and a half of exposure, all witnesses to Dum Dum's past.

**The Bengal Artillery Monument in Dum Dum**



# DRESS CIRCLE



## MAIDEN APPEARANCE

*Left:* It was her maiden appearance in Calcutta and this Kathak exponent of international fame displayed all the grace she has earned a name for. **Rashmi Vajpeyi** had her initial training in Manipuri, but turned to Kathak and received training from the wizard, Pandit Birju Maharaj. Rashmi is credited to have mastered the *ang* aspect of Kathak and believes in composite and integrated presentations unlike most other Kathak exponents. She is currently doing research on *Dance Imagery in Medieval Hindi Poetry*.



## SECOND TO NONE

*Right:* No first prize was awarded, but the second in the poster competition organised by the DAVP this year was given to Amar Paul. Paul also won the first prize in poster designs from the United Nations last year. With HMV, Calcutta, since 1964, Paul is Controller, Art Studio, there and has won more awards than can be listed here—although the number he has won may not be a record.





## **COMING SOON**

*Above:* After the two successful bilinguals, *Lalkuthi* and *Prahari* producer Ashis Ray is now busy making his third bilingual: *Jyoti/Indradhanush* (Bengali/Hindi), starring Prasenjit and Anooradha Patel. While the former is the son of Biswajit, Anooradha is the grand daughter of Ashok Kumar. Her first film is *Love in Goa*, but she really made waves when she was signed up for Shashi Kapoor's *Utsav* (directed by Girish Karnad).



## **PLAY ON**

*Left:* Having finally chosen music as his career is Arijit Chakravarty (18). A resident of the UK since 1972, Arijit specialised in the violin and piano and has played in prestigious programmes. He has now joined the King's College, Cambridge—an exceptional honour for an Indian boy.

# Inner Eye

## NEXT SEVEN DAYS FROM NOVEMBER 6 TO NOVEMBER 12

**A RIES**  
Mar 21-Apr 20  
Mixed fortunes this week. You will accomplish your ventures easily. But money will be difficult to obtain and health far from good. Courage, faith and fortitude will help to surmount the difficulties besetting you. Elders will not be helpful. There will be heavy expenditure.

**T AURUS**  
Apr 21-May 22  
Some success is indicated but loss, separation from loved ones, estrangement or ill-health are also forecast. Though you are not well off financially you will have the opportunity to accomplish some important things this week. A longing for change and novelty will be there.

**G EMINI**  
May 23-Jun 21  
You will be very fortunate this week. Your words and deeds will carry weight. New friendships loom large on the horizon, but beware of sudden quarrels which may impede progress and spoil happiness. You will take part in fresh intellectual or artistic activities. Do not be afraid to adopt new methods.

**C ANCER**  
June 22-July 22  
You are threatened with an unexpected upheaval and the indisposition of womenfolk, but help will be forthcoming. Finances will improve and children will be happy. In the material sense your week promises to be exceptionally successful despite disputes but caution and circumspection in dealings advised.

**L EO**  
July 23-Aug 22  
Your affairs prosper well. Your employers and those in authority will aid you. The course of your routine life proceeds on a more or less even keel; attend to business and be watchful in love and domestic matters. Choose friends of the opposite sex with care and discretion. Act upon your own intuitions.

**V IRGO**  
Aug 23-Sept 22  
Your week proceeds normally—hard work and initiative will be rewarded; elders and employers will aid you. Act according to your own intuitions. Business improves but avoid extravagance and be wary of swindlers. Avoid making erratic decisions and changes, especially involving womenfolk.

**L IBRA**  
Sept 23-Oct 22  
This week will be happy and fortunate. New friendships occur. You will be lucky this week in many ways but will need to be cautious when associating with the opposite sex. Financial and social expansion are well within your circle. An unexpected event will cause you anxiety and expense.

**S CORPIO**  
Oct 23-Nov 21  
Your business, social and intellectual activities expand. Your success will depend on your own exertions and initiative. Push your affairs to the utmost—do not be afraid to take risks. Favourable week for finance, property, insurance, dealings with elders, agents and lawyers.

**S AGITTARIUS**  
Nov 22-Dec 22  
Good and bad luck are strangely interwined and call for caution in all things. Although your monetary position improves, beware of serious quarrels in business and domestic matters and scrutinise all documents carefully. Be innovative—results will be gratifying. Utilise the excellent vibrations.

**C APRICORN**  
Dec 23-Jan 20  
Stellar portents indicate gain in unusual circumstances, but warn of loss through extravagance and being swindled. An elderly female will befriend you. Be very careful in all business, love and domestic matters. Safeguard your own and your family's health. Medical expenditure is foreseen.

**A QUARIUS**  
Jan 21-Feb 20  
Your prospects are indicative of success and happiness, especially through young people but elders and strangers may cause anxiety at times. Children and young friends will contribute to happiness and your monetary position will improve. Much will depend on your own actions.

**P ISCES**  
Feb 21-Mar 20  
Do not fritter away your substance on friends. Cut down on extravagance and excessive conviviality. Be mindful of business, and success and happiness will be yours. Curb generous impulses and guard against imposition and misrepresentation. Conserve business resources.

## BIRTHDAYS

**November 6**  
An eventful year, full of change, lies ahead. Your prospects are good and likely to include promotion. You will benefit from travel and the good offices of near relatives. You will gain through the occult which will point the way to business success.

**November 7**  
After a possible initial setback you will forge ahead. You will be helped by an elder and benefit from a property transaction. Your business will be enhanced. You can look forward with the utmost confidence to the last months of the year.

**November 8**  
Your business will make slow progress and your family life, though not unhappy, will have some problems concerning your womenfolk. Thanks to your own industry and initiative you will make further headway during the year at hand.

**November 9**  
Your prospects are extremely good. You will gain through elders and property—in some cases through a legacy. A year of tremendous activity and hard work is ahead. Servicemen win promotion or distinction.

**November 10**  
Despite a slight undercurrent of sadness (perhaps through a bereavement) your year will be a happy and fortunate one—with possibility of gain through legacy. Your personal life and fortunes will proceed with a fair measure of good luck.

**November 11**  
You are likely to enjoy a very happy and fairly prosperous 1984. Conditions will be particularly favourable for you with regard to travel and association with near relatives. Outlooks are still favourable—rather less so for business which will need careful attention to details.

**November 12**  
Your year proceeds on an even tenor. Unexpected business success, much help from elders and beneficial changes are indicated but some minor worry regarding the health of womenfolk is also forecast. Profound yet scintillating intellectual activities are evidenced.

M.B. RAMAN

### SUGGESTIONS

### LUCKY NUMBER AND COLOURS

DAY	SPORTS	NOVEMBER 6	7	WHITE
MONDAY	DOMESTIC AFFAIRS	NOVEMBER 7	2	GREY
TUESDAY	SHOPPING	NOVEMBER 8	4	YELLOW
WEDNESDAY	CORRESPONDENCE	NOVEMBER 9	8	BLUE
THURSDAY	BUSINESS AFFAIRS	NOVEMBER 10	6	LIGHT BLUE
FRIDAY	AUSPICIOUS EVENTS	NOVEMBER 11	1	ORANGE
SATURDAY	ENTERTAINMENT	NOVEMBER 12	5	RED

# QUIZ / Neil O'Brien



Abhijit Guha, Asansol 4, has sent us this interesting item: "Who was the legless Hero of the Battle of Britain?" "Douglas Bader, an ace pilot of the Cranwell Airforce

Academy, lost both his legs in a plane crash in 1932. He was forced to retire from the RAF, but, defying all odds, was given permission to fly during World War II. He was one of the outstanding air strategists of the RAF in the Battle of Britain and rose to the rank of Wing-Commander. During the war he had two artificial legs but could engage in the most difficult and complicated aerobatics."

We add our little bit: Caught in a crippled plane over occupied Europe, he saved himself by removing one of his trapped artificial legs and bailing out. A normal man thus trapped would have almost certainly crashed with the plane. Taken prisoner of war by the Germans, who allowed a special pair of artificial legs to be air dropped for him, he tried to escape. His captors took away his legs!

Soumitra Jash, Dhanbad 1, writes: "An Inter-School Quiz was held at the International Rotary Club, Dhanbad. De Nobili (C.M.R.S.) came out the champions with 30 points. De Nobili School (SIJUA) (19¼)

scraped past their F.R.I. branch (19) to finish second. The winning team consisted of Swagato Basu Mallick, Manish Chandra and Soumitra Jash. The quiz masters were A. Ghosh and K. Banerjee."

We're happy to learn of the formation of the Karnataka State Quiz Association, which is probably the first Quiz Association to have statewide coverage and organised somewhat on the lines of State Associations for other games. Its aim is "to

**11th Question: Why did the physicist Maxwell use the pen name dp/dt? (Siddhartha Chatterjee, Calcutta)**  
**Answer: "The second law of thermodynamics can be written as dp/dt=JCM, and JCM were the initials of James Clerk Maxwell."**

raise Quiz to the status enjoyed by other intellectual or quasi-intellectual games like chess or bridge." Membership is open to individuals and institutions in Karnataka. Those interested in more information or in joining may write to: Wing Commander G.R. Mulky (Rtd) President  
 Karnataka State Quiz Association  
 A 3/1 Dattaprasad Apartments  
 10th Main Road  
 Malleswaram  
 Bangalore 560 003.

Shubadeep Choudhury, Karimganj, enquires "Who or what was the Porte?"

In full 'Sublime Porte' was the official name of the Ottoman Court at Constantinople (Istanbul), and was later used as a synonym for the Turkish government until 1923. The name is a translation of the French 'exalted gate', which in turn is a translation of the Turkish Babiali (High Gate), the entrance to the grand vizier's palace in Istanbul.

At last a quiz report from Delhi! Shohini Ghosh writes: "The English Association of Lady Shri Ram College (LSR) organised an Inter-College Literary Quiz. Five colleges participated, including IIT Delhi, who sporting as ever, enlivened the proceedings in spite of their understandably inadequate knowledge of the subject. There were 13 rounds in all, topped by a audio round where the participants were asked to identify the poets reading their own poetry. The questions never lacked in variety and three rounds were devoted exclusively to Shakespeare. LSR took an impressive lead but later fell back to third place with 20 points. St Stephen's (24½) walked off with the first prize, while Hindu College followed next (21). It was an enjoyable experience for everybody, especially for quiz person. Minil Singh who had organised the whole show. The success of this contest is sure to herald in more of its kind."

## QUESTIONS

1. What does the expression 'to kiss the gunner's daughter' mean? (Rajat Shubhro Mukherjee, Barrackpore)
2. What do the initials BSA on a make of bicycle stand for? (Rajib Das Gupta, Durgapur 12)
3. How are the Malvinas Islands better known? (Monoj Sinha, Calcutta 35)
4. Who or what is referred to as the 'Old Lady of Bori Bunder?' (Amrendra Kumar, Sindri)
5. Which famous lady carried a pet owl in her pocket? (Gautam Pal, Ranchi 2)
6. What is geodesy? (Krishna Pillai, Giridih and Dipankar Ghosh, Calcutta 25)
7. Who was the weeping philosopher? (Shailendra Verma, Calcutta 26)
8. What is absolute zero on the Fahrenheit Scale? (Raktim Ghosal, Calcutta 47)
9. Why is a car's chauffeur so called? (P.S. Singha, Calcutta 7)
10. For what is Jonas Hanway remembered? (Ananya Chatterjee, Calcutta 47)

## ANSWERS

1. To be tied to a cannon and flogged (an old British naval punishment).
2. Birmingham Small Arms (Company) which in the latter half of the last century decided to expand and diversify.
3. Falkland Islands.
4. The Times of India.
5. Florence Nightingale.
6. The science dealing with the measurement of the earth's surface on a large scale.
7. Heracitus.
8. -459.67°F.
9. 'Chauffeur' means 'stoker' in French and early cars were driven by steam.
10. He was a British philanthropist who was the first to use an umbrella as protection against the weather despite social scorn.  
 (All answers given by persons sending in the questions)

Answers to ONCE UPON A TIME  
 1-b-C; 2-d-A; 4-a-E; 5-c-F; 6-e-B.

RAINBOW / Soviet Circus

# THAT'S ENTERTAINMENT!

What happens in the arena and the story behind it

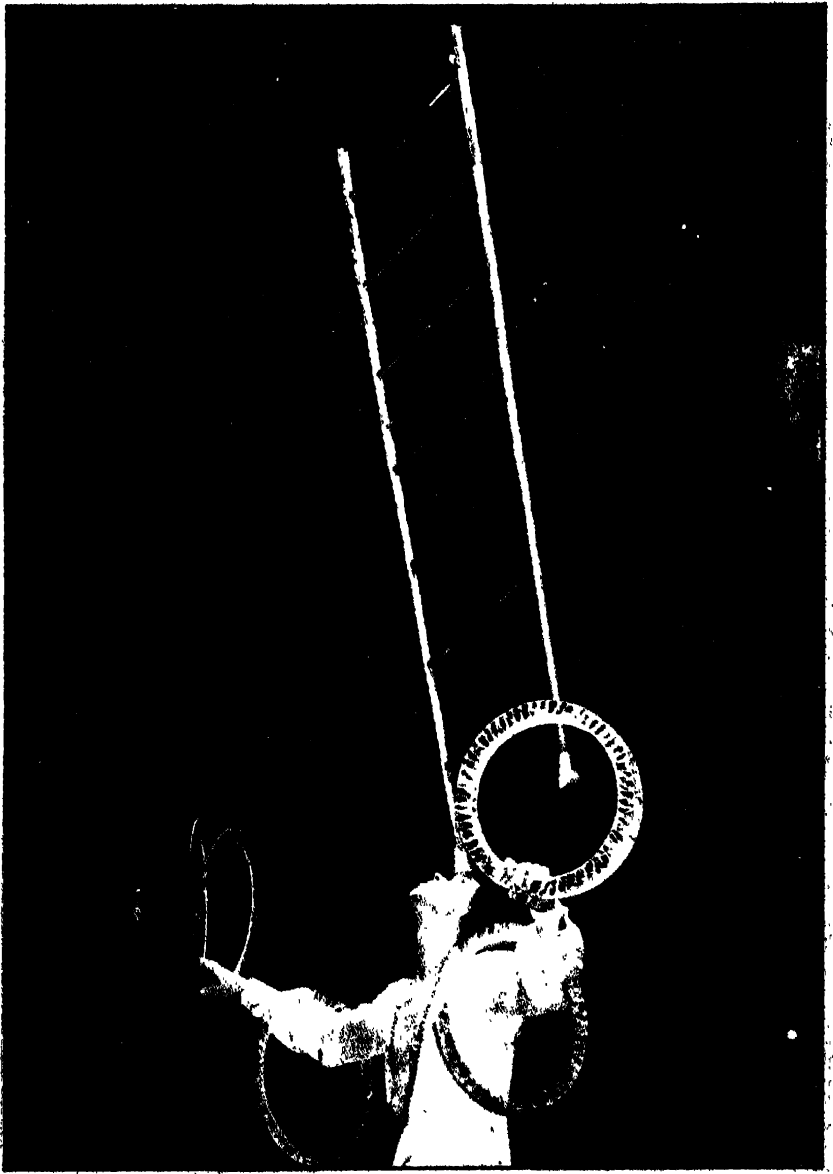
**C**APACITY crowds turned up complimentary cards sold to crowds hoping to get an "in" that resembled the ones outside the match is on.

Entertainment is alive and well. When a circus is being performed in the Top—either in the Park Circus maids



d up for their three-show tour in the city. Even  
old for as high a price as Rs 100 each. The  
in "extra" outside the Netaji Indoor Stadium  
tside the Eden Gardens when a cricket Test

re and well in Calcutta.  
d in a city, it usually conjures images of the Big  
aidan or the Howrah maidan. But the Soviet



Circus troupe neither set up tents nor did they bring along performing animals with them. A feature which the cynics consider a must for any circus.

The Soviet Circus, considered one of the best in the world, held shows in Calcutta (sponsored by the Indian Council for Cultural Relations) after performing in New Delhi and Chandigarh, and proved the cynics wrong. The performing of a circus in an indoor stadium rather than in a maidan suggests another thing, too: like everything else, the circus has also kept pace with the times.

The last time the Soviet Circus came to this country was 19 years ago. But setting it off was this 43-member troupe's average age of 27: rather young in years. In two and a half hours, they performed 13 different items of the modern circus genre. And by the time they finished, the spectators were unanimous in their opinion: animals or no, tents or no, it was a spectacular show.

The spectators who were lucky enough to get entry to the show, will cherish for long the ease and grace with which items like *Ballad on Balance* by the young couple (Mr and Mrs Turabov) were performed on the loose wire. The item combines equilibristics, juggling, modern choreography—and combines all this with lyricism and plasticity.

Another item with two lovely young ladies (Chervko and Khavros) using a high pole was another highlight of the circus as no other circus has a female standing the pole on her forehead.

"The circus is a very popular art in the USSR," said Nikolai Dyuzhev, their spokesman and only English speaking member of the team. "Even today, crowds throng to the circus in the USSR—not one ticket ever remains unsold."

In 1919, after the famous October Revolution in which the workers established their supremacy over the capitalist state and created the first socialist state in the world, Lenin nationalised the state circus. Famous singers and artistes sang and composed their pieces for the circus. Pushkin, Mayakovsky, Tolstoy, Stanislavsky and a host of other big names were used in popularising this arena sport. And barring some changes in accordance with changing times, the Russians have maintained the old tradition. Even today, special composers write pieces exclusively for the circus.

The circus makes modifications like scheduling programmes based on Pushkin during vacations to cater more to children.

"A circus is something which freshens the soul—it is entertainment meant for all, clean and healthy entertainment, a sport. And it is not limited to any age group contrary to the belief of some cynics that it is meant only for children," said Dyuzhev, as earnest as he is handsome.

That the circus is indeed a very popular art in the USSR is evident from the great interest taken in it as something serious. There are more than 3,500 professional artistes in the country with a repertoire of over 1,200 different items. The country also has 67 permanent special circus theatres where nothing but circuses are performed all the year round.

In addition to this, there are 20 mobile circus groups and 13 specialised "animal circuses." (Dyuzhev informed us that animals are usually not brought to India and like countries on account of the climate which has been found unsuitable for them.) And then the USSR boasts of two unique circus troupes which perform solely on ice. Annually, some 30 countries are toured by the Russian circuses and about 1,500 Soviet circus artistes perform in foreign countries through the year.

This is so unlike India where talented artistes are virtually self-trained and from a particular region—Kerala. The circus culture in India is predominantly a street cor-



ner one—an extension of the 'circus' performed on a rope tied between bamboo poles. And the performers here by and large belong to the lower strata of society who have not made it in life—or as stuntmen in cinema.

Of other international circuses, the general opinion among the Soviet troupe's members was that certain items of the French circus were outstanding. "But," added Dyuzhev, "even the French circus can't rightly be called a 'national' circus because it borrows items various countries."

In the USSR there are over 100,000 special amateur clubs which admit people of all ages for training in the circus art. These clubs treat it as a hobby though many of those trained later turn professional. Apart from these there are three state high schools which hold special circus training classes which students can join either after class 4 or class 8 and training is imparted for seven and four years, respectively. Every year about 75 students graduate from these schools and are picked up by different circus troupes. Those artistes who have followed in their parents' footsteps are exempted from educational qualifications as a special allowance. Some troupes even boast of ex-Olympians as their gymnasts.

Circus artistes are well looked after by the state and every professional is entitled to a state pension after 20 years of service in the Big Top. Many of them start when they are barely 16 years of age—which means that they are entitled to this pension by the time they are 36.

Performing in a circus involves a natural physical risk. In such cases accidents while training, rehearsing or performing are bound to occur. "The risk is the same as in any other sphere of life," maintained Dyuzhev. "And there are people who specialise in looking after a complete system of checks and counter checks before every item is performed. Minute precautionary details are looked into and if there is the slightest chance of an accident, the item is cancelled immediately.

"The accident rate, therefore, is practically zero. In such circumstances," Dyuzhev concluded, "there has been no fatal accident in our circuses."

**Pranay Sharma  
and Anil Grover**

**Photographs: Alope Mitra**

# MARKINGS

## Puja Allowance

**P**UJAS may come and Pujas may go, but chanda collectors will go on forever. All these years one was pestered by doorknocks throughout the day—and very domineering doorknocks at that. As if that was not enough, there is today a new phenomenon: that of the wayside chanda collector.

After one has paid through his nose to the many door-to-door collectors who will not be persuaded otherwise, and the many units in one's office (like the peons' department, and the teaboy's department, and the sweepers' department), you come across a vague face on the road, asking for his share, too.

A colleague really lost his cool when one morning, he left home to go to office, a few days before the Durga Puja holidays. The wayside dhobi who presses clothes on a trolley spied him and smiled



a meaningful smile. "Saab, bakshish?" There was no saying 'No' to him, so out went a fiver. Giving the maid servant her due plus a Puja sari is part of the very expensive game, but the dhobi couldn't be refused either.

Get into the minibus and the conductor doesn't return any change: Puja time, you know. Even the fellow who hails the share taxis demands one, never mind the fact that he has done you no favour whatsoever and gets his 50 paise tip from each taxi

driver. The share taxi driver also refuses the 25 paise change to each of the six passengers under the same plea—so what if that is the first and possibly last time that you have set eyes on him.

Stop by near the office to buy a magazine and the hawkler doesn't return the small change either. Drop in at a friend's office next door and the normally arrogant peon is all smiles and *namashkar*: it will take you only ten seconds to know why.

While returning home,

the same routine is repeated, daily, for the few days before the Pujas (no to speak of the extortion during the Pujas). This unhappy trend has thrown up the despicable species: the beggar in the garb of a chanda collector. Otherwise, what right does an individual on the streets, whom you don't know from Adam, have to ask you for a Puja *bakshish*? And then look at you like a piece of moonrock if you adamantly refuse him?

As for their patent explanation that it's just once a year and how much is it going to cost you giving 25 paise, they don't seem to realise that that is what each and every one of them (about half a dozen per day, for at least a week)? And how is this person going to get his *bakshish*? We don't know of any office that gives a puja allowance or reimburses puja *bakshish* bills yet.

## Engaging Revenge

**T**HERE is a retired gentleman in the locality of one of our correspondents who has made it a habit of fighting with all the taxi drivers there.

This particular gentleman has a habit of going

out every evening, around 4 pm to some unknown destination. He is usually dressed in a white spotless *dhoti*. After walking along the pavement from his home, he approaches the first available taxi standing.

As is the case with most taxi drivers in our city, he usually answers in the negative. But the gentleman does not take this lying down. He starts quarrelling with the taxi driver and ultimately forces the taxi driver to

put down his meter, indicating that the taxi is engaged.

After he has achieved this feat, he approaches the next. He is again answered in the negative the taxi driver gets the same treatment. This goes on till this gentleman finally gets hold of a taxi driver who is willing to go to the destination. But the gentleman does not forgive those taxi drivers who had refused him earlier. While crossing these taxi drivers, he makes faces at them, more like a child does after he has achieved something which he was being deprived of.

Illustrations: Debasish Deb



# 7 DAYS

S	M	T	W	T	F	S
6	7	8	9	10	11	12

The information given below is accurate at the time of going to press

## HINDI FILMS

### NEW RELEASES

**Agar Tum Na Hote:** Paradise (Bentlnck Street, 235442)-4 shows, Gem (Acharya Jagadish Chandra Bose Road, 249828), Moonlight (T C Dutta Street, 343339), Ajanta (Diamond Harbour Road), Jaya (Lake Town, 573936)-3 shows

Rajesh Khanna Rekha and Raj Babbar form the leading cast in this film

**Arth (A):** Metro (Chowringhee Road, 233541)-3 shows, Moonlight (T C Dutta Street, 343339), Basusree (S P Mukherjee Road, 478808), Bina (Bidhan Sarani, 341522) & Purnasree (Raja Raj Kissen Street, 554033)-noon

Directed by Mahesh Bhatt with music by Chitra and Jagjit Singh, the film stars Shabana Azmi, Smita Patil, Kulbhushan

Kharbanda and Raj Kiran **Qayamat (A):** New Cinema (Lenin Sarani, 270147) Krishna (T C Dutta Street, 344262), Mitra (Bidhan Sarani, 551133), Kalika (Sadanada Road, 478141), Jagat (Acharya Prafulla Chandra Road, 365108), Jawahar (Keshab Sen Street, 343556)

Dharmendra in the dual roles of a godfather and rapist in a film directed by Raj N Sippy Poonam Dhillon and Smita Patil co-star Music is by R D Burman

### REGULAR SHOWS

**Be-Aabroo:** Society (Corporation Place, 241002)-12, 3, 6, 9

A series of instances of the physical violation of women is dealt with The people involved belong to the underworld as well as to the higher strata of society All the victims take to prostitution A love story involving a police officer and a victim is threaded in

As in most other Hindi films the theme is only an excuse for a generous display of flesh

**Beteab:** Jyoti (Lenin Sarani 241132)-12, 3, 6, 8 45

Star debutants Sunny Deol and Amrita Singh with veteran Shammai Kapoor are in the leading roles of this film, directed by Rahul Rawail and music by R D Burman **Dard-e-Dil:** Crown (R A Kidwai Road 244822)-4 shows

An urchin saves a baby girl from a cobra She grows up to become an amply endowed nautch girl played by Zarina Wahab The urchin becomes a macho hoodlum played by Mukesh Khanna From here onwards the story progresses without rhyme or reason

Mukesh might have been better had he been allowed to break away from the Bachchan syndrome

**Humse Hai Zamana:** Opera (Lenin Sarani)-4 shows

This is a film full of stunts, fights, dances, songs and a good deal of sex appeal, but very few horses which is surprising considering that it is supposedly a horse opera It has a typical story involving heroes and villains, with a climax towards the end when

Danny and Mithun turn out to be brothers

The acting leaves much to be desired as everything else about the film

**Justice Chaudhury:** Elite (S N Banerjee Road, 241393), Darpana (Bidhan Sarani, 552040)-3 shows

The story of this film lacks any sense whatsoever The characters include a long-lost father and son who look alike, a son who is a tough cop, an evil lawyer with a sexy daughter, and a diamond smuggler who has a twin The story revolves around justice and the elderly lawyer takes the law into his own hands to beat up the villains He also condemns his own son for a crime which he never committed

An unbearable film **Mazdoor:** Lighthouse (Humayun Place, 231402)-4 shows, Priya (Rashbehari Avenue, 464440), Talkie Show House (Sibdas Bhaduri Street, 552770)-3 shows

Dilip Kumar is a middleaged worker who gives up his job at the textile mill because of the arrogance of the new owner



Dilip Kumar raises the fist of labour power in 'Mazdoor'



(Suresh Oberoi). Helped by a benefactor and a young engineer (Raj Babbar), he buys an old mill and becomes a millionaire. His daughter (Padmini Kolhapure) gets married to Raj Babbar who actually loves the benefactor's daughter (Rati Agnihotri). She, however, likes the hero and marries his brother-in-law (Raj Kiran) in order to chase him. Padmini has a miscarriage and Babbar has a fight with Raj Kiran and thereafter the story winds tediously to its end.

This is a film about the working class with no relation whatsoever to reality. It gives little scope to the talent of Dilip Kumar and Raj Babbar.

**Mujhe Insaaf Chahiye:** Roxy (Chowringhee Place; 234138)-12, 3, 6, 9.

Rati Agnihotri plays the daughter of a poor clerk and Mithun Chakraborty a rich playboy who is enchanted by her beauty. She too falls in love with him but realises after she becomes pregnant that he will not marry her. She decides to have the child and goes to court to get justice and recognition for her child. Rekha plays an advocate who had gone through the same experience in her youth and now fights for female emancipation, and helps her.

A sentimental film, which should appeal to women.

**Naukar Biwi Ka:** Orient (Bentinck Street; 231917)-4 shows, Uttara (Bidhan Sarani; 552200), Ujjala (Rusa Road; 478666) & Purabi (Mahatma Gandhi Road; 350680)-3 shows, Park Show House (Park Street; 441971).

Dharmendra stoops (in the viewer's opinion) to conquer Anita Raj by becoming a Hindi film hero. In the process, leading lady Reena Roy falls in love with him. Woven in with this triangle is the father (Om Prakash) of the murdered Vinod Mehra seeking revenge.

This film is far too absurd to be a comedy of any sort.

**Prem Tapasya:** Hind (Ganesh Chandra Avenue; 274259)-4 shows, Uttara (Bidhan Sarani; 552200) & Ujjala (Rusa Road; 478666)-noon.

A wealthy only son has a passion for flying. He falls in love with an air hostess and employs many tactics to win her heart. Eventually he succeeds and they prepare to get married. But another girl whom he had courted in order to make the former jealous, re-enters his life. The rest of the film unravels this emotional drama.

**Rishta Kagaz Ka:** Lotus (S.N.



Victor and Sharmila in 'Tanaya': his cup of tea

Banerjee Road; 242664)-12, 3, 6, 8.45.

Like a good many other Hindi films, this one too is about two generations of lovers. They are played by Nutan and Suresh Oberoi, and Raj Babbar and Rati Agnihotri. The connection arises from the fact that Nutan is Raj's sister who had not married her lover in order to save her brother.

A talented cast but wasted in this film.

## BENGALI FILMS

### NEW RELEASES

**Mata Agameshwari:** Radha (Bidhan Sarani; 553045), Rupam (College Street) & Bhabani (Rusa Road; 461528)-3 shows.

Ashim Kumar and Lily Chakraborty play the lead in this film, directed by Arun Chowdhury and music by Bipul Ghosh.

## REGULAR SHOWS

**Chokh (A):** Priya (Rashbehari Avenue; 464440)-noon.

This film is set in the Emergency and as a political film it is stimulating despite some flaws. Utpalendu Chakraborty emerges as an exciting filmmaker, Om Puri puts in a compelling performance and so does Anil Chatterjee.

An added attraction is the documentary on the controversial Rabindrasangeet singer, Debabrata Biswas, which is being shown along with *Chokh*.

**Indira:** Rupani (Bidhan Sarani; 553413), Aruna (Mahatma Gandhi Road; 359561) & Bharati (S.P. Mukherjee Road; 474666)-2.30, 5.30, 8.30.

In this celluloid transcreation of Bankim Chandra's novel, Aparna Sen makes little impression as the young girl who uses her wit and intelligence to overcome the peculiar predicament she is faced with. Soumitra Chatterjee is equally unimpressive as the confused husband who is nevertheless eager to break a social taboo. Anup Kumar and Sumitra Mukherjee give equally lacklustre performances as the couple through whom Indira regains her position and home.

**Tanaya:** Sree (Bidhan Sarani; 551515) & Indira (Indra Roy Road; 471757)-3, 6, 8, 45.

Sharmila Tagore, jilted by engineer Dhritiman, moves from her mofussil hometown to Calcutta where she finds a job as an executive. Dhritiman Chatterjee re-enters her life



A startled Aparna Sen in 'Indira'

when she has to investigate some malpractices in which he is involved.

Meanwhile, her childhood friend, Sumitra, is exploited and ultimately abandoned by Deepankar De, with whom she has had a longstanding relationship.

The lead pair is good but it is Victor Banerjee who is memorable as the India-loving Britisher towards whom Sharmila is inexorably drawn.

The film has too many unexplored possibilities and is too much of a love and crime melodrama to be really satisfying.

## FOREIGN FILMS

### NEW RELEASES

**Savage Harvest: Tiger** (Chowringhee Road; 235977)—12, 3, 5.45, 8.15.

Based on a story by Ralph Helfer and Ken Noyle, and directed by Robert Collins, the film stars Tom Skerritt and Michelle Phillips.

### REGULAR SHOWS

**You Only Live Twice (A):** Globe (Lindsay Street; 231769)-3, 5.45, 8.30.

Sean Connery appears as James Bond along with Tetsuro Tamba, and Mie Hana in this film directed by Lewis Gilbert.

## SPECIAL EVENTS

**6 November: 8.30 pm**  
*Gul Mohar*, a breezy and moving comedy of Sangit Kala Mandir will be staged.

At Kala Mandir (Shakespeare Sarani; 449086/432197).

**8, 9 & 11 November: 7 pm**  
Actors' Workshop and Regent present Peter Shaffer's *Equus*, directed by Ajay Chowdhury. The cast includes Barry Stokoe, Ajay Chowdhury, Arindam Basu, Nandini Jaidka, Venita Sicka and Vaishali Banerjee.

At Gyan Manoh (Pretoria Street; 433516).

**9 November: 6 pm**  
An odissi dance recital by Sanjukta Panigrahi, with vocal accompaniment by Raghunath Panigrahi and others.

At Kala Mandir (Shakespeare Sarani; 449086).

**9 November: 6.30 pm**  
Sanchari presents Shakespeare's *Romeo and Juliet*.

Mahajati Sadan (Chittaranjan Avenue; 346665).

**10 November: 7 pm**  
Proscenium presents Agatha Christie's *The Unexpected Guest*, directed by Ravi Bhatnagar. The cast includes Adhiraj Sen, Geetanjali Chugani, Swapna Nanda, Ranjit Kaul, Sharmila Bhatnagar, Deane Mistry, V.C. Gupta and Deepak Bajaj.

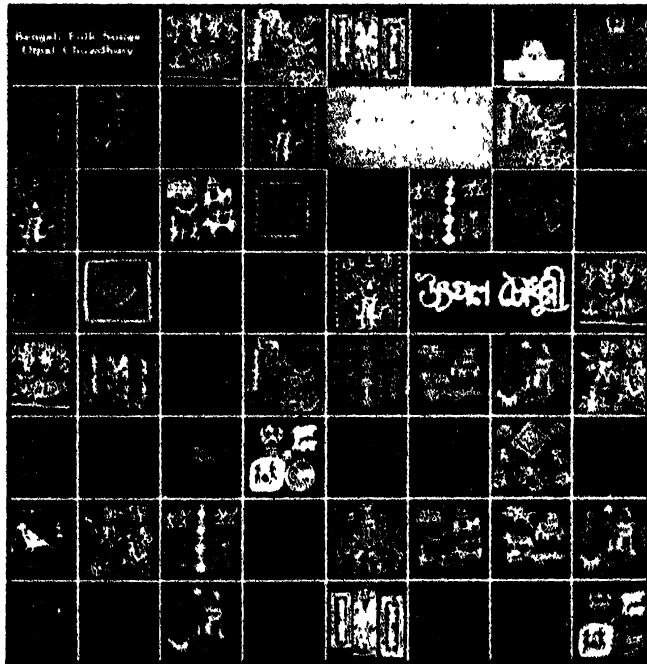
At Gyan Manoh (Pretoria Street; 433516).

**10 November: 6.30 pm**  
Ananya presents George Kaizer's *Gas-I* (in Bengali). Direction: Madhusree Dutta.

At Max Mueller Bhavan (Ballygunge Circular Road; 479404).

train for the first time with the innocence and wonder of a newborn. In *Dekhechi rup sager* his voice develops character and Utpal is able to shed completely the influence of his father's style, and emerges as a voice to remember for future listening.

All the lyrics and tunes in this album are traditional except in three songs—*Ki ajab karigar*, *Bondhur mukher katha* (both lyrics by Amitabha Chowdhury) and *Jai na jai na* (lyric by Nirmalendu Chowdhury) which are set to tunes by the late exponent.



## RECORDS

**Bengali Folk Songs** (Stereo 2393 927): It is a well accepted fact that earthy human feelings can best be expressed through songs and more so through intensely passionate folk songs.

And Utpal Chowdhury in his latest album released by Music India has proved it once again. A comparative newcomer in

the field of folk songs, Utpal has music in his blood. In the very first song of this album *Ore ore sundaria naer majhi* he captivates the listener with the freshness of his voice and an irrepressible vivacity for which his father, the late Nirmalendu Chowdhury, was adored by music lovers.

The 10 songs of this album take one through different moods. In *Ki ajab karigar* Utpal, with his unique tonal variations, draws a picture of the dazed villager looking at a

## TV

### CALCUTTA

**6 November**  
6.15: Feature film in Hindi.

**7 November**  
8.00 Sports roundup.  
9.15: Chitramala: Film songs in different languages.  
9.45: *Dadi Maan*: Serial play by Chiranjit.

**8 November**  
7.55: Play in Bengali: *Trishul* (Part VI).

9.45: National programme of Dance: Folk dances of Andhra Pradesh.

**9 November**  
6.30: English film serial: *Old Fox*.

8.10: Darshaker Darbare.  
8.30: Chitrahar.  
9.15: Serial: *Some Mothers Do 'Ave Em'*.

**10 November**  
8.15: Dances with Tagore songs: Its various aspects—

Lecture Demonstration by Manjusree Chaki Sarkar.

**11 November**  
6.34: Feature film in English.  
9.45: National programme of Music: Emami Shankar Shastri.

10.30: Capsule of Third Cricket Test match highlights.

**12 November**  
8.00: Feature film in Bengali: *Padipishir Barmi Baksha*. Cast: Chayya Devi, Chinmoy Roy, Rabi Ghosh, Nirmal Kumar, Johar Roy, Padma Devi and others.

7.40: Saptahiki.  
9.45: *Baten Filmon Ki*: A film appreciation programme.

## DHAKA

**6 November**  
9.00: Film: *Hart To Hart*. Second Channel

7.05: Film: *Richard Diamond*.

**7 November**  
6.30: Cartoon: *Woody Woodpecker*.

7.30: Rabindrasangeet: Sanjida Khatun & Ajit Roy.

9.00: Chhaya Chhondo: Film songs.

10.25: Film: *Dynasty*.

**8 November**  
7.00: Film: *Different Strokes*.  
9.00: Drama series: *Sokal Sondhya*.

10.25: Film: *Traper John MD*. Second Channel

6.40: Film: *The Dick Powel Theater*.

**9 November**  
6.30: Cartoon: *Battle Of The Planets*.

9.00: Film: *The Man From Atlantis/The Fall Guy*.

10.25: Jalsa: Music based on *Ragas*.

**10 November**  
9.00: Monihar.

10.25: Movie of the Week: *Notorious*. Cast: Cary Grant, Ingrid Bergman, Claude Rains and Louis Calhern. Direction: Alfred Hitchcock.

**11 November**  
6.30: Cartoon: *The Littlest Hobo*.

7.30: Surobitan: Modern song.

8.35: Drama of the Week: *Gang Chiler Gaan*.

10.25: Film: *Charlie's Angels/Knight Rider*.

**12 November**  
Morning Session  
9.25: Cartoon: *Hans Christian Andersen*.

11.10: Film: *Star Trek*.

**NOTE: The timings given here are Dhaka timings. IST will be 30 minutes less in each case.**

**Note: 1) 'Agar Tum Na Hote' shown as a new release on page 20 has been held over. 2) The revised arrival timings of South Eastern Railway were not known till the time of going to press.**

# TRAVEL

## PLANES

**Bombay-Calcutta-Bangkok-Hong Kong-Tokyo.** Calcutta arrival AI316 (2) at 2110, Calcutta departure AI316 (2) at 2205

**Tokyo-Hong Kong-Bangkok-Calcutta-Bombay:** Calcutta arrival AI307 (3) at 2345 Calcutta departure AI307 (4) at 0040

**London-Frankfurt-Rome-Bombay-Calcutta:** Calcutta arrival AI132 (1) at 1915

**Calcutta-Bombay-Dubai-London-New York.** Calcutta departure AI103 (1) at 2355

**Calcutta-Bangkok:** Calcutta departures TG314 (1, 3, 6) at

1345, Calcutta arrivals TG313 (1, 3, 6) at 1225

**Calcutta-Karachi-Copenhagen:** Calcutta departures SK976 (4, 7) at 0820, Calcutta arrivals SK975 (4, 7) at 0705

**Calcutta-London:** Calcutta departure BA144 (2) at 2115 Calcutta arrival BA145 (2) at 1315

**Calcutta-Delhi:** Departures, IC 402 (daily) at 1735 hours, IC 263 (daily) at 0630, Calcutta arrivals IC 401 (daily) at 1125, IC 264 (daily) at 2205

**Calcutta-Bombay:** Departures IC 176 (daily) at 0545 IC 273 (daily) at 1950, Calcutta arrivals IC 175 (daily) at 1125, IC 274 (daily) at 1850

**Calcutta-Madras:** Departures, IC 265 (daily) at 1700,

Calcutta arrivals, IC 266 (daily) at 2150

**Calcutta-Port Blair:** Departure IC285 (2, 5) at 0600, Calcutta arrival IC286 (2, 5) at 1040

**Calcutta-Gauhati-Tezpur-Jorhat-Lilabari-Dibrugarh:** Departure IC211 (daily) at 0530, Arrival IC212 (daily) at 1800

**Calcutta-Imphal:** Departure IC255 (daily) at 0945 Arrival IC256 (daily) at 1540

**Calcutta-Bagdogra.** Departure IC221 (daily) at 1120 Arrival IC222 (daily) at 1340

**Calcutta-Gauhati:** Departures IC249 (1, 3, 5, 7) at 0600, IC229 (daily) at 1300 Arrivals IC250 (1, 3, 5, 7) at 1445 IC230 (daily) at 1605

**Calcutta-Agartala:** Departures IC237 (2, 4, 6, 7) at 0545, IC243 (daily) at 0650, Arrivals IC238 (2, 4, 6, 7) at 1100 and IC244 (daily) at 0900

**Calcutta-Jorhat-Dibrugarh:** Departures IC213 (1, 3, 6, 7) at 0600, Arrivals IC214 (1, 3, 6, 7) at 1015

**Calcutta-Silchar-Imphal:** Departure IC255 (daily) at 0945, Arrival IC256 (daily) at 1540

**Calcutta-Ranchi-Patna-Lucknow-Delhi:** Departure IC 410 (daily) at 0700 Calcutta arrival IC 409 (daily) at 1045

**Calcutta-Kathmandu:** Departures IC 247 (1, 3, 4, 5, 7) at 1330 Calcutta arrivals IC 248 (1, 3, 4, 5, 7) at 1250

**Calcutta-Dacca:** Departure, IC 223 (daily) at 1420 Calcutta arrival IC 224 (daily) at 1620

## TRAINS

Departure		EASTERN RAILWAY (HOWRAH) MAIL		Arrival	
Up	Time			Time	Dn
1	19-20	Delhi Kalka Mail		8-15	2
5	20-00	Amritsar Mail		7-55	6
3	20 40	Bombay Mail via Allahabad		12-50	4
<b>EXPRESS</b>					
81	9 45	Air-Cond. Express Tri Wkly via Gaya		17-10	82
Dep—Tues & Wed up to New Delhi					
Dep—Sat up to Amritsar					
Arri—Tues Wed & Saturday					
103	9 45	Air-Cond. Express Bi-Wkly via Patna		17-10	104
Dep—Thurs up to New Delhi					
Dep—Sun up to Amritsar					
Arri—Mon, & Friday					
101	16-55	Rajdhani Air-Cond. Exp. 4 days a week		11-05	102
Dep—Mon Thurs, Fri & Sunday					
Arri—Tues, Wed, Sat & Sunday					
173	5-45	Himagiri (Jammu-Tawi) Exp. Tri-Wkly		23-35	174
Dep—Wed, Sat & Sunday					
Arri—Mon, Tues & Friday					
67	10-55	Bombay Janata Express Tri-Wkly		21-15	68
Dep—Mon, Wed & Friday					
Arri—Tues, Thurs & Sunday					
61	22-55	Dehradun Janata Express Wkly		8-15	62
Dep—Sunday					
Arri—Sunday					
9	21-35	Doon Express via Grand Chord		6-55	10
7	10-10	Toofan Express via Main Line		18-15	8
49	14-20	Amritsar Express		15-45	50
11	21-00	Delhi Express via Main Line		6-05	12
39	21-10	Delhi Janata Express via Main Line		5-20	40
19	22-00	Gorakhpur Express		10-50	20
21	16-05	Mithila Express		6-45	22
57	6-10	Kanchenjunga Express Tri-Wkly		19-30	58

Departure		SEALDAH (MAIL & EXPRESS)		Arrival	
Up	Time			Time	Dn
Dep—Tues Thurs & Saturday					
Arri—Wed Fri & Sunday					
59	18-55	Kamrup Express		6 30	60
165	12-30	New Bongaigaon Janata Express		13-35	166
307	6-10	Black Diamond Express		21-25	308
309	17-15	Coalfield Express		10 30	310
305	18-20	Asansol Express		8-45	306
43	19-15	Darjeeling Mail		8 45	44
53	22-00	Gaur Express		5-00	54
51	11-45	Jammu Tawi Express		15 40	52
13	20-45	Upper India Express via SBG Loop		11 55	14
303	18-20	Bhagirathi (Lalgola) Express		10-20	304

Departure		SOUTH-EASTERN RAILWAY (HOWRAH) MAIL		Arrival	
Up	Time			Time	Dn
3	20-00	Madras Mail		6 10	4
2	20-15	Bombay Mail via Nagpur		7-20	1
<b>EXPRESS</b>					
60	14-15	Gitanjali (Bombay) Express 5 days a week		13 40	59
Dep—Mon Tues Wed Fri & Saturday					
Arri—Mon Tues, Thurs, Fri & Saturday					
134	20-50	Ahmedabad Express 4 days a week		4-00	133
Dep—Tues, Thurs Fri & Sunday					
Arri—Tues Wed Fri & Sunday					
30	12-45	Bombay Express via Nagpur		14 30	29
141	16-25	Coromandal (Madras) Express		11-00	142
37	23-10	Madras Janata Express		4-10	38
13	17-30	Tata Steel Express		10-18	14
11	6-20	Ispat Express		21-50	12
5	22-10	Jharsuguda Express		5-00	6
15	21-25	Ranchi Hatia Express		6-40	16
7	22-35	Puri Express		5-30	8
9	18-45	Puri (Jagannath) Express		8-25	10
45	10-50	East Coast (Hyderabad) Express		16-45	46

# WONDERLAND

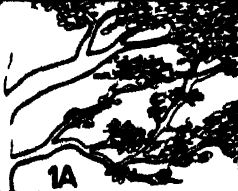

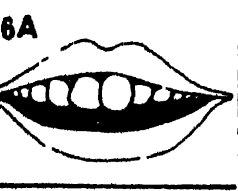
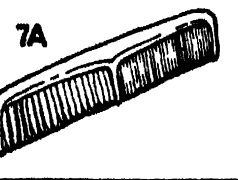



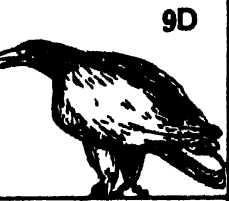
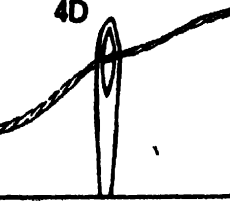
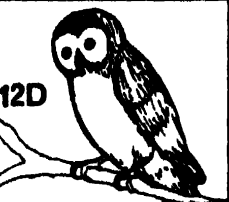
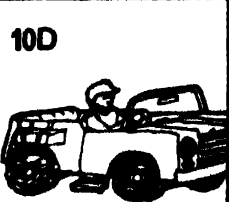
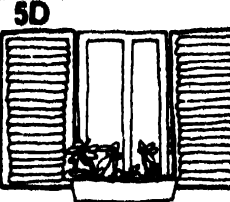
## Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6 Prafulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

● **Stamps:** I wish to exchange Indian and foreign stamps, magazines, books (fiction and non-fiction) for books, stamps or other articles. Contact Debasish Datta.

● **Textbook:** I have a textbook on cost accounting by B K Bhar and want to exchange it for a book on statistics by Sanjetti and Kapoor or S P Gupta. Write to M K Jhunjhunwala.

**SOLUTIONS**  
 Across: 1 Branches 6  
 Teeth 7 Comb 8 Meat  
 11 Glove 13 Shippers  
 Down: 1 Birdcage 2  
 Album 3 Cats 4 Eye 5  
 Shutters 9 Eagle 10  
 Jeep 12 Owl

	<b>PICTUREWORD</b>				
	1	2	3	4	5
	7		8	9	
	11	12			
	13				
					
					



## JUST-A-MINUTE

### ONCE UPON A TIME

By Shamlu Dudeja

Can you match the names of the books to their opening and closing lines?

1 NOBLE HOUSE

2 PAPHON

3 THE MONEYCHANGERS

4 THE DEEP

5 THE OTHER SIDE OF MIDNIGHT

6 THE EXORCIST

a It was ten o'clock in the morning when the captain noticed that the wind had begun to die

b The police officer was leaning against one corner of the information counter watching the tall Eurasian without watching him

c Every large city has a distinctive image a personality that gives it its own special cachet Chicago

d The blow was such a stunner that it was thirteen years before I could get back on to my feet again

e Like the brief doomed flare of exploding suns that registers dimly on blind men's eyes the beginning of the horror passed almost unnoticed

f Long afterwards many would remember those two days in the first week of October with vividness and anguish

A Maybe one day I'll tell them together with many other remarkable stories that I didn't have room for here

B In forgetting they were trying to remember

C "Christ it is good to be alive" he said

D As he took her in his arms he told her "Sometimes bankers and lawyers talk too much"

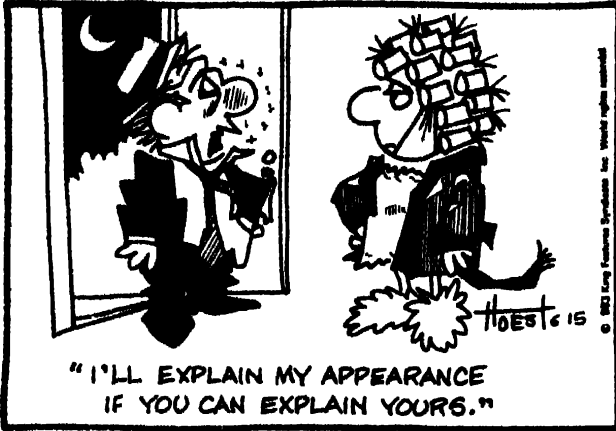
E Leaning against each other, they walked towards the base of the cliff where a crowd was already beginning to gather

F to where his limousine was waiting to drive him back to Athens

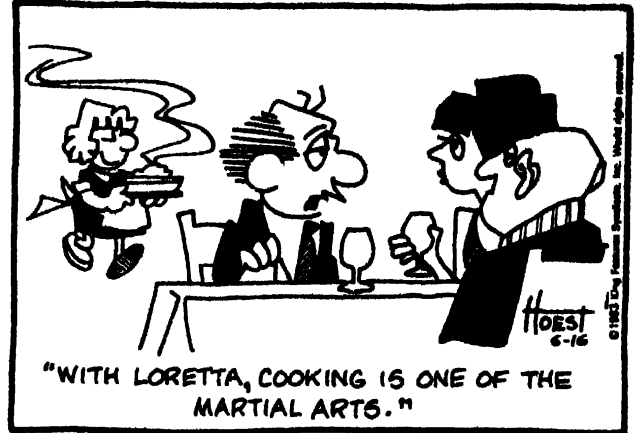


Comics

THE LOCKHORNS



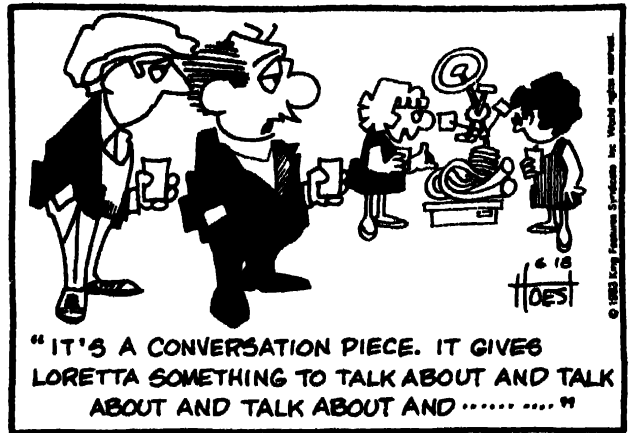
"I'LL EXPLAIN MY APPEARANCE IF YOU CAN EXPLAIN YOURS."



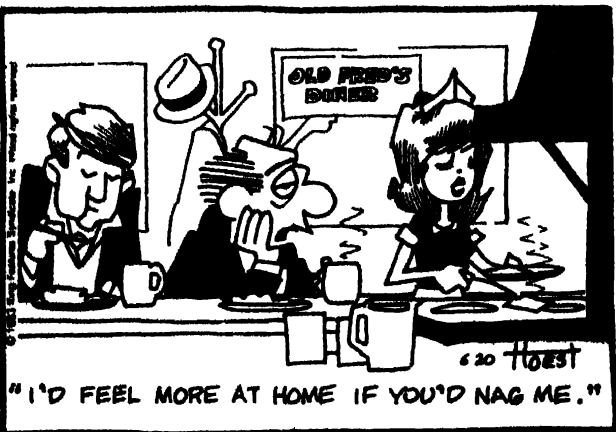
"WITH LORETTA, COOKING IS ONE OF THE MARTIAL ARTS."



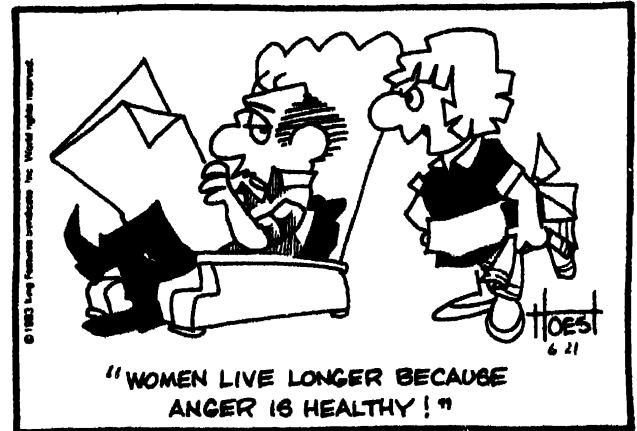
"I'VE COME HERE FOR PEACE, SOLITUDE AND TRANQUILITY, ARTHUR. THAT MEANS I WON'T BE ACCEPTING ANY CALLS FROM MY WIFE."



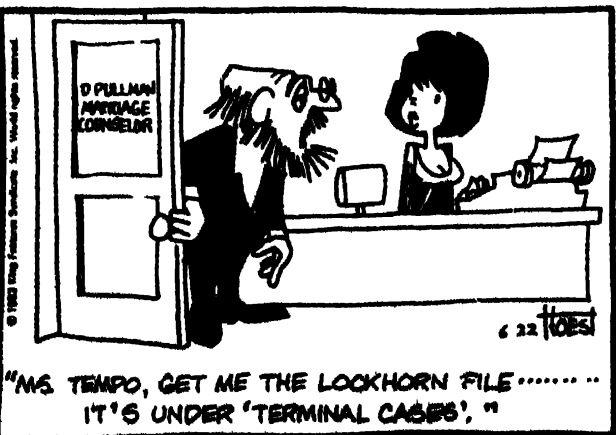
"IT'S A CONVERSATION PIECE. IT GIVES LORETTA SOMETHING TO TALK ABOUT AND TALK ABOUT AND TALK ABOUT AND .....



"I'D FEEL MORE AT HOME IF YOU'D NAG ME."



"WOMEN LIVE LONGER BECAUSE ANGER IS HEALTHY!"



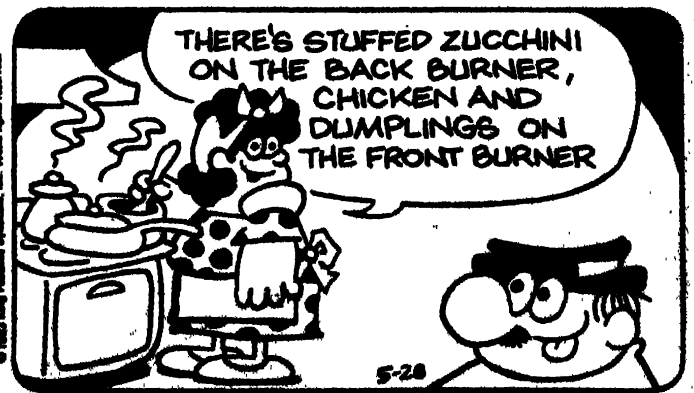
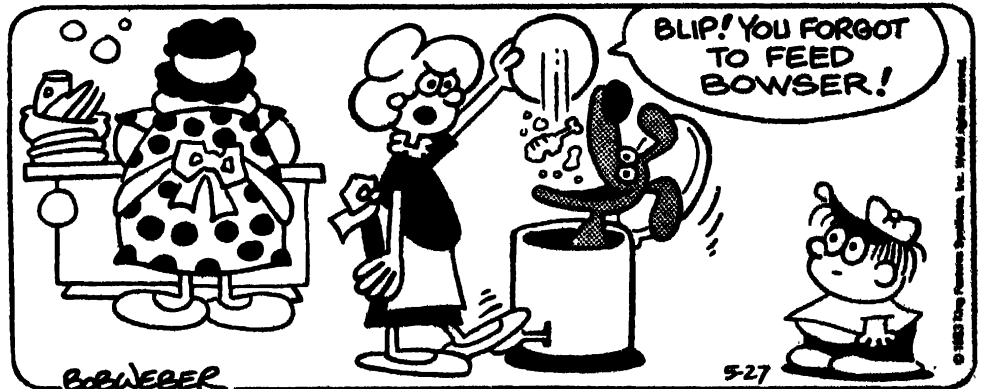
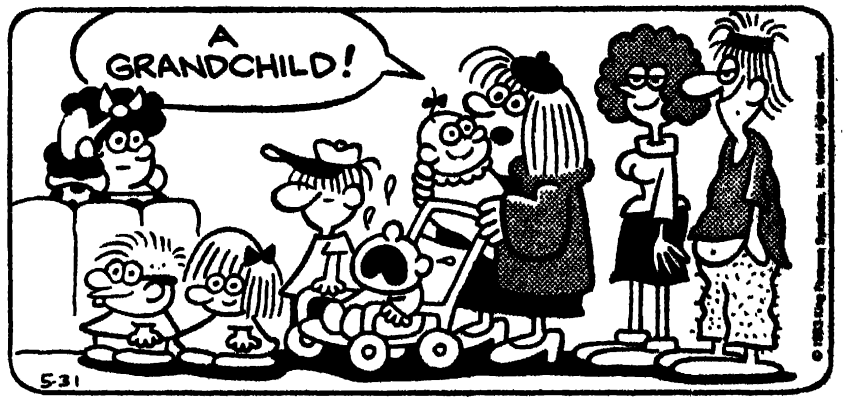
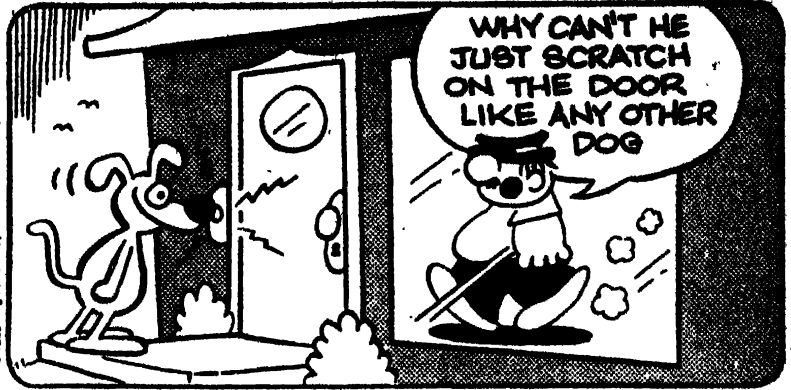
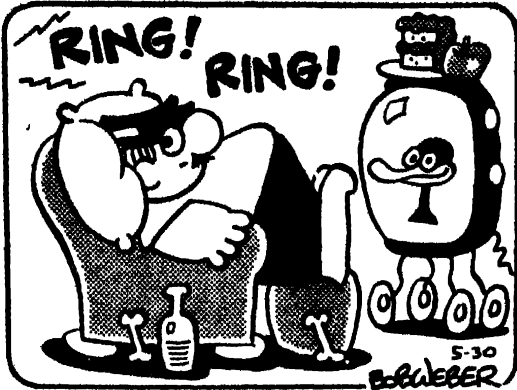
"MS. TEMPO, GET ME THE LOCKHORN FILE..... IT'S UNDER 'TERMINAL CASES'."



"SHE'S LOST HER WILL TO GOSSIP."

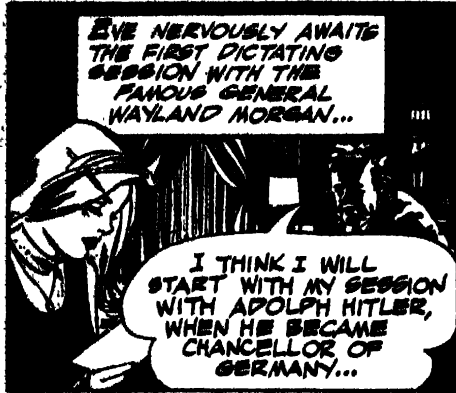
# MOOSE MILLER

By Bob Weber



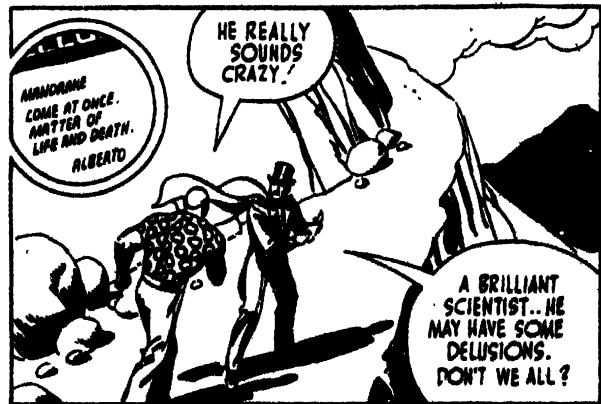
# JULIET JONES

By Stan Drake



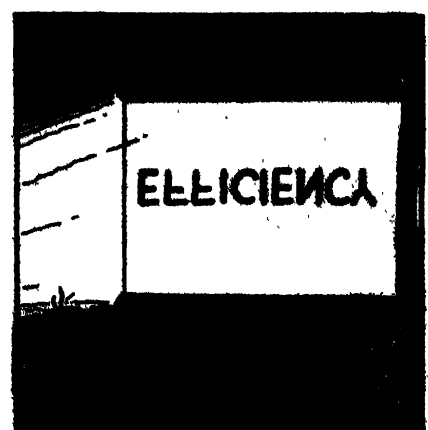
# MANDRAKE

By Lee Falk





# ARCHIE







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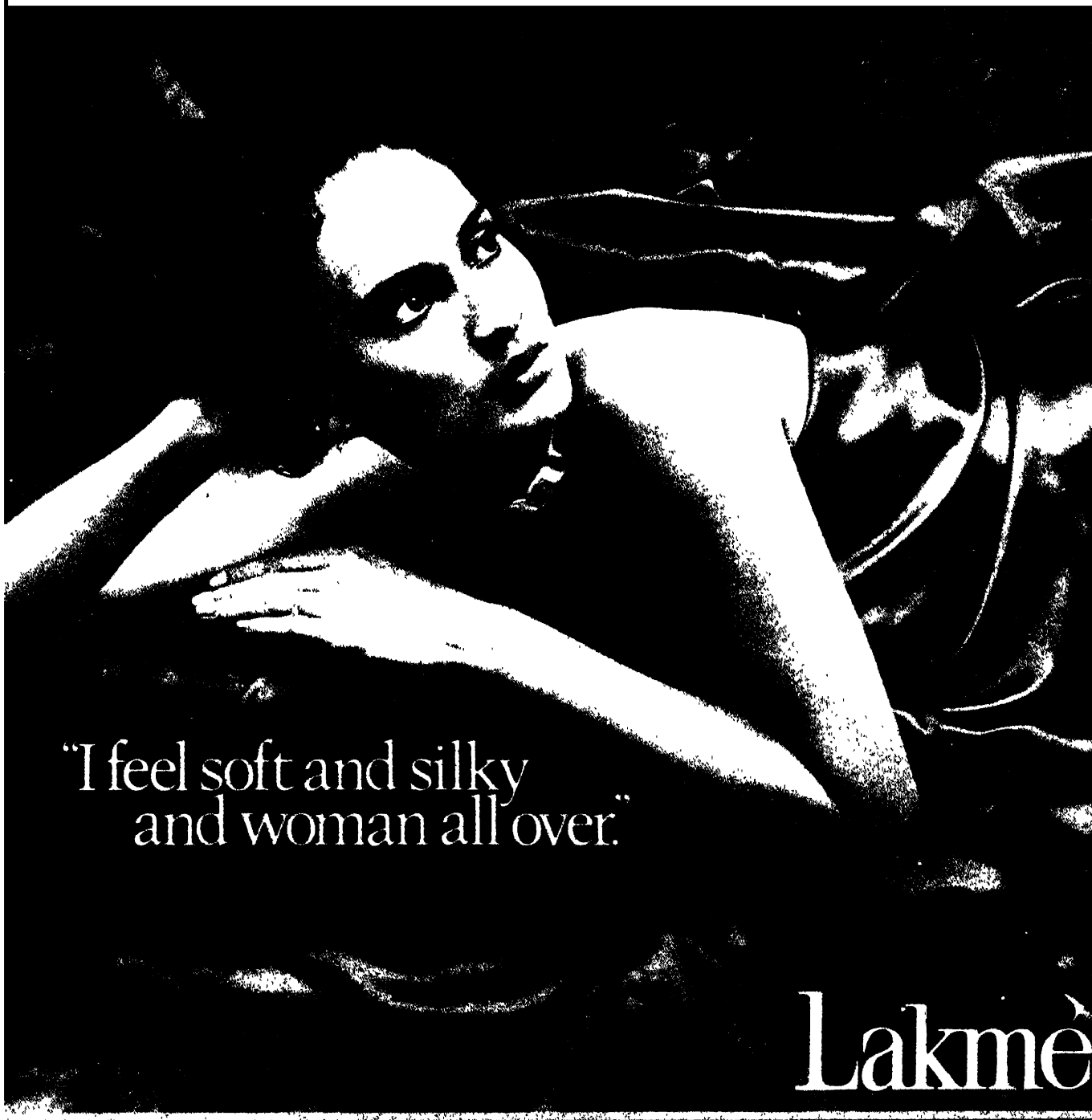
Date of Birth \_\_\_\_\_

Address \_\_\_\_\_

Name of school you attend \_\_\_\_\_

Class \_\_\_\_\_

Hobbies/interests \_\_\_\_\_



"I feel soft and silky  
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Soft and silky legs  
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## Post Mortem

### Not Surprising

Mr Anil Nayar in his letter (Oct 30) has mentioned that he is surprised to find Gopal Bose's name missing from my article, 'Test Cricketers from Bengal.' He need not be.

The theme was restricted to the official Test cricketers from Bengal. In the article Shute Banerjee's name is the sole exception because he was the first Bengali to play for India, though in an unofficial Test match.

Further, through this column I wish to thank Mr D.K. Dutta (Oct 16) for his well researched observations whereby he has corrected my mistakes.

Raju Mukherji,  
Calcutta

### 'Guldasta'

This is in reference to your review of our album *Guldasta* by Ustad Amjad Ali Khan (Oct 2) and the comments on the English sub-titles on the sleeve. The whole concept of providing English sub-titles for each of the tracks was a well thought-out decision, evolved by the maestro and his creative team.

Although each Raga has a definite, recognisable character, different moods can be evoked within its framework. Not all listeners readily recognise this. Captions were used to share, particularly with the uninitiated listener, moods that the artiste felt at the moment of composition, moods that he has dwelt upon within each piece. This attitude in no way implies that the serious music lover is unfamiliar with the Raga—it is rather an attempt to enrich the listening experience, to enhance the understanding of the essence of each piece, and certainly not to mislead the listener into thinking he is about to be exposed to pop.

Far from having the casual carnal connotations of pop, the mood in this album is mystic, as the artiste recalls nuances of his relationship with God. Indeed to even make such an assertion, is an insult to the genius of Ustad Amjad Ali Khan, whose classical purity cannot be questioned, and whose young spirit of experimentation has opened his music to new audiences.

Regarding the interpretation of *Guldasta* as a bouquet of flowers, as opposed to the bouquet of Ragas, surely the privilege of choosing a title is the prerogative of the artiste, an extension of his creativity.

The sales of the album show that the listeners do not share your opinion—that the album is obviously not to "throw away." HMV has put this double album in the Popular category in order to price it more economically—Popular really denotes popular price.

P.K. Banerjee,  
Vice President (A&R),  
The Gramophone Co of India Ltd,  
Calcutta

### 'Paroma'

The problem that K. Purkayastha referred to in his letter (Oct 30) has been present in our society for a long time and Aparna Sen is merely making us aware of it in *Paroma*.

Also, the scenes in *Paroma* cannot be said to be destructive of our tradition because ideas should change with time. Lastly, the human values depicted in the film should be given more importance than anything else.

Prasenjeet Saha,  
Calcutta

The plight of Kanchan Purkayastha (Oct 30) appears similar to that of a caged bird who hates anyone singing of the ecstasies of flying in the boundless sky. I suggest that he read a small book by Richard Bach called *Jonathan*

*Livingstone Seagull.*  
Ramesh Meghani,  
Calcutta

### Then and Now

The article on Calcutta's youth (Oct 30) made interesting reading. The youth of '43 had a goal in front of them, something to be achieved and hence there was food for thought and action. And so they fought, raved and laughed. During the 70s they tried to do something, to bring about a change but that too fizzled out due to "God exactly knows what."

But the prospects in front of today's young generation are bleak. Everyone does not possess the intellect to pursue higher education, and those who have, say it is a waste—judging by the unemployment statistics. They do possess the zest and wish of the youths of '43 but they are lost in this labyrinth of tangled dreams and promises.

Ruby Lalla,  
Calcutta

### Teasing

Aniruddha Mookerjee's article on the deaths of zoo animals (Oct 30) served as an eyeopener. However, the article makes no mention of the teasing of animals by ruffians who take pride in showing 'courage' before caged animals. Can't something be done about this?

Mahalakshmi,  
Calcutta

### Careless, Too

My Markings item, 'Need for Examination' (Sept 25) was not a case of "careless reading" as alleged in the letter by Sundar Kumar (Post Mortem, Oct 23).

Brighter Grammar Book 1, 1982 edition, contains the sentence, "Singapore is a big city in Malaysia" on page 21.

It seems that your correspondent is himself guilty of the very thing that he is accusing others of.

Shobh Nath Choubey,  
Calcutta

## Contents

The Telegraph

13 NOV 1983

4

Annadasankar and Lila Ray have led a full life together in the realm of literature. This couple of letters is featured in **Limelight** this week.

8

Debabrata Biswas was a renowned Rabindra-sangeet singer and Utpalendu Chakraborty has paid tributes to him through a documentary **Cinema**.

16

An exclusive photofeature on Bangkok, the city of temples, in colour and black-and-white, by our photographer who has recently returned from there: **Rainbow**.

Cover:  
Tapan Das

### SECTIONS

Post Mortem	3
Quiz	7
Inner Eye	11
Dress Circle	12
Markings	14
7 Days	20
Wonderland	24
Comics	28
Calcutta	30

## LIMELIGHT / Annadasankar and Lila Ray

# A COUPLE OF LETTERS

They have led a full life together in the realm of literature

**L**ITERARY couples have been many in Bengal, but with only a few has literature been such an all-absorbing, life-long preoccupation as with the Rays—Annadasankar and Lila. So much so, that in order to devote full-time to literature, Annadasankar sought release from his duties as a civil servant, when he still had 12 years' tenure to complete, and Lila Ray, the understanding wife that she is, typed out her husband's letter of resignation nonchalantly. "Rarely does one have a wife like that," observed Annadasankar in an article reminiscing the incident.

Annadasankar is the recipient of this year's *Ananda Award* (given each year for excellence in prose and poetry), and Lila Ray was facilitated by the Forum of Indian Literature, an independent body, last July, "for her manifold contributions to Indian literature and culture." The awards and honours, however, are nothing new in their lives, as these have been heaped upon them in profusion from various quarters.

The awards won by Annadasankar include the *Deshikottama* from Visva Bharati, the *Sahitya Akademi* prize, the *Mouchak* prize for children's literature, while Lila Ray has held several honours and posts, such as, Delegateship to Round Table Conference, held by International PEN in Rome, Judge for Award of International Prize for Poetry in Brussels, Member of All India PEN and Member of its executive committee—to name a few. But more important than honours and awards are their actual contributions to literature.

In the case of Annadasankar this is manifested in his 107 published works, containing novels, poems, short stories, essays and rhymes, while with Lila Ray this is represented in her 46 published volumes—mainly works of translation. Her range is quite fantastic. A polyglot, she has translated from Bengali to English, English to Bengali, Oriya to English, Oriya to Bengali, Hindi and Marathi to English.

The subjects treated range from Bengali short stories to the Fundamental Rights section of the Indian Constitution, and Vinoba's teachings to Linguistics. Her original works consist of poems, essays, and even a self-taught English primer for Bengalis. Her output, thus, is quite versatile.

**Idealistic streak in both:** A strong idealistic streak is discernible in the characters of both Annadasankar and Lila Ray, and as one talks to this remarkable couple, one realises that between them there has been "a marriage of true minds." Annadasankar, as he records in his autobiographical piece *Binu*, had



'I have been attracted to girls from an early age'

wanted to put his life in "the services of the country," and decided to be a journalist for this purpose.

He was a mere boy of 15 at that time, and was not aware of the mundane duties of a newspaper man, which involved among other things, correcting proofs, a knowledge of shorthand and typing—ability to write inflammatory editorials was not enough. The thought of such drudgery had put him off from becoming a journalist, and as if on the rebound, he became a Civilian, standing first in the ICS examination.

This came to him as a matter of course. In all his university examinations he came first, and while in England, instead of trying to be a pucca sahib, as was the wont of most in those days, he wrote a travelogue in Bengali (*Pathe Prabase*), which to my mind is still the best of its genre in Bengali literature. And though he had worked within the 'steelframe' of the ICS for 21 years, he had always been a bit of an 'outsider,' respected, but not considered a 'blood-brother' in the clan.

This suited him perfectly, and over 12 years, along with his civilian duties, he kept himself busy writing his 6-volume epic novel *Satyasatya* (*The Truth and the Untruth*)—his magnum opus. No wonder that such a man was destined to become the husband of Alice Virginia Orndorff, a young student from Texas, who being inspired by Romain Rolland's *Soul Enchanted*, had come to visit India, the land of Gandhi and Tagore.

Annadasankar who, through his life, has regarded Tagore and Gandhi with deep veneration, was the ideal man to be her husband. They were married in 1930, and she assumed the Indian name of Lila. Their three sons and two daughters—one of the sons, **Punya Sloka Ray**, a renowned linguist—represent the best of the Indian and the Western culture in them.

Annadasankar (79) and Lila Ray (73) spend most of their time writing either in Calcutta or in Santiniketan. Each time I have been to their place, I have found them busy in their respective studies. But they are not dwellers of an ivory tower. On the contrary, they are extremely sociable and deeply attached to their family and friends.

**S**OPHISTICATED humour and wit, which have been the chief ingredients in Annadasankar's

writings, are evident in his conversation also. When I asked him about his ideas on love, marriage, and what he considered the most essential attributes for a love to be realised in human life, he replied, tongue-in-cheek: "I have been attracted to girls from an early age, and there have been quite a few 'disappointments.' At the age of 15, I was desperately in love with a girl of 12, who was married off to a man three times her age, and having a wife by a previous marriage already. I thought she would die of a broken heart, but in reality nothing so dramatic happened. In fact, later, when I met her, she was happy and quite fond of her husband, too."

Looking back, he feels, he cannot blame her—after all, how could she



**Their eldest son, Punya Sloka Ray**

possibly marry him, a mere nobody at that time. But later, "when I have been established, there have been many overtures from accomplished young ladies." Does that indicate that girls in his days married for security, rather than love, very much as 'sensible heroines' of Jane Austen novels? I asked. "It happens today also," observed Annadasankar, "and, frankly speaking, what else can they do?"

"In spite of education and all that, parental and other pressures are there, and very few of our girls are courageous and determined enough to withstand these," he added. With regard to love, he feels, "it is futile to theorise on it. There is no explaining the working of a human heart. No one can say what makes one fall in love."

**Cultivating love:** For the love to sustain, does it have to be cultivated? I queried, and Annadasankar replied, "It has to be cultivated, if you want to make it permanent."

The 'cultivation' implies its "constant nurturing and nursing." "When it is not done, it lands you in that proverbial American situation in which love's duration is held to be three years—the first year is the year of intense love, the second year is the one when staleness sets in, and the third year is the year of dissolution."

One familiar with Annadasankar's writings is aware of his great admiration for Tagore, Gandhi, Rolland, and Tolstoy. What was the common trait among these savants that had attracted him? "Their idealism. They were all humanists," he replied.

He added, "What had drawn me towards Tagore was his command over the language and the mystic tone that pervades his writings, though a great number of people would not relish this mysticism today. I did not accept Tagore totally in the initial stages, but later I came to understand him more and more.

"Rolland's romanticism I found appealing, but it was Tolstoy who really influenced me in my efforts to be a writer. I read his *Twenty-two Tales* when I was 16, and I translated one of these tales (*Three Questions*) into Bengali. A link with Tolstoy was formed since then. I did not think much of his views on art or society, but his novels and Russian novels in general, exerted a deep influence on me. If I ever write a novel, I thought at that time, these are to serve as my models. I, of course, had no idea at that time, to what extent or if at all, it was possible to write such novels in Bengali."

**D**RAMATISTS concerned with important social questions, like Ibsen and Shaw, had made a tremendous impact on Annadasankar, especially the former, with his ideas of female emancipation. Annadasankar had always been an ardent feminist and championed the cause of women. A teacher in his college, who in present-day parlance can be described as an MCP (i.e. Male Chauvinistic Pig), wrote a satirical poem in the college magazine. He titled the poem *An Anti-Feminist Cry* which was actually a diatribe against the feminist cause. Annadasankar re-

plied with his *A Feminist Counter-Cry*, the only English poem he has ever written, "Think of my audacity!" remarked Annadasankar, chuckling over the incident.

"I, a mere first year student, taking up cudgels against my teacher! But I started writing in earnest from that time, and whatever I wrote had always been accepted by the editors." Annadasankar's strong sympathy for feminist causes prompted me to ask Mrs Ray about her views on the Women's Lib movement. Does it have any relevance for women in India?

**Indian women:** "Of course, it has," was her answer. "In India women did not have to fight for their rights. They have got it almost without asking, hence, are not aware of their real implications." But a movement for women's rights is after all a movement for human rights, and "has to be carried on by both men and women, participating in it jointly."

How did he come to write novels? I asked. Replied Annadasankar "I had already developed a form and introduced a new style in my travelogue *Pathe Prabasc*. The editor of the journal (*Bichitra*) where it had

been serialised, requested me for a novel. I was a bit diffident to embark on this venture as I had not written a novel yet. But the editor assured me that I would be able to write a novel, since "the confectioner who can make *rosogolla* can make *sondesh* also."

"Actually I had been toying with an idea or a theme in my mind for a long time and wanted to expand it in the form of a novel. The theme was the eternal conflict between the truth and the untruth. I conceived three characters—two men and a woman—around whom this play of the truth and the untruth was being acted out.

"Later I realised that a novel could not continue simply on this basis for a long time. Hence, new situations developed, more characters appeared, and when I completed this novel of six volumes in 12 years, I felt a kind of sadness in my heart at the thought that the time had come to say goodbye to Sudhi, Badal and Ujjaini, the three protagonists, who over these years became an inseparable part of me."

**T**HIS epic novel apart, Annadasankar has written 20 novels and 10 volumes of short stor-

ies, along with 38 volumes of belles-lettres and essays. At present he is engaged in writing another epic novel *Krantidarshi* (*The Watcher of Transition*) to be completed in four volumes. The first volume is already out and the second one is ready to go to press. *Krantidarshi* surveys the history of this century from an Indian perspective.

Its protagonist has seen the two world wars, struggle for independence, the famine of Bengal in the 40s, the Hindu-Muslim riots culminating in the partition of India, and India's gaining of independence.

"I have scattered myself among various characters in this novel and have tried to look at this history from different angles. It is a record of my personal impressions on certain very important events of this country, which I feel impelled to preserve for posterity."

Annadasankar, who was once an ardent writer of poems, has now turned more and more to the sumptuousness of prose. His abjuring of serious, romantic poetry, he attributes to the 'casualty of service,' as he puts it. "The Civil Service, like a sugarcane crushing machine takes the sap out of you after which it is not possible to write romantic poems."

But he has not given up verse altogether. Instead of romantic poetry, he has moved into the sphere of limericks, clerihews, and doggerel. He is a master of light verse, and light is not necessarily slight. Annadasankar has effected that marriage between poetry and wit which is at once so happy and rare; he has the secret of turning topical comments to an art, and his fun ranges from the 'Peoples' War' to mosquito bites, a child's breaking of a hairoil bottle to the partition of India.

Annadasankar and Lila Ray have led a full life. Age has not dampened their spirit. Where do they place their belief now—in God, Religion or Man? "In all the three," replied Annadasankar. "They are not watertight compartments—they all represent truth."

Lila Ray's conviction was: "Without God there can't be any religion, and without religion there can't be any God. Man needs God as much as God needs man." One's belief has to be an all-embracing one—as is theirs.

**Ashoke Sen**

**Photographs: Tapan Das**

### Annadasankar and Lila Ray in the 1930s





# QUIZ / Neil O'Brien



K. Jadumani Singh, Manipur and T.P. Chatterjee, Calcutta 7, are curious to know about Unidentified Flying Objects (UFOs). 'Flying saucers' and other mysterious metallic, usually disc-shaped, 'machines' sighted in the sky are reported to perform incredible manoeuvres at great speeds and are considered by some people to be vehicles of extraterrestrial origin. Modern sightings date from June 1947, when the pilot of a private plane, Kenneth Arnold, helping in the search for a missing aircraft that had crashed in the Cascade Mountains, reported seeing nine bright flying objects, disc-shaped and metallic in appearance, that seemed to be travelling at twice the speed of sound. Since then, literally thousands of 'saucer sightings' have been collated from many parts of the world; many unsolicited sightings have shown that 'something' has taken a certain course across half the world, and has been observed by dozens of varied disinterested witnesses.

Most researchers who have explored the subject of UFOs have been amazed at the quantity and quality of the evidence, much of which has never been public; and there is no doubt that, in spite of the 'official' view of the scientific world that UFOs do not exist, valid reports of sightings continue and that there is a proportion which it is very difficult to discount. The Condon Report in the United States, and the government action there in closing the Project Blue Book files, should have ended speculation about UFOs, but careful examination reveals that less than a hundred cases


were considered, the selection of them being hardly random and many of the scientists concerned having definite preconceptions. Small wonder, then, that book after book has appeared—one by Prof. J. Allen Hynek, the official astronomical consultant to the US Air Force's Project Blue Book throughout its existence. Some are undoubtedly far-fetched, for, like the occult, psychic phenomena and the supernatural, the subject tends

to attract the 'lunatic fringe'; but sane and sensible people have also looked into the subject of UFOs, and not only has a lot of interesting material been discovered among the mass of reported sightings: some have also discovered historical evidence for 'flying saucers' hundreds—some say thousands—of years ago.

Perhaps the words of Arthur C. Clarke sum it up best: "If you've never seen a UFO you're not very observant. And if you've seen as many as I have, you won't believe in them!"

The question 'Who is a barefoot doctor?' comes from Binoy Sen, Dhanbad 1.

The popular name given to a worker trained as a medical auxiliary and sent to rural areas to perform services, such as assisting at childbirth, dispensing medication and administration. It is a translation of the Chinese Chijiao Yisheng, the official translation of which is 'primary health worker'. The term referred originally to Chinese medical auxiliaries and derived from the fact that many of them were peasants trained during the slack farming season under an expanded rural health programme; peasants trained for other services were referred to as 'barefoot specialists'.



**11th Question: What in the U.S.A. is referred to as 'Oral Rearmament'?**  
(Ananya Chatterjee, Calcutta)

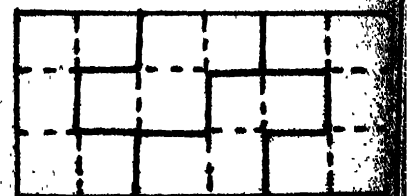
**Ans: False Teeth.**

## QUESTIONS

1. Which is the world's oldest national anthem? (Siddhartha Mazumdar, Calcutta 15)
2. For an ENT specialist, what is D.L.O.? (Trinayan Ghosh, Calcutta 84)
3. Which is the oldest hockey tournament in India? (Rajeev Bajoria, Calcutta 6)
4. Who was Hitler's valet? (Nirmalendu Roy, Calcutta 4)
5. Who said, "The Child is the father of the Man"? (R. S. Jaiswal, Calcutta 6)
6. Who is a blue bottle? (P. B. Krishna, Calcutta 9)
7. What is the horsepower produced by an average horse performing average work? (Abhijit Dutta, IIT, Kanpur)
8. What is the colour of the black box in an aircraft? (Lalit Choraria, Gauhati)
9. What is a solidus? (Raja Biswas, Calcutta 29)
10. How many eyes has a bee? (Bharat Bhushan, Monghyr; Prasanta Guha, Batanagar; Surender Kr Dutta, Kharagpur; S.K. Singh, Calcutta 1)

## ANSWERS

1. The Beighton Cup.
2. Helitz Lange.
3. William Wordsworth in *My Heart Leaps Up*.
4. An English constable, who wears a blue uniform.
5. Two-thirds of one horsepower.
6. Luminous orange.
7. An oblique stroke/used in writing factors 3/4 or writing alternatives and/or etc. (It was also a Roman gold coin.)
8. Five. One on either side of the head and three below.
9. (Indicates answer given by person sending in question)



**Answer to TILE STYLE**  
A 3 x 6 rectangle is the smallest area that can be tiled.

## TRIBUTE TO A SINGER

Utpalendu Chakraborty's documentary on Debabrata Biswas

A thorough evaluation of Debabrata Biswas, the late singer, has long eluded Bengal's intellectuals not only because of his known aversion to publicity, but also because of the controversies sparked off by his relentless fight against every kind of cultural degeneration.

A documentary on Debabrata Biswas was, therefore, a challenging task, but Utpalendu Chakraborty, one of the most promising filmmakers of today, undertook the venture in right earnest and completed it in the shortest possible time.

The documentary, however, at first seemed doomed not to see the light of day following bureaucratic wrangles over its length. Thanks to the subsequent efforts of Buddhadev Bhattacharya, former minister of state for information, and eventual intervention by the chief minister, Jyoti Basu, the state government was able to fulfil its commitment to purchase it and thus freed Utpalendu from financial worries.

Utpalendu had planned to make

the film during the singer's lifetime, long before he proceeded with his maiden venture, *Mukti Chai*. Debabrata Biswas was against the idea, but acquiesced towards the end of his life.

But his sudden demise on August 18, 1980, robbed Utpalendu of the golden opportunity of making a live documentary on "Georgeda" as he was affectionately called in close circles.

Nevertheless, Utpalendu went ahead doggedly with the scheme. He used a few rare stills, a recorded monologue by the artiste on his life and times and parts of a film and a TV report featuring "George Biswas" and produced a most musical, entertaining and knowledgeable documentary on the late singer.

Utpalendu's family background helped him considerably in conceiving a complete framework covering all the aspects of the late artiste's life and personality. Swarnakamal Bhattacharya, Utpalendu's maternal uncle, was a great friend of Debabrata Biswas and as a young boy, Utpalendu was fortunate

enough to learn a few Tagore songs from "Georgeda."

What actually inspired him to undertake this difficult task was the late singer's uncompromising struggle to maintain his artistic freedom.

"Through his songs he was able to attain a height in the cultural sphere which is still beyond the reach of us, the filmmakers," observes Utpalendu.

"Besides, this kind of documentary has an archival value and is required to counter the dangerous trends in Bengal's modern culture. We have already lost personalities like Bijon Bhattacharya and Jyotirindra Maitra. But is there not anyone among us who can make a documentary on Sombhū Mitra before it is too late?" he asks.

**Introduction by Ray:** One of the attractive features of the documentary is the introductory comment by Satyajit Ray who happens to be a distant relative of the late singer. "Georgeda's best feature was his open and fullthroated voice, totally different from a crooner's. He has also perhaps been the only artiste who could present a Tagore song in its letter and spirit. This was a rare quality," says Ray.

A substantial portion of the singer's recorded commentary, used in the film, relates to his differences with the Visva Bharati Music Board. He recalled how the Board had commented on some Tagore songs sung by him in 1968-69: "Too much music accompaniment hampers the sentiment of the song." On another song the comment was: "Tempo is too quick." "But as far as I know," observes Debabrata Biswas, "Tagore did not put any bar regarding music accompaniment or tempo." What, however, hurt the artiste's sentiment was that a group of fairly junior singers with limited experience in Tagore songs sat in judgement over him and dictated terms that he could never accept. As Utpalendu observes, "Georgeda's excessive popularity as a connois-

Deep in thought: at his residence



Georgeda: The spirit of Tagore



our of Tagore songs affected his fate. There have been complaints about his mode of expression. But to what extent has the expression of some Bombay artistes been perfect in their recorded Tagore songs?"

The documentary also vividly delineates Debabrata Biswas's participation in the left cultural movement in Bengal and his eventual disenchantment with the Communist Party of India because of its internal bickerings. "Many years back," he observes in the film, "my life tilted a little towards the left. I undertook some work on the cultural front following a directive from Kakababu or Muzaffar Ahmed, the late Communist leader. We used to roam in towns and villages with our

songs and dramas in order to rouse mass consciousness. Years went by and it appeared that we all were living together in a happy home... Suddenly I noticed a great fire on the 'left'—a fire of dispute and malice. I felt greatly depressed and so I stopped my work in the sphere. But it is a consolation at my old age that I was never denied genuine love and friendship from both the sides."

**T**HE documentary was scheduled to be released with *Chokh*, Utpalendu's second feature film and a national award winner. However, the concerned committee, attached to the state information department, insisted that it was too lengthy (4950 feet)

and urged the director to reduce it by 950 feet before a final decision on its purchase could be taken.

Utpalendu found this an absurd proposition which was bound to affect the film's quality. Some members of the committee privately suggested that the late singer's unpalatable remarks about the Communist party should be deleted. This again was not acceptable to the director who, however, agreed to reduce the length by 210 feet.

But as the release date of *Chokh* drew nearer, the state information department continued to maintain its strange silence over the question of buying the documentary. The stake for Utpalendu was really big since he had not only invested his own money in the venture, but also taken a bank loan to ensure its early completion.

**Trying time:** The committee concerned, however, stuck to its original stand that the documentary would have to be substantially shortened. It was a trying time for the young film maker and for weeks at a time he tried in vain to get the documentary released on the same day as *Chokh*.

Ultimately he sought the cooperation of Buddhadev Bhattacharya who, as a minister, had appreciated his idea of making a film on George Biswas. Mr Bhattacharya took a personal initiative to expedite the documentary's purchase. Finally the chief minister was appraised of the matter and the state government decided to buy it.

The decision, though late, has been hailed not only by Utpalendu, but also by the film circle in Calcutta. Utpalendu now prefers to describe the episode as "a misunderstanding" and regards it as a "closed chapter." He recalls with gratitude the help he received from the Debabrata Biswas Memorial Committee in making the documentary.

There was a rush at the special inaugural show of the documentary at Sisir Mancha long before the state government announced its decision to buy it. People, apparently misled by a newspaper advertisement, stood in a long queue for tickets and became restless when they learned that it was a special show. The small incident may have gone unnoticed, but it unravelled the insatiable craze of Bengal's music lovers to know more about their beloved artiste.

**With Amiya Tagore (left) and Kanak Biswas at his felicitation**



**Photographed in China in 1955**

**Sattam Ghose**

# Inner Eye

## NEXT SEVEN DAYS

### FROM NOVEMBER 13 TO NOVEMBER 19

**A RIES**  
Mar 21 Apr 20  
You will display originality but you might be careless in financial matters. Occasional trouble with your employer or those in authority may come up, but good friends will come forth when most needed. This week calls for the utmost care, tact and circumspection in all your dealings.

**T AURUS**  
Apr 21 May 22  
You will be favoured by luck. Prospects will widen and you will be popular. Valuable help will come from elders and secret sources, as well as through your own endeavours. An unexpected change or reversal might occur but will later give way to brighter conditions. Act upon your own intuitions.

**G EMINI**  
May 23 June 21  
Some of your wishes will be fulfilled. Much depends on your own actions—avoid so-called friends and advice also unorthodox speculation and excesses. Although some sadness may occur, your financial position will gradually improve. Children and young colleagues will help you.

**C ANCER**  
June 22 July 22  
Provided you exercise self-control where your affections are concerned, this week will be a happy and successful one. Employers and strangers will come to your help. Children and young colleagues are favourably signified. Keep a watch on your finances. Avoid gambling and speculation.

**L EO**  
July 23 Aug 22  
You will gain through an unexpected event. Concentrate on business affairs. Employers and officials may prove unhelpful. Strive to improve your financial position. Romance and pleasure are well signified. Courage, faith and fortitude will help to surmount your difficulties.

**V IRGO**  
Aug 23 Sept 22  
You will be intellectually at a peak this week, though you might lack confidence and suffer through the interference of elderly relatives and associates. One of the planets not being in your favour, this week is not ideal for love, marriage, changes or travel. Curb erratic tendencies.

**L IBRA**  
Sept 23 Oct 22  
You might suffer some loss through elders' errors of judgement and misrepresentation. You are liable to disappointment in your profession, love and social matters. Beware of quarrels and erratic decisions and conduct. However, you will receive the required help. There will be some good fortune.

**S CORPIO**  
Oct 23 Nov 21  
You will be moderately successful in your endeavours this week. Much of this will be due to your own industry, initiative and enterprise. Watch finances closely, avoid speculation and extravagance. Pay attention to your diet. Your financial position will improve. Promotion might come your way.

**S AGITTARIUS**  
Nov 22 Dec 22  
The week will pass on an even tenor. Elders and young associates will help you and contribute to your happiness. Make the most of the excellent vibrations which are now operating in all spheres, including business, home love and marriage. Children will provide happiness and your health will improve.

**C APRICORN**  
Dec 23 Jan 20  
You will enjoy success, happiness and conviviality, but guard against excessive expenditure. Children and intellectuals will be helpful. Watch finances carefully and exercise prudence and commonsense. An excellent week for affairs relating to engineering or gadgets. Good fortune is indicated.

**A QUARIUS**  
Jan 21 Feb 20  
You will benefit from an unexpected source. Be tactful and patient in dealings with others. Curb impetuosity and extravagance. You will have a sense of well-being and contentment despite some financial disappointment. Children and intellectuals will prove helpful. Love and domestic affairs are under-

**P ISCES**  
Feb 21 Mar 20  
This week is full of promise. Love, domestic and social matters are in the forefront. However, the week may be marred by ill health or irritation caused by elders. Take care of your health—watch your diet and avoid excesses. Medical expenditure in the family is also foreseen.

## BIRTHDAYS

**November 13**  
You may expect a most interesting and eventful year in the first two months, gains through elders and property are foreseen. However, minor losses and irritation caused by friends may occur. There will be gains through speculation in the latter part of the year.

**November 14**  
The year augurs well for new friendships and conviviality but guard against tricksters in monetary matters around December. You will make vocational and business headway in February and March. You may have to travel a good deal.

**November 15**  
Financial success (perhaps including inheritance) is promised as is much happiness. Some annoyance in business is probable. Refrain from hasty actions. Exercise caution if contemplating changes before December.

**November 16**  
Unexpected upheavals, journeys and some financial gains are indicated. Circumspection and watchfulness are advised in dealings with elders and the opposite sex during November and December. Your long cherished ambitions will be fulfilled in 1984.

**November 17**  
Do not be despondent if progress is slow and you suffer from indifferent health during this year. The year 1984 will prove eventful. Good fortune, including benefits through elders, especially womenfolk, is indicated. These may be expensive but will bring their own returns.

**November 18**  
You will enjoy more than average good fortune, inheritance being indicated. The stars favour you from early 1984 onwards only. This year your feelings and emotions may not always be reliable guides and disappointments may result.

**November 19**  
Mixed fortunes are indicated. You will be perplexed and apprehensive about many things before December. Beware of quarrels, domestic or business, which might involve you in litigation. The coming year will be one of the most important and successful ones of your life.

M. B. RAMAN

### SUGGESTIONS

### LUCKY NUMBER AND COLOUR

SUNDAY	MEDITATION	NOVEMBER 13	3	RED
MONDAY	OFFICIAL AFFAIRS	NOVEMBER 14	7	BLACK
TUESDAY	SHOPPING	NOVEMBER 15	5	YELLOW
WEDNESDAY	TRAVEL	NOVEMBER 16	8	BLUE
THURSDAY	DOMESTIC AFFAIRS	NOVEMBER 17	4	GREEN
FRIDAY	BUSINESS AFFAIRS	NOVEMBER 18	9	GREY
SATURDAY	SPORTS	NOVEMBER 19	6	WHITE

# DRESS CIRCLE

## DANCE AND TREES

*Below:* One of the finest exponents of Bharata Natyam, Kuchipudi and Mohini Attam, **Mallika Sarabhai**, will be performing for Friends of the Trees on November 17. Friends of the Trees is a fellowship of tree lovers seeking to create and foster a "tree sense" in the city and this programme has been organised to raise the much needed finance for their various projects. Two days later, she will also be performing for Sangit Kala Mandir



Ashoka Chakrabarty

## FOR THE TENSE

*Above:* Sponsored by Duncans Agro Industries Ltd, the Bihar School of Yoga held a seminar on Yoga-Yogic Management of Hypertension and Related Diseases which began day before yesterday and concludes today. The seminar was presided over by **Swami Satyananda Saraswati**, who founded the school in 1964.



## RAY'S DIRECTION

*Above:* For her first film role, Gopa Aich has cornered no less a film than Satyajit Ray's *Gharey Bairey*. Gopa, a widow, also plays a widow in the film stalled in its finishing stages owing to Ray's illness. Originally, Gopa was slated to play Aparna Sen's role in Ray's *Pikoo's Diary*.

## IN THE GROOVE

*Left:* A housewife with two children usually wouldn't have time to indulge in interests other than cooking and dusting. But **Debjani Mitra** has managed to culminate her music training in a disc, her first, on modern Bengali songs. Voice Master Records have presented her with the music and lyrics of Swapan Chakraborty. Debjani has also been seen on the TV screen for the past one year as a Doordarshan Kendra announcer.

# MARKINGS

## Cutting Corners

THE broad, long and winding roads in Salt Lake City are motorists' paradises. Bordered with green foliage, these roads are also a delight for cyclists who, on evenings, turn out in large numbers and pedal away to their heart's content. But a new menace posed by the

heavy vehicles—the minis, privates, state buses and trucks—has forced many a young cyclist to be more cautious and avoid the main road.

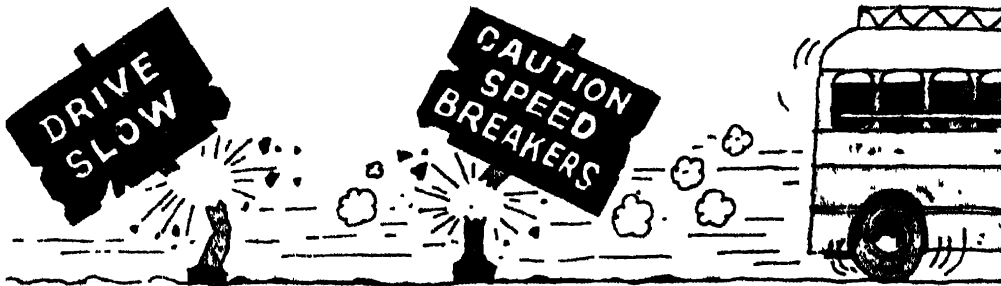
The drivers of these buses—both private and public—drive recklessly on the roads much to the

chagrin of the locals. The roads are invariably empty with little or no traffic, but that definitely should not permit the drivers to ply their vehicles at break-neck speed; it should be borne in mind that Salt Lake is totally a residential town.

Though no major mis-

hap has occurred, there is no room for complacency. One evening, few weeks back, an S-14 turned a corner so fast and sharp that passengers were hurled from their seats and flung to their opposite side with the conductor's bag being thrown out of the window and some elderly passengers receiving minor injuries.

Will the authorities at least enforce a speed limit and employ a patrol doing its rounds? One gets to see a lot of police patrol jeeps in Salt Lake. Why wait for a major mishap in order to clamp down some rules?



## Bridge Bandh

WHAT do travelling ticket examiners (TTEs) of the Indian Railways, interstate goods lorries, the Bangla Bandh and the Calcutta Tramways Company (CTC) have in common? Answer: traffic jams on the Howrah Bridge.

The riddle is not as intriguing as it seems at first glance. Over the last six weeks, Calcutta's faithful Howrah Bridge, so aptly termed its lifeline, has been irretrievably clogged more often than usual

with the most intractable of traffic jams.

On a recent occasion, lorries trying to beat the ensuing Bangla Bandh to the state's borders only succeeded in blocking each other and everyone else on the overworked bridge. A derailed tram served to add to the commuters' woes. On another occasion, repairs on tram tracks and crippling power cuts resulting in the stalling of tramcars created a 12-hour jam which spread all over the city.

The day prior to the Puja holidays: lorries once again created chaos as they tried to speed out of the state's borders before the holidays caught up.

The sufferers on each occasion: commuters, of course, rushing to catch their trains at Howrah. Not only suburban commuters, but those reserved on longdistance trains, too. On each of the occasions mentioned above, major trains like the Gitanjali, Coromandel, Kalka, Madras and Bom-

bay Mails left with less than half the reserved passengers reporting on time. TTEs, expectedly, were the major beneficiaries as they doled out vacated berths to those paying the highest premiums.

The only solution, as one Bombay-bound passenger who missed his train said, is for Calcuttans to plan their next holiday only after 1990 by which time the second Hooghly bridge hopefully will be a reality.

Illustrations: Debanish Deb





## Well Picked

**I**N large metropolises such as Calcutta, Bombay and Delhi pickpocketing is frequent. Even cautious people unwittingly become victims of pickpockets as they cannot help travelling in crowded buses, trams and trains. And when this happens, they try to adjust the amount lost which is usually small.

But when an employee of the Central Finger Print

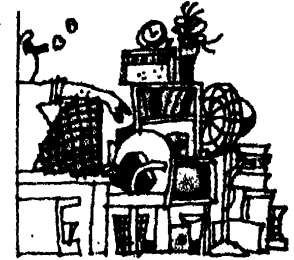


Bureau recently fell a victim to pickpockets and lost his entire pay packet for the month he was stunned with grief. The month being that before the pujas, he would not be paid another salary before the festival. And, being a Group D employee, he found it difficult enough to make ends meet ordinarily.

However, when he arrived at office the next day and narrated the incident to his colleagues, a general fund raising campaign ensued. Everyone contributed what they could and the total amount thus collected actually exceeded his salary.

Certainly, this was in keeping with the puja spirit.

## A Lesson to Learn



**S**AYS a correspondent: It was indeed news that our next door neighbour, a middle aged widower, had added yet another tenant to his crowded two-storied house. Already he had three, starting from a seven member family to a bachelor in the garage. Now the fourth tenant was reported to be a part-time one. Part-time tenant?

I was intrigued. My wife who was my news bureau for the para was quick in supplying more detailed information.

Around 6 o'clock in the evening the landlord and his two sturdy sons get

busy in pulling out all the big household items of their two-roomed flat in the spacious verandah and tuck the smaller ones under the cots. Blackboards are hung on the wall and carpets spread on the floors.

Enter, 15 children and two lady teachers of an English medium school. While the coaching classes in English and Maths go on, the landlord makes himself cosy on the dumped furniture in the verandah with a cup of tea. His sons make good use of their time in the local club. By

8 o'clock the teachers and the students leave.

Enter, the landlord and his sons. The things are put in their original places, cooking starts and the TV is switched on. This goes on for five days a week.

"Don't you feel inconvenienced?" I asked him one day in the market. "Oh, no!" beamed the enterprising gentleman, "the physical exercise in the evening is very refreshing, the company of the school children takes me back to my younger days and there is this extra Rs 300 each month," he laughed.

## 225, Not 'Out'

**C**ALCUTTA is not very Gold. It is hardly 300 years old. The city grew up only after the Battle of Plassey, fought in 1757. But how many institutions or edifices or even relics of the 18th century have lasted till today? Few, very few, indeed. One is, of course, the Asiatic Society. The other—please do not be scandalised,—is the establishment of M/s G.C. Shaw, wine merchants. Established in 1757, this is the oldest shop in town, still doing business.

This shop is situated on Bowbazar Street—now Bipin Behari Ganguly Street—at its crossing with Wellington Street, now Nirmal Chandra Chunder Street. Bowbazar Street in those days was known as Baithakkhana; Bow Sahib's bazar came later on. Few perhaps have seen this shop; fewer still would have noticed



the signboard proclaiming the year of its opening—1957.

It is amazing to think that in a land called Bengal where business, especially indigenous business, is short lived, a Bengali business family has been carrying on its business for over 225 years! And the Shaws, like Johnny Walker, are still going strong. The cognoscenti know that G.C. Shaw is one of the best liquor pedlars in town, that their prices are the most competitive, and that the be-

haviour of the owners—all brothers—is excellent. The shop itself, though very modest, has an old world charm and the treatment meted out to the customers is flawless. The owners are rather shy of talking about their proud record, but one hopes that they will continue with their business for centuries to come. One also hopes that no self-righteous fanatic ever disturbs their family business in the name of saving his countrymen from the Bacchanalian influence!

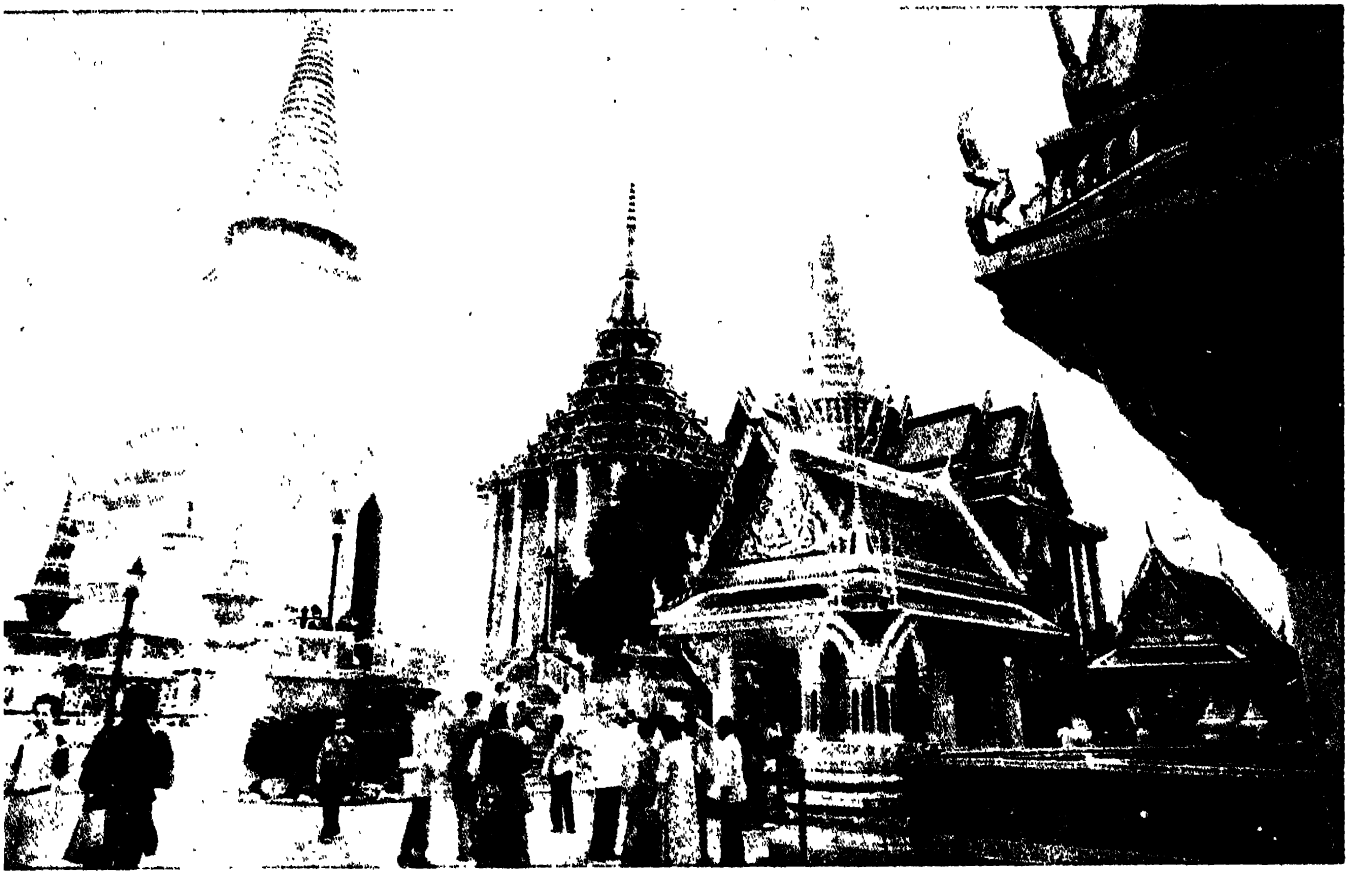
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RAINBOW / Bangkok  
**CITY OF TEMPLES**

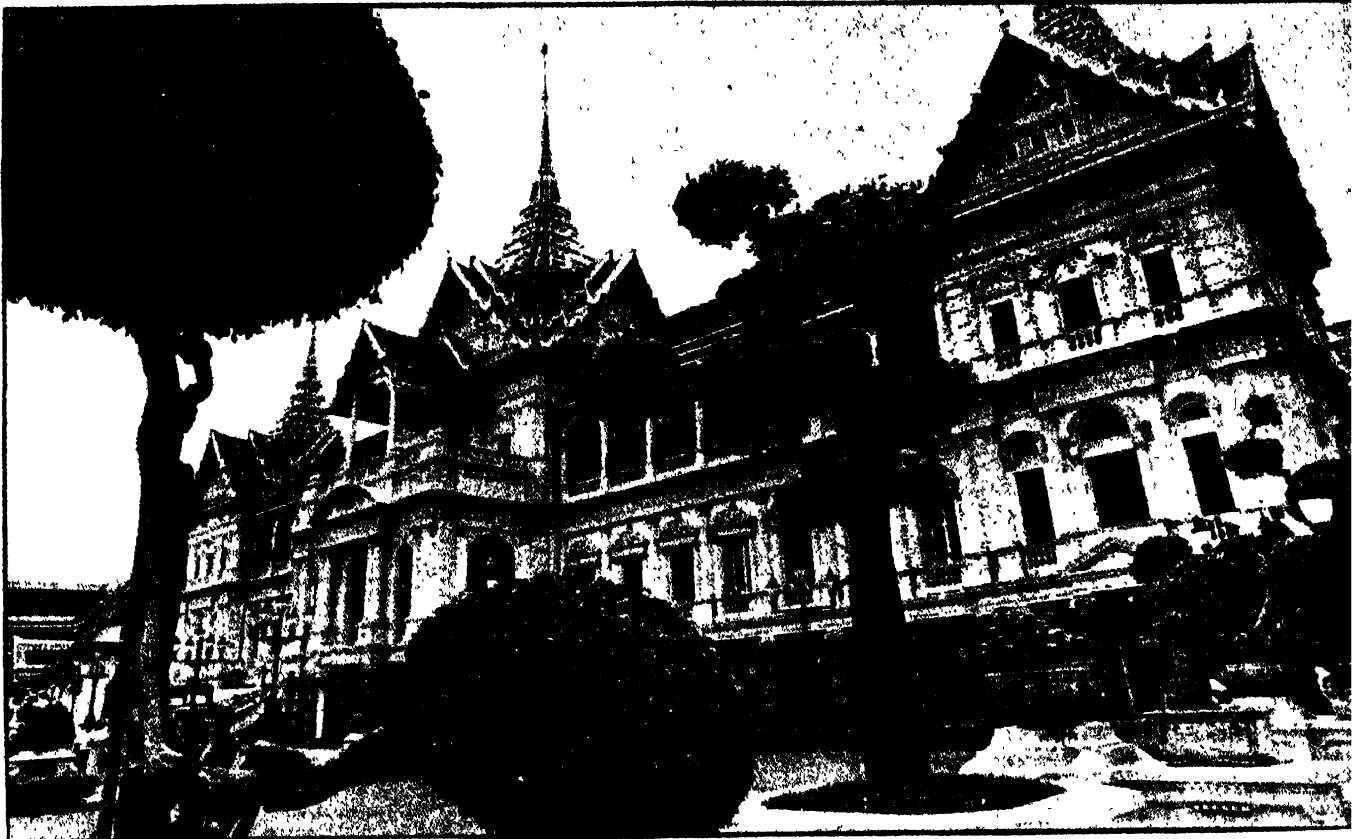
Photographs: Tarapada Banerjee



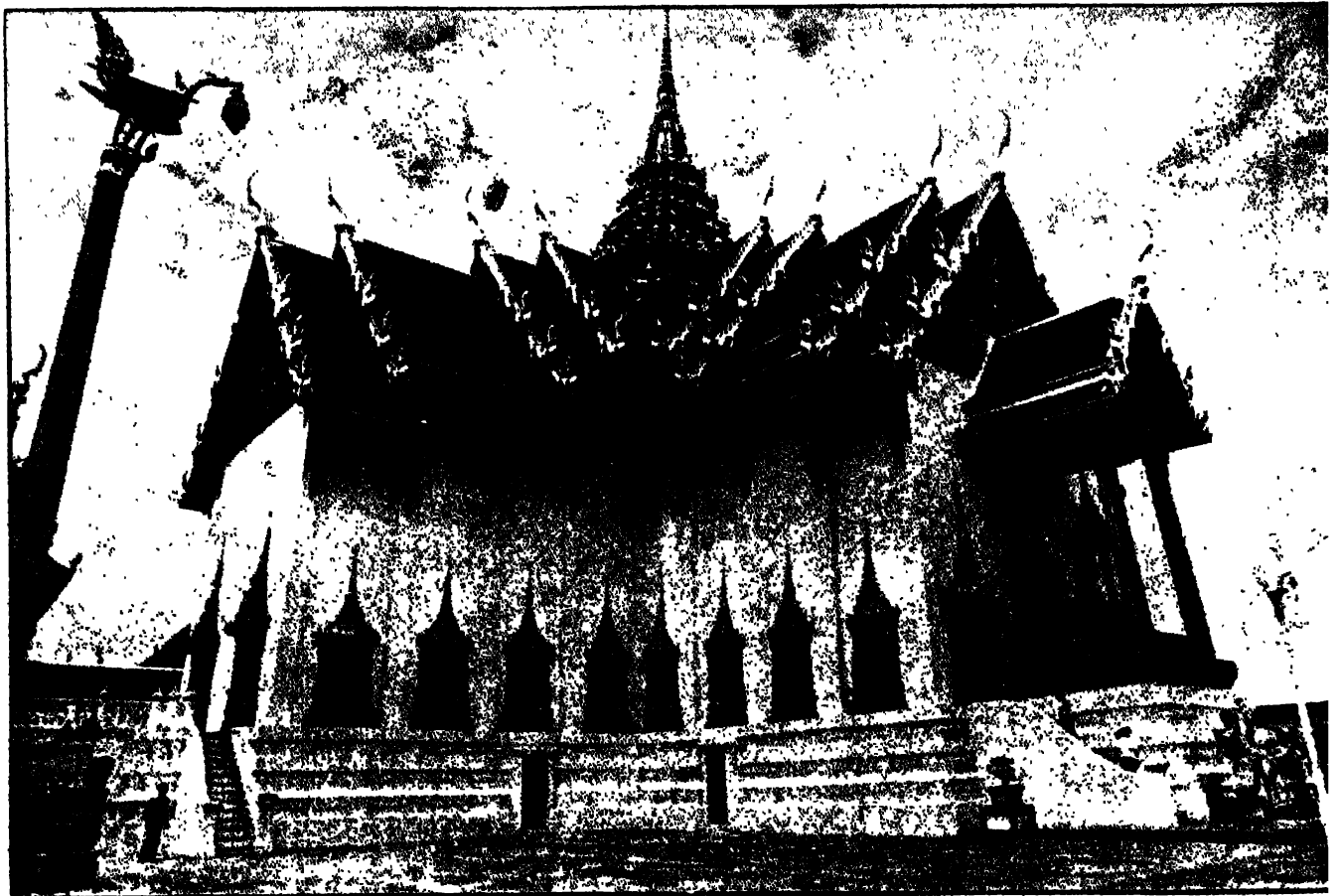
A model of the Angkor Vat



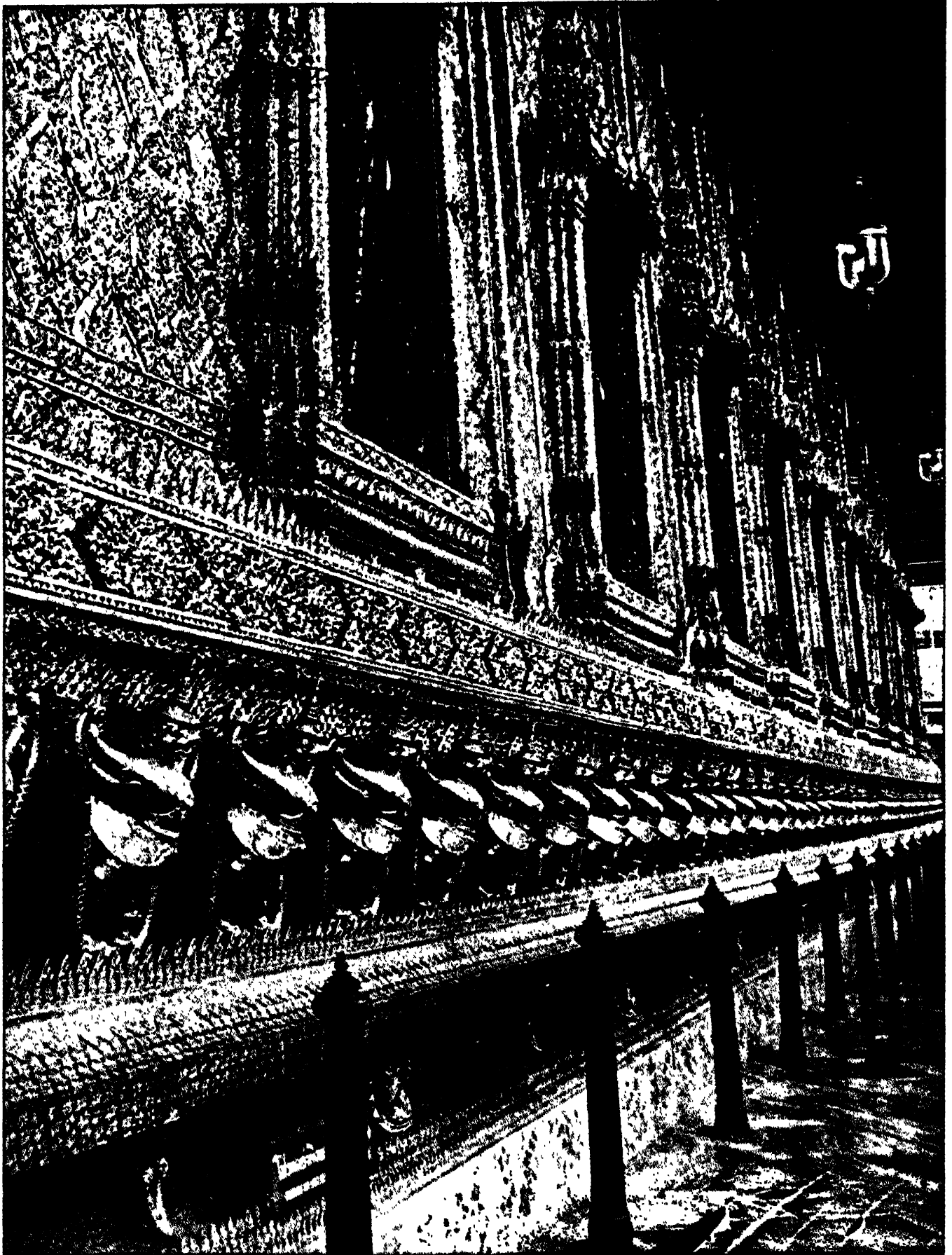
Emerald Buddhist Temple belonging to the Dusit group of temples



**The Coronation Palace: in the foreground are huge bonsai plants**



**The Cakri-Mahaprasad Hall**



**The exterior of the Emerald Buddhist Temple**

# 7 DAYS

S	M	T	W	T	F	S
13	14	15	16	17	18	19

The information given below is accurate at the time of going to press

## HINDI FILMS

### NEW RELEASES

**Agar Tum Na Hote** Paradise (Bentinck Street 235442) 4 shows Gem (Acharya Jagadish Chandra Bose Road 249828) Moonlight (T C Dutta Street 343339) Ajanta (Diamond Harbour Road) Jaya (Lake Town 573936) 3 shows

Rajesh Khanna Rekha and Raj Babbar form the leading cast in this film

### REGULAR SHOWS

**Arth (A)** Metro (Chowringhee Road 233541) 2 30 5 30 8 30 Moonlight (T C Dutta Street 343339) 12 3 6 9 Basusree (S P Mukherjee Road 478808) & Bina (Bidhan Sarani 341522) 12 noon Puranasree (Raja Raj Kissen Street 554033) 12 30 noon

Directed by Mahesh Bhatt with music by Chitra and Jagjit Singh the film stars Shabana Azmi Smita Patil Kulbhushan

Kharbharati and Raj Kiran **Be Aabroo** Society (Corporation Place 211002) 12 3 6 9

A series of instances of the physical violation of women's rights dealt with. The people involved belong to the underworld as well as to the higher strata of society. As the victims take to prostitution. A love story involving a police officer and a victim is threaded in.

As in most other Hindi films the theme is only an excuse for a generous display of flesh.

**Betaab** Jyoti (Lenin Sarani 241132) 12 3 6 8 45

Star debutants Sunny Deol and Amrita Singh with veteran Shammi Kapoor are in the leading roles of this film directed by Rahul Rawail and music by R D Burman **Dard-e-Dil** Croon (F A Kidwai Road 244822) 4 shows

An urchin saves a baby girl from a cobra. She grows up to become an amply endowed nautch girl played by Zarina Wahab. The urchin becomes a macho hoodlum played by Mukesh Khanna. From here onwards the story progresses without rhyme or reason.

Mukesh might have been better had he been allowed to break away from the path

of vendetta **Humse Hai Zamana** Opera (Lenin Sarani 433339) 4 shows

This is a film full of stunts, dances, songs and a great deal of sex appeal but very few horses which is surprising considering that it supposedly has a hero and a heroine and villains with a climax towards the end when Danny and Mithun turn out to be brothers.

The acting leaves much to be desired as is every thing else about the film.

**Mazdoor** Lighthouse (Humayun Place 231402) 4 shows

Dilip Kumar is a middleaged worker who gives up his job at the textile mill because of the arrogance of the new owner (Suresh Oberoi). Helped by a benefactor and a young engineer (Raj Babbar) he buys an old mill and becomes a millionaire. His daughter (Padmini Kolhapure) gets married to Raj Babbar who actually loves the benefactor's daughter (Rati Agnihotri). She however likes the hero and marries his brother in law (Raj Kiran) in order to chase him. Padmini has a m. scarrage and

Babbar has a fight with Raj Kiran and thereafter the story winds tediously to its end.

This is a film about the working class with no relation what it has to reality. It gives little credit to the talent of Dilip Kumar and Raj Babbar.

**Mujhe Insaaf Chahiye** Roxy (Chowringhee Place 231138) 12 3 6 9

Rati Agnihotri plays the daughter of a poor clerk and Mithun Chakraborty a rich playboy who is enchanted by her beauty. She too falls in love with him. After she becomes pregnant he will not marry her. She decides to have the child and goes to court to get justice and recognition for her child. Rekha plays an advocate who had gone through the same experience in her youth and now fights for female emancipation and helps her.

A sentimental film which should appeal to women.

**Naukar Biwi Ka Orient** (Bentinck Street 231917) 4 shows Uttara (Bidhan Sarani 552200) & Ujjala (Russa Road 478666) 3 shows

Dharmendra stoops (in the viewer's opinion) to conquer Anita Raj by becoming a Hindi film hero. In the process leading lady Reena Roy falls in love with him. Woven in with this triangle is the father (Om Prakash) of the murdered Vinod Mehra seeking revenge.

This film is far too absurd to be a comedy of any sort.

**Prem Tapasya** Hind (Ganesh Chandra Avenue 274259) 4 shows Uttara (Bidhan Sarani 552200) & Ujjala (Russa Road 478666)-noon

A wealthy only son has a passion for flying. He falls in love with an air hostess and employs many tactics to win her heart. Eventually he succeeds and they prepare to get married. But another girl whom he had courted in order to make the former jealous reenters his life. The rest of the film unravels this emotional drama.

**Qayamat (A)** New Cinema (Lenin Sarani 270147)-3 shows Priya (Rashbehari Avenue 464440), Krishna (T C Duta Street 344262), Mitra (Bidhan Sarani 551133), Kalika (Sadanada Road 478141) & Jagat (Acharya Prafulla Chandra Road 365108)-4 shows Jawahar



Dharmendra and Jayshree T mean business in Qayamat

(Keshab Sen Street; 343556)-3 shows, Jamuna (Marquis Street; 243715)-4 shows.

Dharmendra in the dual role of a godfather and rapist in a film directed by Raj N. Sippy. Satrugan Sinha, Jaya Pradha, Poonam Dhillon, Smita Patil and Shakti Kapoor co-star. Music is by R.D. Burman. **Sumbandh(A):** Metro (Chowringhee Road; 233541), Sree (Bidhan Sarani; 551515) & Purna (S.P. Mukherjee Road; 474567)-noon.

Vinod Mehra plays a college professor who marries one of his students (Rati Agnihotri). Attempting to save his wife from being raped, he inadvertently kills the rapist.

In court, it is revealed that he suffers from a sexual complex acquired as the result of a childhood trauma.

This theme has been exploited to such an extent that the film is virtual soft core porn.

## BENGALI FILMS

### REGULAR SHOWS

**Indira:** Rupbani (Bidhan Sarani; 553413), Aruna (M.G. Road; 39581) & Bharati (S.P. Mukherjee Road; 474686)—2.30, 5.30, 8.30

In this celluloid transcreation of Bankim Chandra's novel, Aparna Sen makes little impression as the young girl who uses her wit and intelligence to overcome the peculiar predicament she is faced with. Soumitra Chatterjee is equally unimpressive as the confused husband who is nevertheless eager to break a social taboo. Anup Kumar and Sumitra Mukherjee give equally lacklustre performances as the couple through whom Indira regains her position and home.

**Tanaya:** Sree (Bidhan Sarani; 551515), Purabi (M.G. Road; 350680) & Indira (Indra Roy Road; 471757)—3, 6, 8.45.

Sharmila Tagore, jilted by engineer Dhritiman, moves from her motuail hometown to Calcutta where she finds a job as an executive. Dhritiman Chatterjee re-enters her life when she has to investigate some malpractices in which he is involved.

Meanwhile, her childhood friend, Sumitra, is exploited and ultimately abandoned by Deepanker De, with whom she has had a longstanding relationship.

The lead pair is good but it is Victor Banerjee who is memorable as the India-loving Britisher towards whom Sharmila is inexorably drawn.

The film has too many unex-



An intriguing scene from 'Indira'

plored possibilities and is too much of a love and crime melodrama to be really satisfying.

## FOREIGN FILMS

### NEW RELEASES

**Jaws 2' (A):** Globe (Lindsay Street; 23179)-3, 5.45, 8.30.

Written by Carl Gottlieb and Howard Sackler, and directed by Jeannot Szwarc, the film

stars Roy Scheider, Lorraine Gary and MurrayHamilton.

## REGULAR SHOWS

**Friday The 13th (A):** New Empire (Humayun Place; 231403)—3, 6, 8.30.

The date is Friday the 13th. The place is a summer camp by a lake. A group of youngsters are helping the owner repair the place for the coming season. A generator failure plunges the place into dark-

ness while a storm rages outside. And then the murderer sets to work.

This is a horror film full of chills and suspense.

**Savage Harvest: Tiger** (Chowringhee Road; 235977)—12, 3, 5.45, 8.15.

The setting is presentday Africa. Predators of all sorts roam the drought stricken land. The family and servants of a white coffee planter who has gone to a nearby town, are sieged by a pride of hungry lions. They barricade themselves in, but the lions break down some of the barricades and claim two victims.

Spread over a time span of a night and part of the following day, this is an entertaining film full of gripping action and nail biting suspense.

Based on a story by Ralph Helfer and Ken Noyle, and directed by Robert Collins, the film stars Tom Skerritt and Michelle Phillips.

## RECORDS

The top ten US pop singles as rated by *Cashbox*, with last week's positions in brackets:

1. (3) Islands In The Stream—Kenny Rogers and Dolly Parton (RCA)
2. (1) Total Eclipse Of The Heart—Bonnie Tyler (Columbia)
3. (6) All Night Long (All Night)—Lionel Richie (Motown)
4. (4) True—Spandau Ballet (Chrysalis—CBS)



Deepanker and Sumitra in 'Tanaya': romantic pretences



5. (2) Making Love Out Of Nothing At All—Air Supply (Arista)
6. (7) One Thing Leads To Another—The Fixx (MCA)
7. (13) Say Say Say—Paul McCartney and Michael Jackson (Columbia)
8. (9) Telefone (Long Distance Love Affair)—Sheena Easton (EMI America)
9. (11) Delirious—Prince (Warner Bros)
10. (10) Burning Down The House—Talking Heads (Sire)

The top ten country-western singles as compiled by *Cashbox*, with the previous week's placings in brackets.

1. (1) Islands In The Stream—Kenny Rogers and Dolly Parton (RCA)
2. (2) You've Got A Lover—Ricky Skaggs (EPIC)
3. (6) Somebody's Gonna Love You—Lee Greenwood (MCA)
4. Midnight Fire—Steve Wariner (RCA)
5. (7) One Of A Kind Of Pair Of Fools—Barbara Mandrell (MCA)
6. (8) Tennessee Whiskey—George Jones (EPIC)
7. (11) Holding Her And Loving You—Earl Thomas Conley (RCA)
8. (14) Your Love Shines Through—Mickey Gilley (EPIC)
9. (9) The Wind Beneath My Wings—Gray Morris (Warner Bros)
10. (10) You Put The Beat In My Heart—Eddie Rabbit (Warner Bros)

## SPECIAL EVENTS

**13 November: 5.30 pm**  
Smt M.S. Subbulakshmi sings in aid of Sankara Nethralaya, Madras.

At Kala Mandir (Shakespeare Sarani; 449086).

**13 November: 10 am**  
Steel Club presents the noted folk singer Utpalendu Chowdhury, and Tagore's dance drama *Chitrangada*, featuring Anita Mullick, Pradepto Neogi and Purnima Ghosh, with direction and music by Purnima Ghosh and Tapan Guha respectively.

At Gyan Manch (Pretoria Street; 433516).

**13 November: 6.30 pm**  
An evening of Sound and Silence: Youvan presents pantomime by Bandana Ghose, and light western vocal music by Shamita Banerjee and Madhumita Chakrabarty.



A striking moment from 'Chitrangada'

At Gyan Manch (Pretoria Street; 435215).

**13 & 19 November: 6.30 pm**

The play *Adhe Adhurey* will be staged by Padatik Theatre Group. Directed by Shyamananda Jalan from Mohan Rakesh's story, the cast includes Shyamananda Jalan, Jagriti Ruparel, Pradeep Rai, Aparajita Krishna and Chetna Jalan.

At Padatik Little Theatre (6/7 Acharya J.C. Bose Road; 446087).

**15 November: 6.30 pm**

MMB in collaboration with Calcutta School of Music present German songs from the Romantic and "Vormarz," songs from "Die schone Mullerin" and "Die Winterreise," composed by Franz Schubert, songs from "Dichterliebe" composed by Robert Schumann and songs from the time before the 1848 Revolution.

At Max Mueller Bhavan Auditorium (Ballygunge Circular Road; 479404).

## BOOKS

Below are the ratings of bestselling books for the week ending November 5, 1983.

### Fiction

1. *Flood Gate* by Alistair Maclean
2. *Crossings* by Danielle Steel
3. *Gameplan* by Leslie Waller
4. *Wordly Goods* by Michael Korda
5. *Deadeye Dick* by Kurt Vonnegut
6. *The Little Drummer Girl* by John Le Carre
7. *The Lace* by Shirley Conran
8. *Hollywood Wives* by Jackie Collins
9. *Acceptable Losses* by Irwin Shaw
10. *Long Voyage Back* by Luke Rhinehart

### Non-fiction

1. *Idols* by Sunil Gavaskar
  2. *Imran*—The autobiography of Imran Khan
  3. *Tin Tin and the Blue Lotus*
  4. *India Discovered* by John Keay
  5. *The Children's Book of Questions & Answers*
- (This list is based on information given by: Oxford Book & Stationary Company, Kwaliti Book Company (Dharamtalla and New Alipore), Modern Book Depot and W. Newman & Co Ltd).

**17 November: 6.30 pm**

A lecture cum demonstration by Dr Mallika Sarabhai, one of the finest exponents of Bharata Natyam, Kuchipudi and Mohini Attam. The programme has been organised by the Friends of the Trees Calcutta.

At Mahajati Sadan (Chittaranjan Avenue; 346665).

**18 November: 6.30 pm**

Padatik Dance Centre presents a Kathak evening with Pandit Vijai Shankar and Smt Chetna Jalan.

At Kala Mandir (Shakespeare Sarani; 449086).

**19 November: 6.30 pm**

George Kaiser's *Gas 1 (1918)* will be presented in Bengali by Anaryya. Direction: Madhusree Dutta.

At Max Mueller Bhavan (Ballygunge Circular Road; 479404).

**19 November: 6 pm**

Dr Mallika Sarabhai, internationally famed danseuse performs for Sangit Kala Mandir members.

At Kala Mandir (Shakespeare Sarani; 449086/432197).

## TV

### CALCUTTA

**13 November**

4.30: World of sport.

6.15: Feature film in Hindi.

9.15: Focus: A programme on current affairs.

9.45: Sham-e-Ghazal.

10.30: Highlights of the third cricket Test.

**14 November**

8.00 Sports roundup.

9.15: Chitramala: Film songs in different languages.

9.45: A special programme on the 94th birth anniversary of Jawaharlal Nehru.

10.30: Highlights of the third cricket Test.

**15 November**

7.55: Play in Bengali.

9.15: Ek Mu'aaqat/Looking Back-Looking Forward: An interview with Raj Kapoor.

9.45: National programme of Dance: Bharata Natyam by Yamini Krishnamurthy.

**16 November**

6.30: English film serial.

8.10: Darshaker Darbare.

8.30: Chitrahari.

9.15: Serial: *Some Mothers Do 'Ave Em'*.

9.45: In This Our Land: Handloom industry in Tamil Nadu.

10.30: Highlights of the third cricket Test.

**17 November**

8.15: Chitramala: Film songs in Bengali.

9.15: Places of Pilgrimage:



## Pushkar

10 30 Highlights of the third cricket Test

## 18 November

6 34 Children's film in Hindi.  
9 15 Kavi Ke Mukh Se Poetry recitation

9 45 National programme of Music Vocal by Gulam Sadiq Khan

10 30 Highlights of the third cricket Test

## 19 November

6 00 Feature film in Bengali: *Suva Sangbad* Cast Deepankar De Rajashree Bose, Bikash Roy, Tarun Kumar Chinmoy Roy and others

7 40 Saptahiki

9 45 Sports Quiz

## DHAKA

## 13 November

9 00 Film *Hart To Hart*.

10 25 Idaning Magazine programme

Second Channel

7 05 Film *Richard Diamond*.

7 30 Suro Bitan

## 14 November

6 30 Cartoon *Woody Wood pecker*

7 00 Esho Bigganer Rajey

7 30 Rabindrasangeet

9 00 Bernali Cultural programme

10 25 Film *Dynasty*

Second Channel

7 05 Film On viewers request

## 15 November

7 00 Film *Different Strokes*

8 30 Sur Sagar Modern songs

9 00 Drama series *Ami Tumi Shay*

10 25 Film *Traper John MD*

Second Channel

6 40 Film *The Dick Powell Theater*.

## 16 November

6 30 Cartoon *Battle Of The Planets*

9 00 Film *The Man From Atlantis/The Fall Guy*.

10 25 Ananda Ananda

Second Channel

6 15 Sports programme

## 17 November

10 25 Bengali Feature Film *Harjeet*. Cast Babita, Zafar Iqbal, Mustafa and Khan Jainul Direction Mainul Hossain

Second Channel

7 05 Film: M'ASH

## 18 November

6 30 Cartoon *The Littlest Hobo*

7 30 Surobitan Modern song

8 35 Drama of the Week *Nayak*

10 25 Film *Charlie's Angels/Knight Rider*.

Second Channel

6 15 Film.

## 19 November

Morning Session

9 25 Cartoon *Hans Christian*



Dismay is the word: In 'Rangini'

## Andersen

9 50 Rumjhum Childrens dance lessons

10 15 Film *You Asked For It*

10 40 *Kather Manush* Childrens drama series

11 10 Film *Star Trek* Cast William Shanter Leonard Nimoy and DeForest Kelly

12 00 Sports programme

Evening Session

7 00 Film *Bewitched*

7 30 Rabindrasangeet

10 25 Film *Dallas*

Second Channel

6 15 Musical show

Note The timings given here are Dhaka timings. IST will be 30 minutes less in each case

## THEATRE

Aghatan Rangana (153 2A Acharya Prafulla Chandra Road 556846)

Written by Biru Mukherjee the play has been directed by Gyanesh Mukherjee and the star attraction is the versatile Anup Kumar

Anandamath Biswaroopa (Raja Raj Kissen Street 553262)

Supriya Devi is the star attraction of this play based on Bankimchandra's novel and directed by Rashbehari Sarkar

Bibor Rungmahal (761B Bidhan Sarani 551619)

Subhendu Chatterjee and Subrata Chatterjee along with Santosh Dutta Saikat Pakrashi and Tapati Bhattacharya form the leading cast in this play directed by Samar

Mukherjee from Samaresh Basu's story

Char Prahar Pratap Manch (Acharya P C Road 359219)

Samiran Chatterjee is an honest project engineer working on a dam construction But he is a square peg in a round hole because his fellow workers are corrupt Then follows conflicts and conspiracies Chatterjee's life is at stake His family life is at a breaking point, all because he stands on his principles

Eventually however nobility and honesty win

Gyaresh Mukherjee acts in and directs this play which has Ashim Kumar and Basabi Nandy in the lead

Nagpash Tapan Theatre (Sadananda Road 425471)

Based on Samir Rakshit's *Haiyakaree* and directed and acted by Satya Bando padhyay the play has Chiran jeet Ratna Ghoshal and Tarun Kumar in the leading roles **Rajkumar** Kashi Biswanath Manch (Canal West Road 355598)

Soumitra Chatterjee is back on the stage with this play Written and directed by him it is also the first play with Soumitra Chatterjee and Saubitri Chatterjee together

Rangini Circarena (6 Raja Raj Kissen Street 557213)

The play is based on Samaresh Basu's *Bijon Bibhuin* and directed by Samar Mukherjee

The leading artistes are Haradhan Banerjee Sailen Mukherjee Samar Mukherjee

Sruop Mitra Jayasree Sen Aloka Ganguly Geeta Karma kar Geeta Dey Debika Mitra and Miss Shefali

**Samadhan Star** (79/3 4 Bidhan Sarani 551139 4077)

The story centres around Arati who lives with her maternal uncle Binode aunt Kamala and grandfather Satyaprasanna They live in harmony till Kamala's niece Rekha comes to stay for her BA exams

Trouble starts when after paying Rekha's examination fees Kamala runs out of money To complicate matters Rekha makes advances to Manoj a rising doctor intended to be Arati's groom However all the complications are solved amicably

Ranjitmul Kankaria directs this family drama which has Mahendra Gupta Kali Banerjee Haradhan Mukherjee Satindra Bhattacharya Kalyani Mondal Manju Chakraborty and Prasenjit in the leading roles

**Shakha Prashakha** Netaji Manch (Kaiser Street 353991)

**Sreemati Bhayankari** Bijon Theatre (5A Raja Raj Kissen Street 558402)

**Sundari Lo Sundari** Sujata Sadan (Hazra Road)

The cast includes Meenakshi Goswami Subir Ganguli Deb Sinha Durgadas Banerjee Juin Banerjee and Chinmoy Roy who also directs

Note. Dard-e-Dil shown on page 20 has been withdrawn

# WONDERLAND

1A 	<b>PICTUREWORD</b>				1D 			
5A 					2	3	4	2D 
6A 					6	7	8	3D 
8A 					9	10	11	9D 
11A 	12	13	10D 	4D 	7D 			
12A 								

## Barter Bank

If you read an item in this page that you wish to respond to, please write i. to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6 Prafulla Sarka Street, Calcutta-700001. Also, if you wish to ante an item in this column please write in with details to the address given above. We shall inform you of responses to your insertions by post.

- **Magazines:** I offer four issues of Soviet Desh (June-Sept '83), an additional maths book for class IX by K.C. Nag (1983 edition), and a lot of pictures of film stars of modern times. In exchange would like a Competition Success Yearbook and Times of India Yearbook (both 1983) or the Raja Jayanti number of Desh. Write to Chinmoy Biswas.
- **Books:** I want to exchange books belonging to the Nancy Drew and Hardy Boys series for other in the same series. Contact Pushpita Mukherjee.
- **Records:** I want to exchange Belafonte Sings of the Caribbean and Beethoven LP for any thing of equal value, barring records. Write to Art Arora.

- **Stamps:** I have a vast collection of Indian and foreign stamps which would like to exchange for other Indian and foreign stamps. Contact Amaal Dokania.

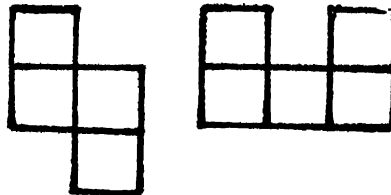


## JUST-A-MINUTE

### TILE STYLE

By Shamlu Dudeja

Tiles of these two shapes only are to be used in tiling a rectangular area. What is the minimum number of tiles required to cover the smallest possible rectangle?



Answer on Page 7

**SOLUTIONS**  
 Across: 1 Paper 5  
 Mesh 6 Canet 8 Warm-  
 ing 11 Slice 12 Pile 13  
 Panes  
 Down: 1 Pack 2  
 Pineapple 3 Red Indian  
 4 Chop 7 Links 9 Pipe 10  
 News



Comics

THE LOCKHORNS



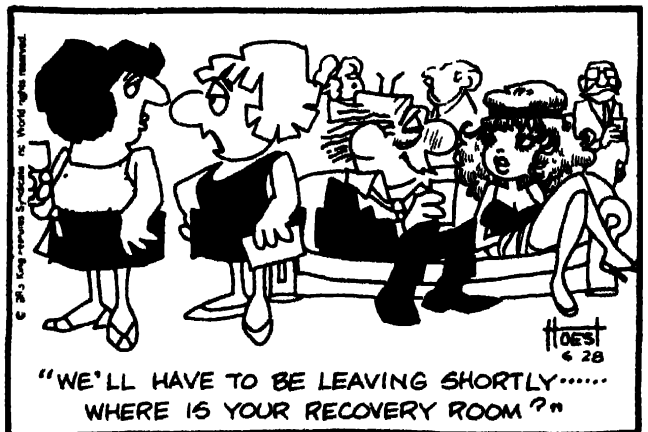
"WELL, I GUESS I'D BETTER BE GETTING BACK BEFORE LORETTA GETS SUSPICIOUS. I WAS SUPPOSED TO BE GOING TO THE BATHROOM."



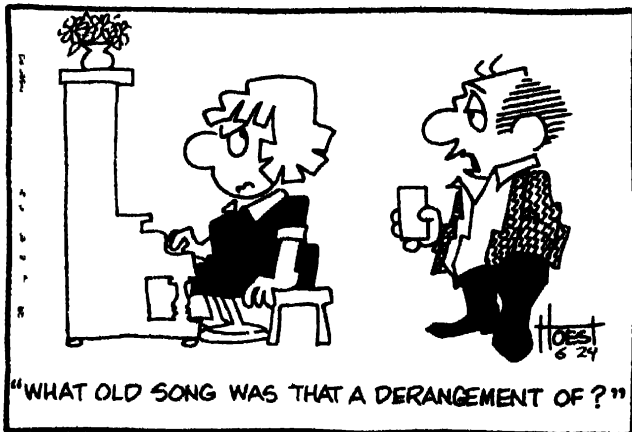
"THE DIFFERENCE BETWEEN US IS THAT I DON'T HAVE TO DRINK TO BE AGGRESSIVE."



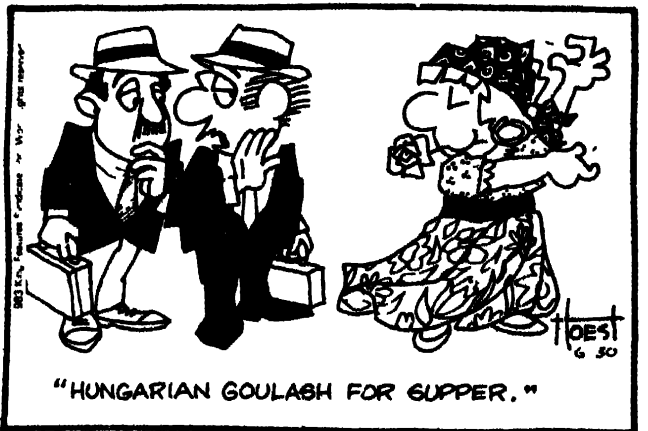
"WHAT'S THIS BURNING DESIRE TO GO TO THE MOON WHEN YOU WON'T GO AS FAR AS BAYONNE, N.J., TO VISIT MY MOTHER?"



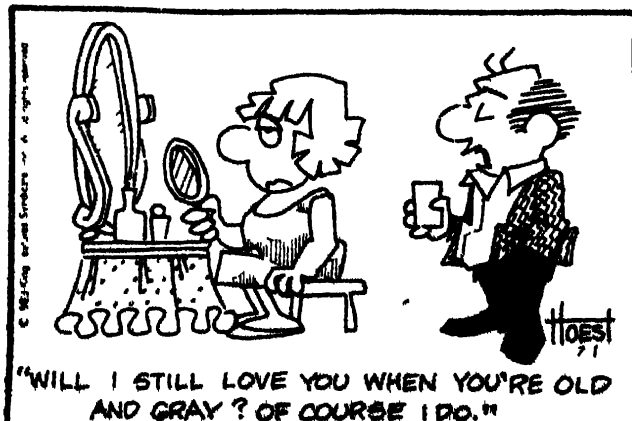
"WE'LL HAVE TO BE LEAVING SHORTLY..... WHERE IS YOUR RECOVERY ROOM?"



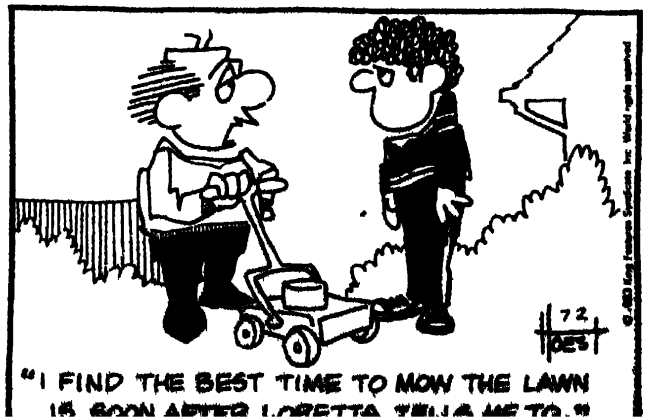
"WHAT OLD SONG WAS THAT A DERANGEMENT OF?"



"HUNGARIAN GOULASH FOR SUPPER."



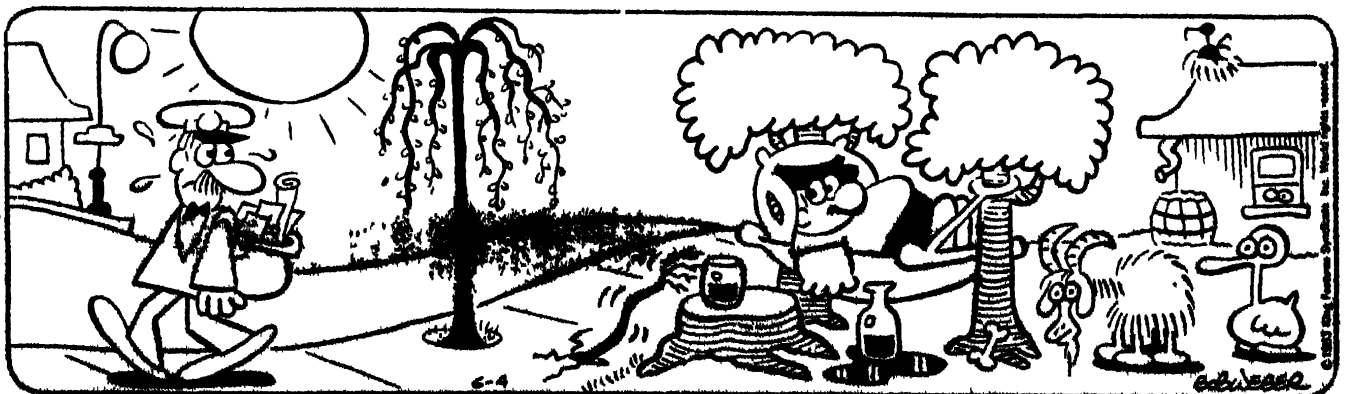
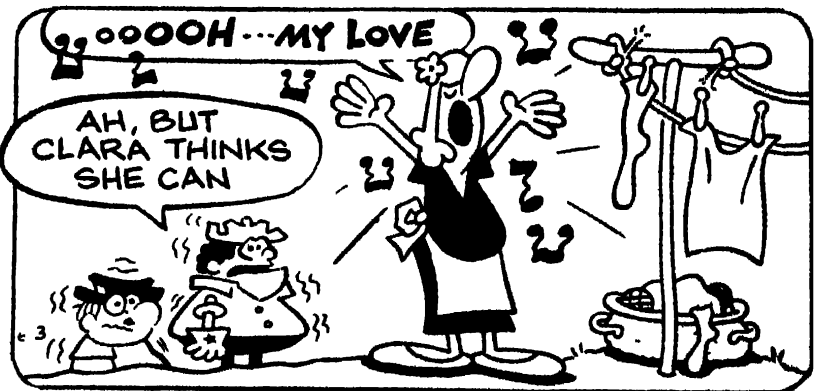
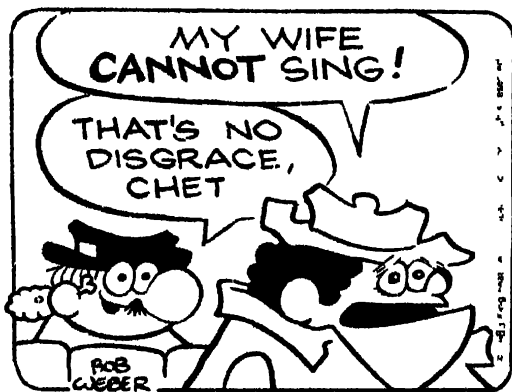
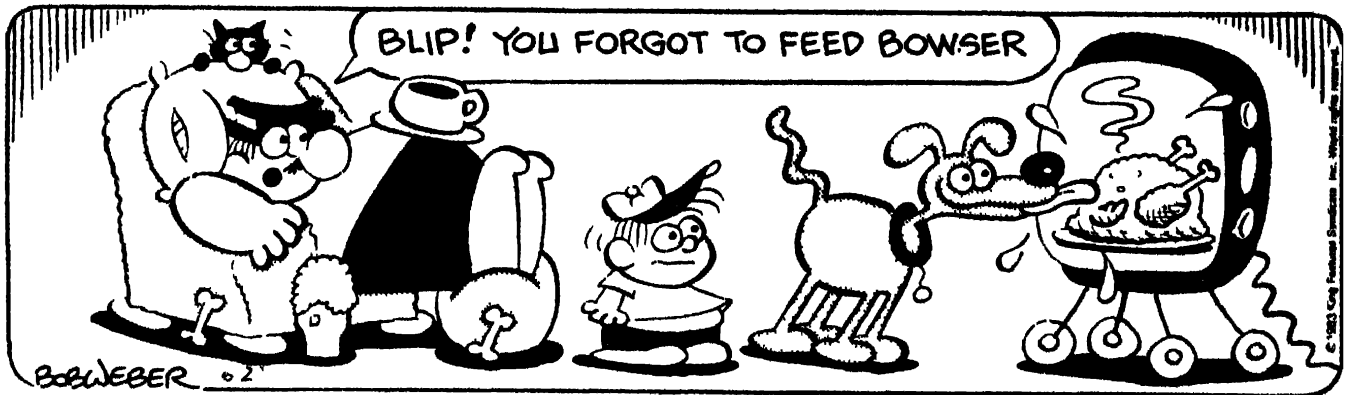
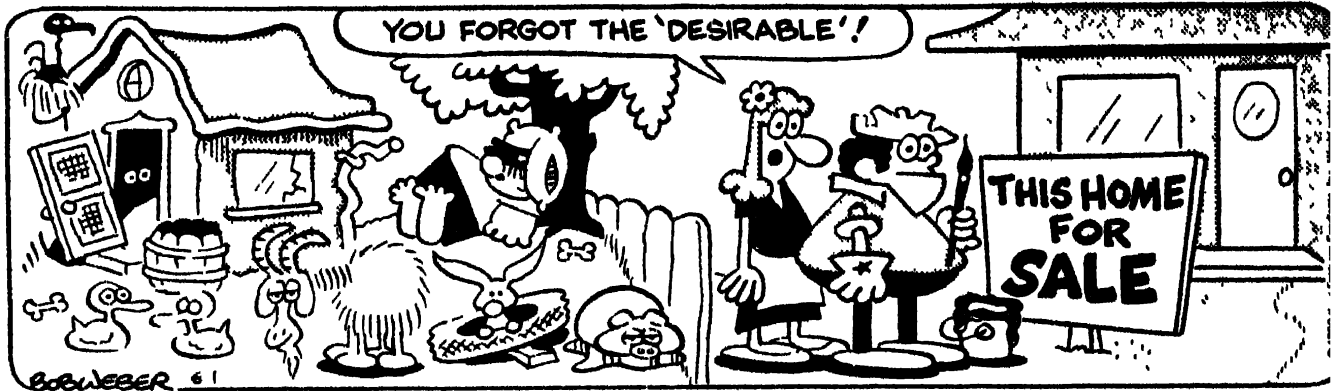
"WILL I STILL LOVE YOU WHEN YOU'RE OLD AND GRAY? OF COURSE I DO."



"I FIND THE BEST TIME TO MOW THE LAWN IS SOON AFTER LORETTA TELLS ME TO."

# MOOSE MILLER

By Bob Weber



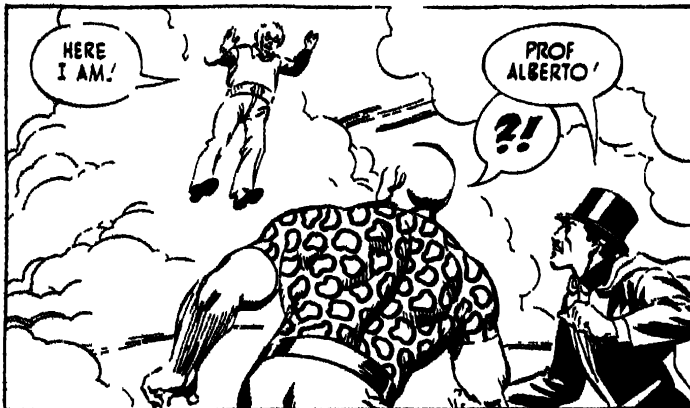
# JULIET JONES

By Stan Drake

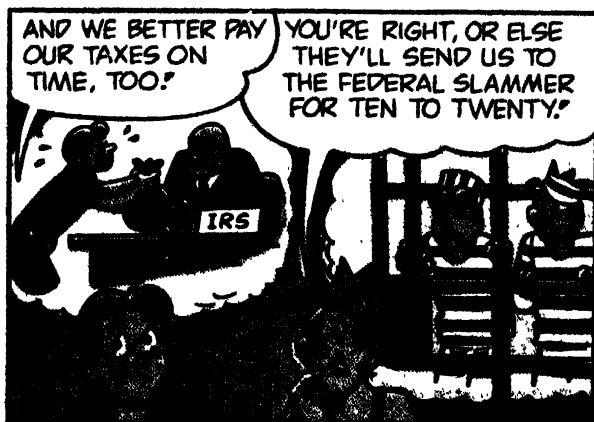
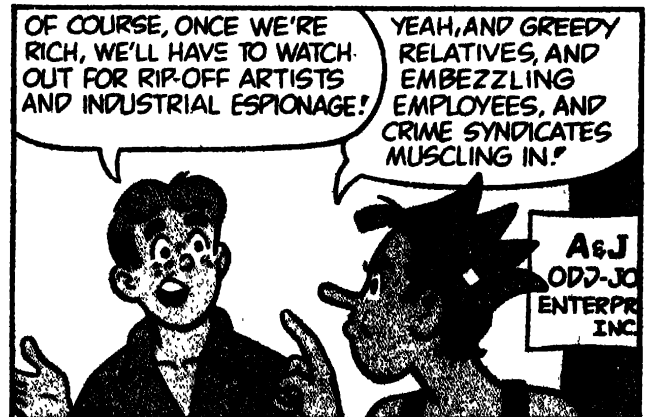


# MANDRAKE

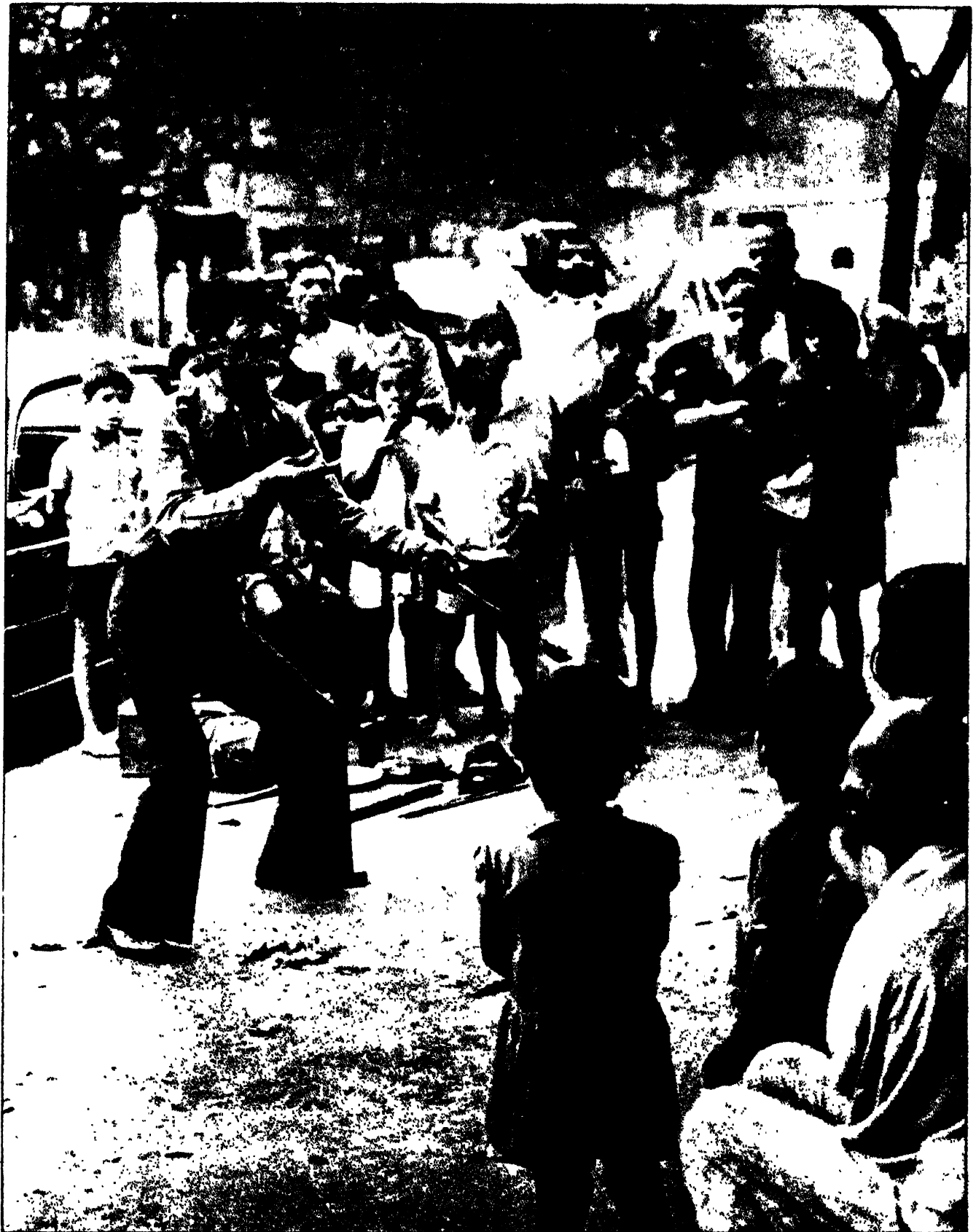
By Lee Fall



# ARCHIE



CALCUTTA / Suman Datta







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Hobbies/Interests \_\_\_\_\_

# Air-India's

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**Bargain Holiday Plans**

# Post Mortem

## Aeromodelling

The article on aeromodelling (Oct 2) unfairly portrays the reliability of equipment—radio control sets and engines—manufactured by us in India.

Our radio control equipment and engines are guaranteed for a year. The radio control sets employ the very latest in IC technology and knowhow from World Engines Ltd, UK. Thankfully we are up-to-date and not five years behind like some of the people mentioned in your article. Supporting services for equipment are guaranteed for a further nine years.

Failure of the equipment leading to a crash is virtually unknown amongst those using our equipment. Crashes due to training and handling of the equipment are more common. As training is imparted free of cost any crashes during this period are repaired free of cost. We know of no organisation or anyone offering such liberal assistance.

The Directorate General of the National Cadet Corps (DGNCC), a Ministry of Defence organisation, has found it fit to accept the equipment and approve its purchase by NCC units (Air Wing) all over India since 1978. The radio control equipment has been certified by the Minister of Communications, Government of India, to meet international operating standards. Every transmitter manufactured to date has been checked by the local government run electronics laboratory to ensure that they meet standards.

We find it regrettable that the article supports imported equipment when it is available in India. More of the equipment is being smuggled into the country without customs clearance permits and without duty being paid on it. Some of the equipment mentioned in the article emits radiation on 72 MHZ, or 35

MHZ—banned frequency in India. The only frequency band available to the hobby is Citizens Band on 27 MHZ.

S.K. Dasgupta,  
Aurora Model Mfg Co (P) Ltd,  
Calcutta

The fact remains that SMAE for the near quarter of a century that it has been in existence, has been by far the most active organisation in the country of the aero as well as the ship modellers. It is recognised by the Aero Club of India, New Delhi, the apex body appointed by the Govt of India to promote aviation in the country and is affiliated to the international organisation, Federation Aeronautique Internationale (FAI).

The annual aero and ship model rallies organised by SMAE presently in five cities of India viz, Calcutta, Delhi, Bangalore, Bombay and Madras, attract large crowds of modelling enthusiasts as well as the general public and are well covered by the Press and TV. Only the SMAE organises both aero and ship modelling rallies and holds them on an All India basis. The 1983 events have already been held in Madras on August 7, 13 and 14, and in Bangalore on September 4, 10 and 11. The rallies in Delhi were next, on October 8 and 9 and will be followed by those in Bombay on November 7 and 13 and finally in Calcutta on December 4, 10 and 11.

The SMAE sends an open invitation to Mr Ananda Roop Ganguly to witness all its forthcoming events, with no hard feelings intended! Besides holding annual rallies, senior SMAE members visit the practising grounds every Sunday morning to encourage young aeromodellers and to guide the beginners in building their own models and flying them.

Lt Col S. R. Das,  
Secretary,  
SMAE of India Ltd,  
Calcutta

Ananda Roop Ganguly replies:

As far as my reference to a particular "hobby shop on Park Street" goes, I did not mention any one shop by name. Several hobby shops, including Paragon, Wonderland, etc, are situated on or around Park Street. Of course logic, quite rightly, leads one to believe that the reference was to the Hobby Centre, but I have hardly said anything that one can take exception to. The quality, I said, is "reportedly...unreliable"; and the joke mentioned really does exist among all but the Hobby Centre "group" of aeromodellers.

This group actually consists only of those people who actually have bought material from India's Hobby Centre. The RCAI has approximately 25 regular fliers (including 15 in Calcutta) flying the "world schedule", and its members come from Madras, Indore, Bombay, Lucknow, Hyderabad & Delhi. (One participant at their rally was from Pakistan!)

There was no factual error in saying that the SMAE is defunct. But I did not say that the SMAE is defunct. I said it is all but defunct! The whole point of that paragraph is that all the three associations that have been formed are basically not at all helpful to aeromodellers, and are busy dividing and subdividing themselves in a perpetual set of so-called "misunderstandings." I have indicated that the SMAE is the worst offender, but that argument is supported by facts. I am not concerned about how many radio controlled ship rallies the SMAE may have held, as the article was about aeromodelling, not radio controlled hobbies as a whole. Reportedly, even when they do hold a rally, invitations are not sent to the other two groups, while when the other two hold rallies, invitations are sent to all three groups.

# Contents

The Telegraph

20 NOV 1983

4

The Jains are not only a community of businessmen, they also form part of the cultural nucleus of the city: Community.

8

The NCC celebrates its 35th anniversary this month. Panorama turns its eyes towards this organisation and gives it a well deserved salute.

16

Bengali heroines have made it big in Bombay more often than not. Another talented young thing is Debashree Roy who has begun her search for the stardust in Bombay: Limelight.

Cover:

Anil Grover

## SECTIONS

Post Mortem	3
Quiz	7
Dress Circle	12
Inner Eye	14
Markings	15
7 Days	20
Wonderland	24
Comics	26
Calcutta	30

COMMUNITY / The Jains

## THE QUAKERS OF INDIA

They form a community of leading businessmen and an important part of the city's cultural nucleus

**T**HE temple is packed with people—the men in loose white kurta-pajamas and the women in bright georgette saris glittering with gold and silver work. The children are replicas of their elders. The atmosphere

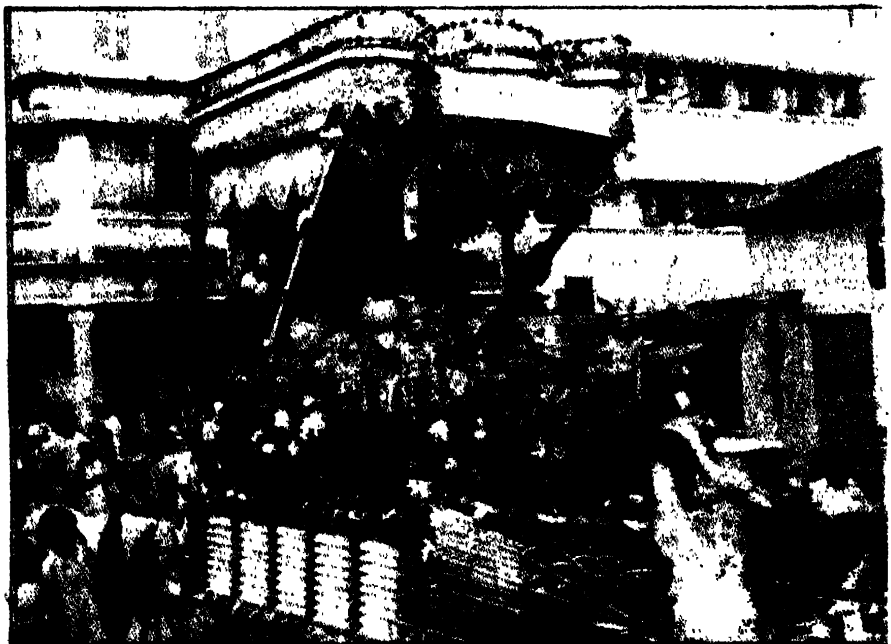
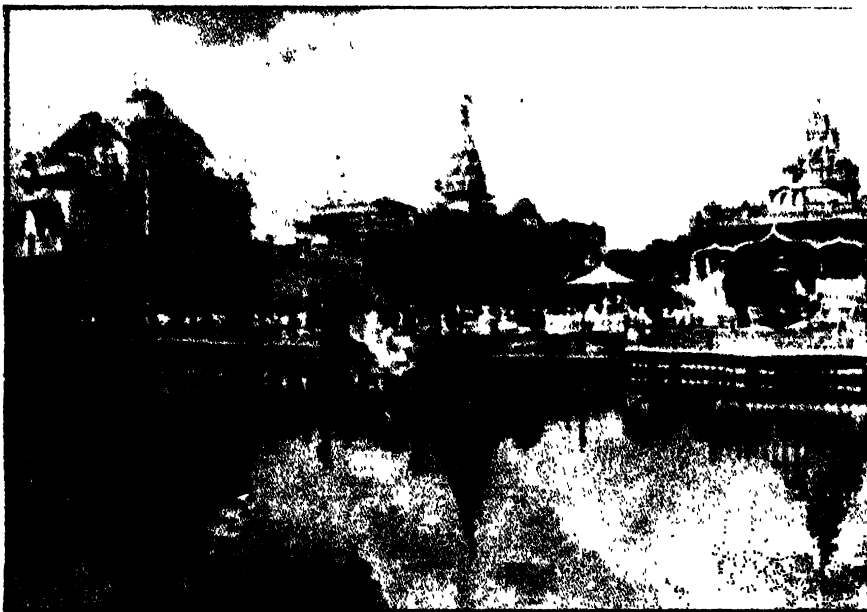
is hushed and expectant. Everybody is waiting. Suddenly the excitement mounts as the image of Lakshmi descends, all eyes following the curving arc of its swing. Above the sudden buzz, the voice on the microphone is heard. The bidding is fast and furious. In no time at all the

image is auctioned for Rs 7,501. Two demure girls, dressed like brides, approach and the image is handed over to them.

It is the fifth day of Paryushan, the most important Jain festival. Mahavira's mother, on conceiving, had had 14 dreams in which she saw different objects. The Jains make silver images of these and auction them, the money going towards the construction and repair of temples. The Lakshmi usually fetches the highest sum. Harshadrai Bhayani, whom I met at the ceremony, recalled, "I have seen, years ago, a Lakshmi going for Rs 10,001." Sums as high as Rs 30,000 or 40,000 are not unheard of.

The other high point of the ceremony comes at the end, after the reading of the Kalpasutra which deals with Mahavira's life. Coconuts are cracked on the floor, which streams with coconut water, and pieces of the kernel are exchanged, symbolising goodwill.

A day before the festival ends, a procession is taken out in which an image of a Tirthankara and those who had fasted are carried in glorious chariots. "We are a very united



community," says V. Meghani, a Jain businessman. "On this one day in the year, every Jain in Calcutta is there to take part in the procession."

While the total number of Jains in India is estimated at three million, Lalbazar sources put the Jain population of Calcutta at approximately 25,000. It has been, traditionally, a community of traders and businessmen though Vinod Singhi, finance director of Belsund Sugar, says: "It is a common misconception that Jains have always been *hanias*. All the Tirthankaras were *khattris*."

The most influential families in Calcutta today are Shaharwali and Oswal families. There are three types of groups within the community—the Jaulhari Sarth, the Jain Marwari Sarth and the Shaharwali Sarth. The Jauharies are jewellers while the Shaharwalis at present include five aristocratic families—the Nahars, Dugars, Dudhorias, Nowlakhas and Singhis. The most prominent of these families is the Nahar family whose ancestor Rai Bahadur Budh Singh was given the aristocratic title by a royal personage in Azimganj for replying correctly when questioned how deep the river was.

The first prominent Shaharwali was Jagat Seth while the first prominent Jauhari was Rai Buddree Das Bahadur. Both these are important figures in the history of the Jains in Calcutta. The first Jain family to wield power in Bengal was that of Jagat Seth who financed the son of Aurangzeb, Prince Azimushan, to make a successful bid for the throne. On becoming the emperor Farukhsiyar, the prince conferred on him the title Jagat Seth—which became hereditary in the family. The family lent money to the English, French and Dutch East India Companies and joined Clive in the conspiracy against Siraj-ud-Daula.

**One of many:** Rai Buddree Das Bahadur was one of the many enterprising young men who came to Calcutta when the seat of political power shifted here from Murshidabad. He married into an influential family and made a fortune selling diamonds. He became Mookim and Court Jeweller to the government. Harry Cotton in *Calcutta—Old and New* describes him as a pillar of the Jain community in Calcutta.

But Buddree Das left a more last-

ing memorial of his wealth and power by building the famous Jain temple at Manicktala in 1867. To this day this, along with the temple at Belgatchia, is one of the major tourist attractions of Calcutta. "We have merged into the general population in such a way," says Ujjwal Bhandia, a Jain businessman, "that unless you are intimate with a Jain you won't know he is one. People are aware of the Jains largely because of two things. One is the processions we take out. The other is that we have so many large temples."

The oldest Jain temple in Calcutta is the Jain Svetambara Panchavati Mandir on Cotton Street which was built in 1800. Another old temple is the one at Belgatchia, belonging to the Digambaras, built in 1897. The newer temples include the Svetambara Murti Pujak temples at 96 Canning Street and on Heysham Road; the Sthanakvasi temple at 27 Pollock Street; and the Digambara temple at the crossing of Harrison Road and Chitpur Road. The largest Svetambara temple is that on Kalar Street. Crores of rupees have been invested in these temples which are extremely beautiful and well-sculptured.

**W**HAT has been the role of the Jains in Calcutta? Their commercial involvement has been in industry, trade and commercial services. "Jains were basically not industrialists because of the limitations of *ahimsa*," reasons Vinod Singhi. "Industry means exploitation, machines, killing and so on. So Jain involvement was very little until the British came and put them into jute."

The most important industrial family now is a Digambara family—that of Ashok Jain who is the chairman of the Federation of Indian Chambers of Commerce (FICCI). Bennet Coleman and Rohtas previously belonged to the Dalmias and Ashok Jain's father, Sahu Ramprasad Jain, was a tutor to one of the daughters of the family. She later became his wife, Rama Jain, who is also well known as the institutor of the Jnanpith Award. This family has shares in newspapers, sugar, cement, paper, vegetables, paint and plywood.

They are reportedly planning to move to Delhi which seems to be a current trend among many Calcutta industrialists. Commenting on this, a young Jain industrialist who de-

clined to be named, said, "The main thing in industry now is your political contacts—the closer you are to the political pundits the more chances you have of making money. Besides, after the Asiad, Delhi has become a very beautiful city. There is no loadshedding, there are good air links with the rest of the country and the central government's policy encourages industry in that region."

Other prominent Jain industrialists in Calcutta are Svetambaras, and mostly Oswals. The Rampurias were the first to come into big business. They own cotton mills and the AC Market on Theatre Road and have large shares in tea. The Kankarias of Kankaria Estate, Russell Street own Auckland Jute Mill. The head of the family is H. Kankaria whose brother Ranjitmull Kankaria is the proprietor of Star Theatre and director of *Samadhan*.

The jute trade in Bengal has always been dominated by Jains since their inculcation into it by the British who liked them for their honesty. Jains also made their mark as cloth merchants, and they have recently captured the electrical market. Cars, nylon carpets and jeans are other businesses in which Jain involvement has boomed.

**Traditional business:** Jewellery has been a traditional business among Calcutta Jains. A Jain gentleman I was speaking to referred to a Bombay-based family and said, with a twinkle in his eye, "The Jains have made their mark in smuggling too."

Several Jains I spoke to felt strongly about the *vanaspatti* adulteration case. "There is such a thing as a *vug-dharam*, a religion which is the need of the time," said one. "Right now so many people are involved in illegal or immoral doings. There are people in this country eating things which are not eaten by animals in other places. They imported the tallow because a cheap cooking medium is not available. Why blame the Jain? To him killing an ant and a cow are the same. Besides, this man is not representing the Jain community. He is an individual looking after his own interests."

The liberal professions and the commercial services have attracted their share of Jains. The Jodhpur Oswals have played a great role in government administration, teaching, engineering, accountancy, and business administration. Advocates have included Justice Bachawat and Sundar Singh Bhandari who is now a member of the "11"

**Facing page:**

The Manicktala temple (top); a processional chariot (left); part of the procession (far left).

C.M. Jain, partner of Khaitan and Co, Solicitors and B.L. Patxni of Seghni and Khetri are other well known solicitors.

Kalyan Loda of the Hindi Department of Calcutta University, and Kiran Chand of the Indian Institute of Management are respected educationists while Dr Surana is a well known heart specialist.

Jains have a leading position in chartered accountancy in this city. Messrs Singhi and Co and Messrs Loda and Co are firms of national renown. Another firm is Jain and Co, owned by the well known social worker Kamal Kumar Jain who was also chairman of the Vegetarian Congress.

"The sons of families which are up and coming go into the liberal professions and commercial services while the sons of the old trading families go into their family businesses," said Jai Kankaria, son of H. Kankaria.

The general impression among non-Jains is that the Jains make trustworthy employees. Apart from being honest, they are "intelligent, diligent, mix easily and don't interfere with others." A Marwari gentleman said frankly, "They are not interested in wealth and this makes them the best custodians of property."

The interests of the community have also extended to the arts. Jainism contributed themes to the Western Indian school of painting which began in Gujarat in the early 12th century and lasted 500 years. This distinctive school had a linear style, with flat colour surface, red or blue background and gold ornamentation. The face was usually in profile, with the nose elongated, chin pointed and the farther eye projected.

At present the artist, Indra Dugar, is a leading member of the Calcutta Jain community. The musician, Keshri Singh Nahar, who died in 1973, taught Pramathesh Barua and Sachin Dev Burman. It is interesting to know that he also became interested in stamps because he had a stamp selling business. His brother Bejoy Singh Nahar, who is a well known politician, has a collection of coins some of which are of great historical value. One of the best stamp collections in the city belongs to the Singhi family.

Deluxe Film Distributors Ltd, owned by Ranjitmull Kankaria, produced many of S.D. Burman's first films. They also produced Pathe

Holo Deri, the Uttam-Suchitra star-rer which was the first colour film in Bengal.

They have produced over a hundred Bengali films and he himself has directed several, notably *Dak Diye Jai*.

Among Jains who have been involved in sports the billiards player, Ratan Bader, is a prominent personality. A former president of the Rajasthan Club was a Jain, Mohan Singhi.

**A** trend which appears to be causing concern in the community is the gradual change and modernisation apparent in the younger generation. This has a dual aspect. While most educated Jains are glad that their community's views on marriage and education are becoming more liberal they are also aware of a corresponding loss of integrity.

By and large, intercaste marriage is still frowned upon as is marriage outside the community. "Only about five per cent marry outside the community," said Swapna Nahar, granddaughter of Keshri Singh Nahar. "In fact when my sister married into a Hindu bania family of Delhi, some of the most orthodox families didn't attend the marriage. But more of the younger generation are now beginning to marry outside the community. Many of my cousins have married Europeans and, of course, lots have married Bengalis."

The orthodox extends to mar-

### Bejoy Singh Nahar



riage rites and rituals. Bela Nahar is proud to claim that when she married Barun Kumar Nahar, son of Keshri Singh Nahar, she became the first woman from the Shaharwali community to have a civil marriage.

"People are more liberal with regard to education for girls because it is a passport to a good marriage, but in other things they are still pretty orthodox," continued Swapna. "Though my family will have no objections if I take up a job, most other families wouldn't dream of allowing their women to work."

"But the position of women in Jain society is not, and has never been, low," she added. "In the households, women have authority." Female ascetic orders have existed since the time of Mahavira and rules of conduct and spiritual practice are the same as for male orders. Originally womanhood was no bar to salvation. In fact the Svetambaras believe that the 19th Tirthankara, Mallinatha, was a princess.

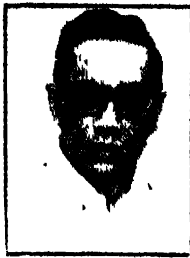
How do Calcutta Jains feel about the city and their life here? "Jains are happy in Calcutta. We have been domiciled here for so long that we speak the language, give Bengali names to our children and feel as much at home as Bengalis," says Vinod Singhi. In fact Ganesh Lalwani of the Jain Bhavan on Kalar Street confessed to being more fluent in Bengali. And Dilip Kankaria, son of Ranjitmull Kankaria, said, "My own village in Rajasthan is alien to me. I am away travelling two weeks in a month, and I have a sense of homcoming when I see Calcutta airport."

Today the Jains are scattered all over the city though the Burra Bazar area was once predominantly Jain. The younger generation is gradually moving away from strict observance of the habits practised by their parents. And this is sadly understandable for it is difficult to reconcile, for instance, an office routine with the principle of not eating after sundown. Perhaps what is so attractive to an outsider is the streak of determinism in this religion, which produced the first great Indian determinist Maskarin Gosala. Despite the austerity of their faith the Jains remain a simple, soft spoken and mild mannered people whose belief in the equality of all souls makes the deepest impression.

**Yana Banerjee-Bey**

**Photographs: Alokesh Coomar**

# QUIZ / Neil O'Brien



It's been two and a half months since the last open quiz. This weekend sees the running of the Eddie Hyde Memorial Quiz, the oldest on the AQUO Circuit having been first

held in 1967. Two preliminary rounds will be gone through 25 and 26 Nov. at 6.30 and 6.00 pm respectively with the final on 27 Nov. at 6 pm. On all three days the venue will be Christ the King Parish Hall, 5 Syed Amir Ali Avenue. The quizmasters (sorry quiz persons) are Jayshree Singh and Milford Hennesey. Jayshree did the Eddie Hyde Quiz three or four years ago. Milford, who has quizzed a lot on the school circuit, makes his 'open' debut.

Here is a report from Jc M.K. Agarwal, Ranchi 1

"Hill Town Jaycees, Ranchi, organised their 3rd Inter-School Quiz at the Satya Bharati Hall. Thirteen schools participated in the 10 round competition, three teams being eli-

minated after three rounds. Apart from local schools we had invited schools from Jamshedpur, Ramgarh and Hazaribagh.

The sponsors were Balsara Hygiene Products Ltd., Bombay-makers of Promise tooth paste who have instituted a running trophy for this competition named after their product. D.B.M.S School, Jamshed-

**11th Question: In which sport did Svetlana Savitskaya, the second woman cosmonaut excel? (Himadri Chaudhuri Calcutta)**

**Ans: In 1970 she won the overall world aerobatics championship.**

pur, were clear winners' with 23 points. The second and third places were taken by Little Flower School, Jamshedpur and St Xavier's School, Doranda, Ranchi, with 18 and 10 points respectively. Last year's winners Vikas Vidyalaya, Ranchi got 9 points.

Questions were of a high standard covering various subjects. Quite a

few of them were taken from the THE TELEGRAPH Colour Magazine. (Thank you very much—O'B.) The Quiz was prepared and conducted by our Chapter's Past President, Jc O.P. Sarawgi who did it expertly."

"Which U.S. State is called the Show Me State?" asks M.K. Suresh, Calcutta 29.

Missouri, and is embodied in the phrase. 'I'm from Missouri, you'll have to show me.' It is said to have been popularised by a Missouri Congressman, Col. Vandiver, and President Truman was fond of it, too. According to context it has two distinct implications. One story derives it from the mines of Leadville, Colorado, where Missouri men were sometimes employed. They were completely ignorant of the nature of the work and everything had to be explained to them, hence the phrase. The other use depicts the man from Missouri as shrewd and hard-headed. He will take nothing on trust nor buy any pig in a poke. All claims must be substantiated before he will go further. One may guess the interpretation favoured in Missouri.

## QUESTIONS

1. What is the Parliament of Sweden called? (Pradip Kr Datta, Chinsurah)
2. What is dewpoint? (Satish Chandra Tripathi, Calcutta-7)
3. What are pyrotechnics? (Andrew Alpin, Calcutta 17)
4. What do the abbreviations 'b.d.p.c.' and 't.d.p.c.' on a doctor's prescription stand for? (Prahlad Ghosh, Calcutta 29)
5. Who is the latest winner of the Bharatiya Jnanpith Award? (Shyama! Basu, Burdwan)
6. What is the difference between apogee and perigee? (Shobhana Ganguli, Calcutta 13)
7. What are angels or horseback? (V.S. Subramanian, Calcutta 29)
8. What was India's Plan holiday? (Mitu Roy, Calcutta 15)
9. Who said, "At a dinner you should eat wisely and not well, and talk well but not wisely?" (L.V. Srinivasan, Calcutta 19)
10. What are acid rocks? (K. Murali, Calcutta 26)

### Answer to WHO'S WHOSE

The two female dogs both live next to the male dog; so Sultan the Spitz lives in house No. 2.

A litter of pups each in house No. 3 and Lina's means Lina lives in house No. 1.

Rina has bought some pink ribbon for her dog; so Rina has the female Poodle; she lives in house No. 3. Tina lives in house No. 2 with the Spitz. So, Lina lives in house No. 1 with the Dobermann.

## ANSWERS

- \* 1. Riksdag.
  - \* 2. The temperature at which water vapour begins to condense.
  - \* 3. The art of making fireworks.
  - \* 4. Latin terms: b.d.p.c.—bis die post cibum (twice a day after meals); t.d.p.c.—ter die post cibum (three times a day after meals).
  - \* 5. Mahadevi Verma, the Hindi poetess.
  - \* 6. Apogee is the point in the orbit of the moon, a planet or an artificial satellite farthest from the earth. Perigee is similarly the point nearest to the earth.
  - \* 7. A savoury of oysters wrapped in slices of bacon.
  - \* 8. A 3-year gap (1966-69) between the 3rd and 4th Five-Year Plans.
  - \* 9. Somerset Maugham.
  - \* 10. Igneous rocks containing 66% or more of silica, e.g. granite, rhyolite
- (\*) Answer given by person sending in the question.)



## PANORAMA / The NCC

# QUICK MARCH!

For 35 years, it has disciplined and trained the youth of the country

**T**HE year, 1981. The place, Badlaghat. The incident, a major train accident. As the wounded lay writhing in pain, a group of uniformed young men and women tended to their needs. They moved around with precision and confidence; the worried relatives hovering around the stretchers and make-shift beds knew their near ones were in safe hands. Naturally; these young people belonged to the National Cadet Corps (NCC).

For the NCC, it all began a couple of years before Independence. The war was on; it was increasingly felt that the educational system in the country laid far too much stress on academics. Recruitment in the armed forces suffered from a single lacu-

nae; manpower was never in dearth, character and leadership were.

Earlier, Lord Baden Powell had observed much the same pattern in England. He had written that young Britishers "while able to read and write...and easily made into smart-looking parade soldiers were without individuality or strength of character, utterly without resourcefulness, initiative or guts for adventure." The boy scout organisation was formed; youth movement for the first time took a definite shape.

The Raj in India watched Lord Powell's success; in July 1946, the National Cadet Corps Committee was set up "to consider and make recommendations for the establishment of a nationwide basis of a cadet corps organisation embracing both schools and universities." The

14-member Committee was chaired by Pandit H.N. Kunzru.

The committee report, submitted in March 1947, maintained that the primary objective of the proposed corps would be educational; a sense of discipline had to be imparted to the youth as also a corresponding interest in the defence of the country.

In the meantime, India burned. The transfer of power, the riots and the Kashmir aggression kept the NCC scheme in abeyance. However, the NCC bill was moved in the Parliament of independent India; on April 16, 1948, the NCC Act came into force. History had been made.

A year later, the NCC ranks were thrown open to girls also; by 1960, the demand for enrolment had far outstripped the number which



Breakfast with the Prime Minister



could actually be accommodated. Thus, the NCC Rifles was formed.

However, India burned again. China attacked; compulsory NCC training was imposed. The NCC Rifles was now redundant; the same year saw its merger with the NCC. Compulsory NCC training was withdrawn in 1968; shortly after, two other youth organisations—the national service corps and the national sports organisation—were formed.

Thirtyfive years is not a very long time. The NCC, however, has achieved much. Starting with an initial cadet strength of 38,305, the organisation now has 1.1 million young boys and girls on its rolls, spread over 16 directorates in the country. The directorates, as a group, function under a director general of the rank of lieutenant general (a recent upgradation from the rank of major general). Each directorate works under a director of the rank of brigadier and is subsequently divided into units, each functioning from a group headquarters.

The NCC was given an inter-service outlook when, in 1950, an

air wing was added to it followed by a naval wing two years later.

There are three divisions: senior (college and university students); junior (school students); and girls. The junior and senior divisions are trained in the services: army (artillery, armoured, infantry, signals, electrical and mechanical engineering), navy (technical, nontechnical and medical) and the air force (flying and technical). For the girls, training emphasis is on first aid, nursing, wireless and telephone communication and civil defence.

**Defence-oriented training:** During the first stage of training, army wing cadets are taught the use of the rifle in drills, weapon training and field craft. They are next trained in the advanced use of weapons and field craft. The naval wing cadets learn sailing while the air wing cadets go up in gliders and obtain practical knowledge of powered flying. The girl cadets get specialised training in signalling and first aid. To add to the training, there are exhaustive classroom lectures on military history, military geography and defence service organisations.

However, despite the essentially

defence-oriented training the NCC cannot be called a "second line of defence." As Maj Gen B.M. Bhattacharjee, PVSM, MVC, Rtd (director general of the NCC during 1973-75) says, "the NCC is neither a second line of defence nor a para military force. It is a youth movement based on schools and colleges."

With regard to the common allegation that NCC training is just a prelude to entry in the armed services, Maj Gen Bhattacharjee says emphatically, "vacancies (in the services) are earmarked for NCC cadets; but NCC training also provides wider benefits for wider employment."

The expenses incurred by the NCC are funded by the defence budget and the state concerned, the ratio being 2:1. The Centre funds the pay and allowances of the permanent training staff (armed forces personnel), unit equipment, mechanical transport, uniforms, annual practice ammunition and half of the training camp expenses. The state meets the expenses accruing from the salaries and allowances of the civilian employees in the units and



'Tasher Dosh': part of the 1981 NCC Day celebrations

office contingencies, accommodation and office furniture, petrol for mechanical transport, pre-commission and refresher training of officers, outfit allowance and honorarium of the officers, refreshments and half of the training expenses.

**T**HE West Bengal, Sikkim and Andamans directorate has a cadet strength of a lakh and 50,000 spread over 52 units and a station headquarters, and comprises students from 20 schools and colleges from each unit. This, interestingly, is in sharp contrast to the Uttar Pradesh directorate which has a cadet strength of a lakh and 21,000 spread over 121 units. The anomaly in the cadre: unit ratio is significant: the pressure on the WB directorate is obvious.

Sikkim, which was added to the NCC map on April 1, 1976, has a station headquarters. As Sikkim has only one college, the headquarters do not have any senior division; the NCC there comprises only the junior division (boys) and junior wing (girls).

The Andamans have two units; one each of the Army and the Navy. Wing commander Rana Ray, deputy director, NCC, who visited Port Blair recently, is optimistic that an NCC Air Squadron can soon be set up there. "The response there is tremendous," he says.

There has also been a marked decline in the number of cadets of the senior division since 1968 when NCC training was again made voluntary. The response to the movement in this directorate has been flagging; reports suggest that the government can be blamed to some extent.

According to NCC insiders, the Left Front Government does not do much when it comes to meeting their share of the expenditure. "This may be a policy decision. After all the Left Front's main target is the rural core, whereas the NCC is basically a movement of the suburban and urban areas," says an NCC top official. "There have been times when funds for a particular camp have arrived much after its completion," he remarks.

Also, another factor that may have contributed to the dwindling number of cadets in the state concerns the educational set-up of the state. The delay in the publication of Calcutta University results puts the prospective NCC cadet in a dilemma.



**Second to none: girl cadets training in the use of rifles**

**Entry in the armed forces:** NCC cadets are eligible to appear for their 'C' certificate exams after three years' training. Such certificate holders, who are also graduates and fall within the 19-22 years age group, can apply for regular commission in the Army. Thirty-two seats are reserved for such certificate holders in the Indian Military Academy. In the navy and air wings of the NCC, direct entry is permitted for 'C' certificate holders of the corresponding wing into the navy and air force without having to appear for the UPSC examinations.

But, with Calcutta University being what it is, a student almost invariably becomes a graduate after crossing the upper age limit and getting his NCC 'C' certificate. Thus, the NCC certificate does not, for him, provide any "tangible" results: the certificate fails to be a "short cut" to the services. The actual enrolment in the NCC cadre in the WB, Sikkim and Andamans directorate is around 60% of the authorised number.

Another reason for the growing

lack of interest among the urban youth is the state government's apparent apathy to providing incentives for NCC training. Karnataka, whose overall performance as a directorate has been outstanding of late, is reported to be offering lucrative cash incentives to those cadets selected for the Republic Day Camp Banner, easily the most prestigious competitive event among the directorates.

In the West Bengal, Sikkim and Andamans directorate, only Visva Bharati university has offered some incentives: students with 'B' and 'C' certificates have been granted five per cent additional marks for admission in the undergraduate and post-graduate classes, respectively.

The NCC authorities have made repeated representations to the Calcutta University authorities for the introduction of such incentives, the last such representation being made through a letter on September 7, 1983. The reply is still awaited.

It is felt that the heads of schools and colleges should also help to create a greater awareness of the



**Cadets on a river expedition in October 1981**

movement among students.

Prospective employers have also been urged to give "at least, the first refusals" to those candidates holding NCC certificates. The director of the West Bengal, Sikkim and Andamans directorate, Brigadier A. Banerjee, however, feels that job reservation is not necessary in order to create incentives.

Brig Banerjee, interestingly, is not inclined to blame the Left Front government; for him, "our directorate (is as) well off financially as any other state in the country." If finance is not any hindrance to the normal growth of the movement in this directorate, Brig Banerjee's statement implies that urban youth is singularly disinterested; the overall performance of this directorate—barring individual success—has not been exactly encouraging. However, the air wing of the directorate was the best air wing contingent at the All-India Camp held at Bangalore in June 1980.

**Major projects:** At the moment, the NCC has major projects in the offing; hang gliding, para-sailing,

water-skiing, plantation of 11 lakh trees annually, and bringing some 20,000 youths under the national intergration scheme. (It has been decided to make the planting of one tree annually compulsory for all the 11 lakh cadets).

A group insurance scheme for the cadets is under the consideration of the Centre. Under the scheme, the cadet, the state government and the centre would have to pay 50 paise each per year. The amount would be pooled and deposited in a fund bearing 10% interest; the interest would be used to cover the insurance benefits.

Under the national integration scheme, Andra Pradesh directorate has been grouped with West Bengal, Sikkim and the Andamans and 40 cadets, 20 of them girls, from each state will visit a village in the other state and live with local people for some days. A total of 640 cadets will participate in the national integration programme this year and the number will be increased to 20,000 next year. Under the youth exchange programme with Canada,

Rajalaxmi (WB, Sikkim and Andamans directorate) is now in Canada and another naval cadet has gone on a naval cruise abroad.

**T**HE NCC now essentially stands for adventure-oriented training. As Maj Gen Bhat-tacharjea puts it, "The strategy (which will help to) achieve our target is to recreate a favourable image of the NCC, by making it a fashion among the students."

With the shift to adventure-oriented programmes since the early 70s, mountaineering and trekking expeditions have received a fillip. A 12-member team successfully climbed the Jaonali peak (6632 mts) in Uttar Kashi in June, 1981 while the Kedarnath Dome (6,131 mts) was scaled by a 14-member team three months later. Trekking expeditions were also carried out the following year to Pir Panjal, Rohtang Pass, Chamba, Yamunathri, the Valley of Flowers and Hemkund. In 1983, 6.92 lakh rupees were funded by the centre for adventure-oriented activities.

Another notable achievement of the NCC was its role during the IX Asiad at Delhi last year. Cadets coordinated and organised the inaugural and closing day cultural functions, while many maids of honour requisitioned for the various prize-giving ceremonies came from the NCC.

A total of 44,714 cadets attended the annual training camps this year while another 7,259 participated in other centrally organised camp courses such as rock climbing and combined annual training camps, Vayu Sainik camps and Nau Sainik camps, basic leadership courses and advanced leadership courses. A total of 109 officers and 5,442 cadets are also at present attached to the Army, Navy and Air Force units for first hand experience. Altogether, 20 cadets were selected for pre-flying training courses for enrolment in the flying branch of the IAF.

An NCC cadet, Jayanta Pramanick, sums it up, "We are more responsible and disciplined after the training, but the initiative to learn has to be one's own." What with schemes like the National Service Scheme (NSS) with its less vigorous training gaining popularity, the NCC after 35 years of service, could now do well with a lot of such initiative.

**Abhijit Dasgupta**

# DRESS CIRCLE



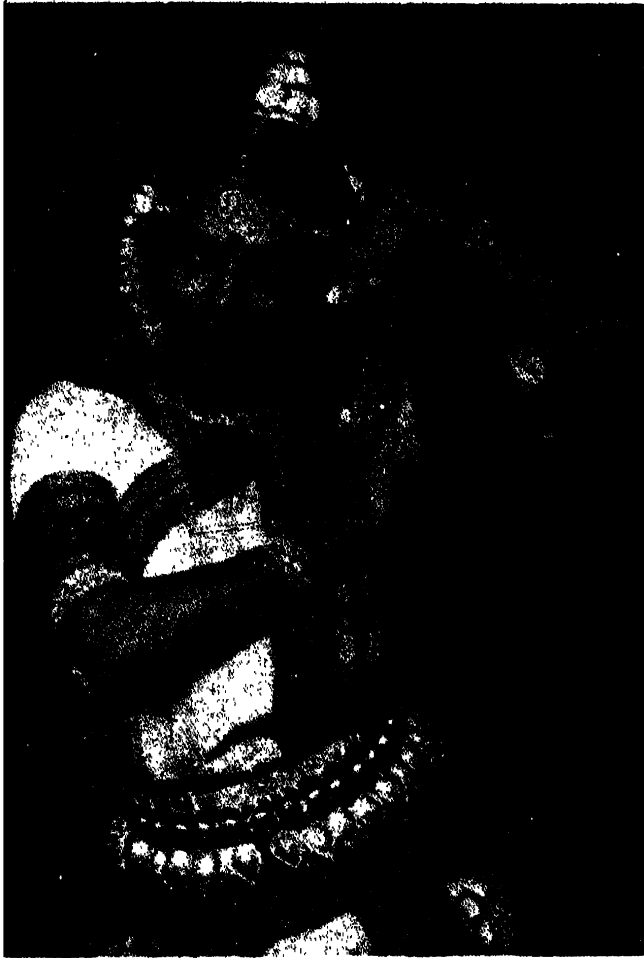
## IN HER MOTHER'S FOOTSTEPS

*Left:* Nigeria-born Ranjabati Sircar has just left behind her teens, but is already an obvious talent of the future. The magnetic daughter of the renowned dancer, Dr Manjusri Chaki-Sircar, is many merits rolled into a lissome frame. Her main interest lies in various classical dance forms and she is specialising in creative and modern dance. Ranjabati left the other day to participate in the first such workshop on Pan-Cultural Performance Project by the Commonwealth Institute in London on a British Council grant. She will be there for six weeks from where she will proceed to New York.

## KEEPING COOL

*Right:* Working as a tool cutting and grinding machine operator in HMT, P.S. Gurusiddaiah feels that yoga is an essential of life. And his belief has had its rewards. The Bishnu Charan Ghosh Memorial Committee has selected him for a 15-day tour abroad as its annual first prize.





## **DANCE STEPS TO FAME**

*Left:* One of the rising stars in the field of Odissi is **Madhumita Goswami** who will once again send the Kala Mandir auditorium reverberating to her dance steps on November 25 in the Calcutta Music Conference. She performed in New Delhi just yesterday at the India International Centre. A disciple of Guru Kelucharan Mahapatra, Madhumita is all set to hit the big times soon as her already impressive track record shows. She secured a first-class-first in Dance for her BA Part I from Rabindra Bharati University in 1982 and in less than a year, has left indelible impressions.

## **SINGING TO LP'S TUNES**

*Right:* Staging their first programme in Calcutta, the most successful music duo in Hindi films, **Laxmikant Pyarelal** presented a host of rising playback stars yesterday, with a repeat performance today. The singers include **S.P. Balasubramaniam, Shabbir Kumar, Shailendra Singh, Alka Yagnik, Shakti Thakur, Suresh Nadkar, Nitin Mukesh, Anuradha** and **Baby Rajeswari**.



# Inner Eye

## NEXT SEVEN DAYS

FROM NOVEMBER 20 TO NOVEMBER 26

**ARIES**  
Mar 21-Apr 20  
You will feel confident this week. You will progress in your career. All romantic troubles will be smoothed over. You will be more alert and ready to deal with events as they occur. There are chances of increased income. Influential people will help you.

**LEO**  
July 23-Aug 22  
At last you are on the verge of achieving a breakthrough. You have probably had to wait and work most of this week in order to do so. Although romantic urges are likely to present difficulties, you should be able to make good progress in other areas of life.

**SAGITTARIUS**  
Nov 22-Dec 22  
Indications are that this will be one of the best weeks you have had for quite a while. A secret love affair or association is likely to be terminated suddenly. Business will prosper. You will travel, after which your fortunes will improve. The week ends with a happy romance.

**T AURUS**  
Apr 21-May 22  
Some improvement in your fortunes is indicated. Look out for opportunities to increase your earnings. Make decisions with care and stick to them. A happy event or a lottery win is predicted. Do not be afraid to face risks. Chances of promotion are likely.

**VIRGO**  
Aug 23-Sept 22  
You may get a call out of the blue from a good friend who has been out of sight though not out of mind for far too long. A beneficial change of job or residence is possible this week. Your prospects show improvement especially with regard to love and domestic affairs.

**C APRICORN**  
Dec 23-Jan 20  
People around you will be full of bright ideas. You will certainly be stimulated by the atmosphere around you. Professional advice will be helpful in solving personal problems. You will be able to influence people and extract useful information. Be guided by your own intuitions.

**G EMINI**  
May 23-June 21  
You must be alert and hardworking this week. Business transactions should be conducted in the mornings as far as possible. This will ensure concentration and application. Take reasonable risks. Listen to the advice of elders. Do not make hasty decisions.

**LIBRA**  
Sept 23-Oct 22  
You will be in financial straits this week. Arguments over money could bring you down. It might not be possible to follow up plans for pleasure and keep up with friends that you had made. Friends that you were hoping to meet might not turn up at the last moment.

**A QUARIUS**  
Jan 21-Feb 20  
A new friendship will bring you great encouragement. However, romance is not favourable. You might have to cope with a number of small chores. A letter might arrive, requiring immediate attention. Gains through the occult are also indicated.

**CANCER**  
June 22-July 22  
Be prepared for delays and obstacles with regard to business and domestic affairs. Take nothing for granted especially where property and elders are concerned. Change your present attitudes or trouble might result. Promotion might come your way.

**S CORPIO**  
Oct 23-Nov 21  
If you have been having a lot of trouble at home you might find it helpful to discuss matters with a professional counsellor. However attractive propositions may seem, they are unlikely to be fruitful. You are advised to be cautious in the conduct of all your affairs.

**P ISCES**  
Feb 21-Mar 20  
Personal effort will count a great deal this week. An influential person might unexpectedly let you down. Do not invest in any schemes to make money. Speculation at this stage would be ruinous. Good week for sorting out problems connected with children.

## BIRTHDAYS

### November 20

In an effort to progress in your career, you might be ruining your health. Your relationships with influential people will improve in 1984. Use your imagination. New methods and new ideas for solving financial problems should be used.

### November 21

A year of steady business and personal contentment is forecast. Business correspondence should be given attention. Deal with minor routine matters early so that you do not have worries nagging at the back of your mind when the time comes to deal with more important issues.

### November 22

Your birthday falls on an auspicious date. Take reasonable risks—go ahead with your plans. A specially happy year for those of you who have a chance to get involved in outdoor activities. You may even back a few winners at the track. Be alert in your activities and success is assured.

### November 23

Take the utmost care when embarking on new schemes. You and your spouse will be given the opportunity to discuss financial affairs. Talk over the family budget. See if there are ways of cutting down on the amount that you spend on regular purchases.

### November 24

Be assured that things are going to get better. Contact with influential people will produce good results. People will be helpful regarding business. You might get a loan if you are attempting to expand your business.

### November 25

You can look forward to 1984 with the utmost confidence. Your long cherished ambitions will be fulfilled. This period is important regarding career. More time and attention should be given to matters that involve loved ones. Expenditure is also foreseen.

### November 26

Your fortunes will be less propitious during 1984. Be careful in dealings with those in authority during the last months of this year. Do what you can to cultivate the confidence of people behind the scenes who could supply you with useful information.

M.B. RAMAN

SUGGESTIONS		LUCKY NUMBER AND COLOURS		
SUNDAY	MEDITATION	NOVEMBER 20	1	ORANGE
MONDAY	AUSPICIOUS AFFAIRS	NOVEMBER 21	2	WHITE
TUESDAY	SHOPPING	NOVEMBER 22	3	RED
WEDNESDAY	BUSINESS AFFAIRS	NOVEMBER 23	8	BLUE
THURSDAY	CORRESPONDENCE	NOVEMBER 24	5	YELLOW
FRIDAY	TRAVEL	NOVEMBER 25	7	GREY
SATURDAY	ENTERTAINMENT	NOVEMBER 26	4	GREEN

# MARKINGS

## Cut to Music

A correspondent recently visited a newly opened hair cutting saloon in his locality and was impressed on seeing the devices that the owners had adopted to woo customers away from the other saloons in the area. Apart from garishly slick interiors, sunmica topped tables, plush and cosy push back chairs and a gen-set to keep the customer cool in the event of a power cut, an elaborate music system has been provided. All this, however, does not make it an elite saloon for its charges are only fifty paise more than the normal rates.

And there is something



unique about the handling of the music system by the owners. The barbers prefer to attend to their customers, as far as possible, according to their age groups with 'matching' music being blared out of the ampli-speakers installed. In fact the barbers would request some elder-

ly customers to leaf through the magazines in an accompanying room if some young people were having their haircuts and shaves.

So when this correspondent had his haircut with some young men, catchy disco tunes from the latest Hindi blockbuster were

played for entertainment. The next 'batch' constituting some gentlemen— young and not so young— had their haircuts and shaves to the melodious and relatively sombre strains of Rabindra-sangeet.

A local wag quipped that soon the owners would intend splitting their middleaged customers into 'natives' and 'sahibs'; while the former would be provided with Rabindrasangeet, the latter may well have the privilege of listening to Bach, Beethoven or Mozart!

We've heard of hardsell all right, but this, maybe, is 'sound sell.'

## Reporters' Tandava

WHAT will a reporter not do to get his story? On a recent occasion one witnessed in real life a watered down version of the plot of Irving Wallace's *The Almighty*. (To be very brief the plot of this book revolves around a newspaper proprietor who caused events to happen so that his reporters could be the first to report them.)

The Margis, who figure high in the interest rating of reporters' assignments, had brought out a long

procession in the city and trouble was feared for they were expected to defy the police ban on performing their traditional Tandava dance with skulls, daggers and burning torches. Reporters from all papers therefore rushed excitedly to the spot.

The newsmen expectedly marched along with the procession, led it in fact, and were a trifle disappointed when it reached its destination, a park in north Calcutta,

without incident. Nevertheless, hope still burned bright, for the Margis were to hold a long public meeting there. However, two hours passed with the closest thing resembling daggers and fire being the sharp, impassioned speeches.

Eventually, one reporter could stand it no longer. He marched up to the saffron-clad organiser of the show and shouted at him in genuine anger, "Why are you burdening us with so much useless history?

Why don't you dance, what do you think we have been waiting for?" So sharp were his barbs, and so hurting his insinuations that the Margis were scared of the police, that the avadhoots were reduced to humbly apologising for the inconvenience caused to the newsmen and, as compensation, three of them surreptitiously performed the dance in a side-street, just long enough for the reporters to get their story and the photographers their pictures.

Illustrations: Debasish Deb







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LIMELIGHT  
**BLOSSOMIN**

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Another Bengali hero  
in search of

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Debashree Roy

# IN BOMBAY

has gone westwards  
e stardust



**S**HE'S just the kind of girl you would love to take home to mother. Especially when mother isn't home. There is something so vulnerable, so Indian, about Debashree Roy that you want to stop asking questions, put aside your camera equipment, and cuddle her instead.

She's pretty without a doubt, but the girl-next-door still lives inside this rising Bengali star who's destination is now Bombay.

The three-year-old Chunki who starred in *Pagol Thakur* quickly grew up into a sprightly tomboy who was ready to play French cricket in the nearby alley at the snap of the fingers.

Tarun Majumdar, with his sharp eye for young talent, gave her the most notable of her roles as a child artiste in *Kuheli*. As the adolescent Rumki Roy, she did *Nadi Thekey Sagare* and *G.T. Road*, but it was again left to Tarun Majumdar to strike when the iron was hot: *Dadar Kirti* was born, and with it, Debashree Roy.

This man, Tarun Majumdar, is amazing. From the time of Kanan Devi and Devika Rani, there have been several Bengali heroines who have rainbowed their way to the pot of gold in Bombay.

And among the recent crop of talent, Majumdar has been responsible for providing two major heroines to Bombay: Raakhee Gulzar and Moushumi Chatterjee. So Debashree Roy is in good company.

Another fascination Majumdar has is for renaming his finds as if to brand them with his logo. Thus, Indira became Moushumi, Sonali became Mahua, Partha became Ayan. "Maybe he thought the name, Debashree, would make Rumki a star, too," smiled the star, 'Rumki' peeping through the doe eyes. "Or maybe he wanted to break away from a singer-dancer image."

Rumki-Jhumki are a pair of riot girls. They have made a name for themselves as singer-dancers in stage performances. In fact, Jhumki still gives sponsored programmes though she has lost (professionally) the other side of the hyphen.

*Dadar Kirti*, expectedly, was a hit and quickly followed Aparna Sen's trendsetting *36, Chowringhee Lane*, which Debashree was signed for after an extensive search for the right kind of girl. The girl had to have the Indian variety of feminine vulnerability with a naive, bridled



With Sandeep Patil in 'Kabhi Ajabee They': no longer strangers



One for the album: with her parents and sister Jhumki

sexuality. The kind who simmered gently and brought out the man in you.

Aparna Sen's shrewd eye hit the right girl, a case of casting perfection. Jennifer Kapoor walked away with the acting honours, but most people with their hearts in the right place, came out of the halls with Miss Girl Debashree following them on their pillows.

36. *Chowringhee Lane* brought Debashree upfront on the national film scene and her path was strewn with rose petals. One doesn't know with petal-soft feet: the pink could be from the bruises of the rose petals, too.

THE time, she thought, was ripe for a sortie to Bombay. Things were getting brighter in Tollygunge and if she had concentrated here, she would have been the biggest draw by now. But the Leo in her (or maybe in her mother) had set eyes on Bombay. Rajshri Pictures were the right choice and she got *yo To Aise Jiyo* with Arun Govil. It turned out to be soggy biscuits.

Her record in Bombay isn't too

bad: Justice Chaudhury, a multistar, featured her in a small role and Phulwari is scheduled for a December release. *Seepiyan*, *Bura Aadmi* and *Kabhi Aajnabee* They are ready, too. The last mentioned has Sandeep Patil and Poonam Dhillon as her co-stars, but apart from that, her films are small-budget with new stars and directors. Another film, *Phir Aya Sawan*, exploits her dancing talent with Sitara Devi as the dance director. She has been signed for *Anmol Mohabbat*, *Chubhan* and *Pyar Badhate Chalo*.

Did she hurry a little too much? Would she have been on a better wicket if she had first established herself on *Banglaar maati*?

She doesn't feel it was a tactical error. She laughed her sunny laughter again, spreading the warmth all over you. "I went to Bombay to do a film for Rajshri, not Rajesh (Khan-na)! I didn't plan it out really. The element of luck is very important. And I leave everything to my mother to do. She knows best. But I do know one thing: I have the talent and I'll make it. Big banners and big heroes will come to me when they need me. Right now, I need them!"

"I'm doing solid batting," she winked, "I know I'll get my century even if it takes a little time."

SANDEEP Patil and cricket. *Kabhi Aajnabee* They. (Strangers Once.) No longer. Debashree Roy is game anytime. Bring out the bat and ball and she will still grab it and take her stance. But stardom won't allow her to do it now. She would get mobbed in the bylane. Now, Patil is doing the batting.

Among the Bengali films she is doing, an important one is Ajoy Kar's *Bishbriksha*, starring Aparna Sen and Ranjit Mullick. But the fact that she is making it in Bombay is that already, she has begun getting wolf whistles on Calcutta streets, her bottom pinched when she attends Kali Pujas in somewhat boisterous areas, and jeers about Patil hitting sixers. The gossip mills in Bombay have also started grinding out stories about her romances off the screen. *Glossies* like *Stardust* and *Cine Blitz* have started featuring her as cover mentions. In fact, a recent issue of *Stardust* carried a story on her for which she has filed a suit against the magazine and the writers. "Each and every line of the article that appeared in *Stardust* (Sept '83) is false and I deny it all," she said. "The reporters have been summoned to appear before the court sometime in December. So I don't want to say anything about this case now except that the two reporters didn't even meet us ever, in any capacity."

Gossip, she agrees, helps a film star's career, especially in Bombay. "But we must take all we read with a large pinch of salt," she said. "Sandeep is just a good friend. He's the hero of my film. There's nothing more to it. All those stories about our romance are all made up. Some *mirchi-masala*, as they say in Bombay!"

Today, Debashree Roy is a ripe 19. Waiting to blossom in Bombay. An avid interest in films did affect her studies, but she has no regrets. "I've always wanted to be a big actress. I was never fond of studies. I owe a lot to Tanuda (Tarun Majumdar) and Rinadi (Aparna Sen). I'm determined to reach the top in Bombay," she said with quiet dignity.

It was then that I saw the steely Leo beneath that vulnerability. Alice doesn't live here anymore.

**Text and photographs:**  
**Anil Grover**

36, *Chowringhee Lane*: when fortune smiled on her



With Mahua and Sandhya in *'Dadar Kirti'*: stepping into her teens



# 7 DAYS

S	M	T	W	T	F	S
20	21	22	23	24	25	26

The information given below is accurate at the time of going to press

## HINDI FILMS

### REGULAR SHOWS

**Agar Tum Na Hote:** Paradise (Bentinck Street; 235442)-4 shows, Gem (Acharya Jagadish Chandra Bose Road; 249828), Moonlight (T.C. Dutta Street; 343339), Jaya (Lake Town; 573936), Uttara (Bidhan Sarani; 552200) & Ujjala (Rusa Road; 478666)-3 shows.

Rajesh Khanna, Rekha and Raj Babbar form the leading

cast in this film, directed by Lekh Tandon with music by R.D. Burman.

**Arth (A):** Metro (Chowringhee Road; 233541)-2.30, 5.30, 8.30; Basusree (S.P. Mukherjee Road; 478808), Bina (Bidhan Sarani; 341522) & Purnasree (Raja Raj Kissen Street; 554033)-noon.

Shabana Azmi's husband, Kulbushan Kharbada, who makes ad films, falls in love with Smita Patil, a film star. The abandoned woman is also an orphan, an element in the plot which is dictated by the demands of sentimentality. The film deals with her efforts to become independent of him,

and, in the Indian context, conveys a powerful message.

Excellent performances from the cast are the main strength of this altogether commendable film.

**Be-Aabroo:** Society (Corporation Place; 241002)-12, 3, 6, 9.

A series of instances of the physical violation of women is dealt with. The people involved belong to the underworld as well as to the higher strata of society. All the victims take to prostitution. A love story involving a police officer and a victim is threaded in.

As in most other Hindi films the theme is only an excuse for a generous display of flesh.

**Betaab:** Jyoti (Lenin Sarani; 241132)-12, 3, 6, 8, 45.

Star debutants Sunny Deol and Amrita Singh with veteran Shammi Kapoor are in the leading roles of this film, directed by Rahul Rawail with music by R.D. Burman.

**Ek Jaan Hain Hum:** Majestic (R.A. Kidwai Road; 242266)-4 shows, Bina (Bidhan Sarani; 341522), Basusree (S.P. Mukherjee Road; 478808) & Purnasree (Raja Raj Kissen Street; 554033)-3 shows.

Set on a college campus, the film begins with the usual pranks through which the hero attracts the heroine. Tragic elements enter in the form of the wronged elder sister of the heroine and her father's consequent bitterness. The hero's father has to prove his son insane in order to reduce the prison sentence he receives for setting fire to the heroine's house. The film ends with a truce.

Nothing new in this film except the faces of the lead pair, Rajiv Kapoor and Divya Rana, and the director, Rajiv Mehra.

**Mazdoor:** Lighthouse (Humayun Place; 231402)-4 shows.

Dilip Kumar is a middleaged worker who gives up his job at the textile mill because of the arrogance of the new owner (Suresh Oberoi). Helped by a benefactor and a young engineer (Raj Babbar), he buys an old mill and becomes a millionaire. His daughter (Padmini Kolhapure) gets married to Raj Babbar who actually loves the benefactor's daughter (Rati Agnihotri). She, however, likes the hero and marries his brother-in-law (Raj Kiran) in order to chase him. Padmini has a miscarriage and Babbar has a fight with Raj Kiran and thereafter the story winds tediously to its end.

This is a film about the working class with no relation whatsoever to reality. It gives little scope to the talent of Dilip Kumar and Raj Babbar.

**Mujhe Insaaf Chahiye:** Roxy (Chowringhee Place; 234138)-12, 3, 6, 9.

Rati Agnihotri plays the daughter of a poor clerk and Mithun Chakraborty a rich playboy who is enchanted by her beauty. She too falls in love with him but realises after she becomes pregnant that he will not marry her. She decides



Raj Babbar and Rekha in **Agar Tum Na Hote**: close scrutiny

to have the child and goes to court to get justice and recognition for her child. Rekha plays an advocate who had gone through the same experience in her youth and now fights for female emancipation and helps her.

A sentimental film, which should appeal to women.

**Naukar Biwi Ka:** Orient (Bentick Street 231917)-4 shows. **Uttara** (Bidhan Sarani 552200) & **Ujjala** (Rusa Road 478666)-3 shows.

Dharmendra stoops (in the viewers opinion) to conquer Anita Raj by becoming a Hindi film hero. In the process, leading lady Reena Roy falls in love with him. Woven in with this triangle is the father (Om Prakash) of the murdered Vinod Mehra seeking revenge.

This film is far too absurd to be a comedy of any sort.

**Prem Tapasya** Hind (Ganesh Chandra Avenue 274259)-4 shows, **Uttara** (Bidhan Sarani 552200) & **Ujjala** (Rusa Road 478666)-noon.

A wealthy only son has a passion for flying. He falls in love with an air hostess and employs many tactics to win her heart. Eventually he succeeds and they prepare to get married. But another girl whom he had courted in order to make the former jealous reenters his life. The rest of the film unravels this emotional drama.

A cloying sentimental drama.

**Gayamat (A)** New Cinema (Lenin Sarani 270147) **Mitra** (Bidhan Sarani 551133)-3 shows. **Priya** (Rashbehari



**A tense Roy Scheider in 'Jaws 2'**

Avenue 464440) **Krishna** (TC Duta Street 344262) **Kalika** (Sadananda Road 478141) & **Jagat** (Acharya Prafulla Chandra Road 365108)-4 shows.

A medal-winning police officer (Shatrughan Sinha) and his underworld godfather friend (Dharmendra) stand on either side of the law and make a mockery of it. According to the quirks of the story Shatrughan allows Dharmendra to be put behind bars on a false rape charge.

On his release Dharmendra avenges himself by means of psychological torture. The real rapist (Shakti Kapoor) now enters and the story eventually ends with the two friends coming together.

This is a feeble copy of mediocre Hollywood thrillers. **Sadma (A)** Elite (SN Banerjee Road 241383)-4 shows. **Purna** (S P Mukherjee Road 474567)-3 shows. **Mitra** (Bidhan Sarani 551133)-noon.

Written and directed by Balu

Mahendra and starring Kamal Haasan, Sridevi, Gulshan Grover with Silk Smitha, the music of this film is by Ilayaraja with dialogue and lyrics by Gulzar.

**Sumbandh (A):** Metro (Chowringhee Road 233541), **Sree** (Bidhan Sarani, 551515) & **Purna** (S P Mukherjee Road 474567)-noon.

Vinod Mehra plays a college professor who marries one of his students (Rati Agnihotri). Attempting to save his wife from being raped, he inadvertently kills the rapist.

In court it is revealed that he suffers from a sexual complex acquired as the result of a childhood trauma.

This theme has been exploited to such an extent that the film is virtually a soft core porno.

## FOREIGN FILMS

### NEW RELEASES

**Escape To Athena:** Jamuna (Marquis Street 243715)-12 30 3 6 8 30

### REGULAR SHOWS

**Friday The 13th (A):** New Empire (Humayun Place, 231403)-3 6 8 30

The date is Friday the 13th. The place is a summer camp by a lake. A group of youngsters are helping the owner repair the place for the coming season. A generator failure plunges the place into darkness while a storm rages outside. And then the murderer sets to work.

This is a horror film full of chills and suspense.

**Jaws 2 (A):** Globe (Lindsay Street 231769)-3, 5 45, 8 30

This film is a resurrection of the original *Jaws* in every way, including the storyline. The setting is the same Amity, the holiday resort island during the summer season. The characters remain the same, except that Murray Hamilton is now the mayor.

Despite William Butler's cinematography, which is excellent, one misses director Steven Spielberg and editor Verna Fields. Bruce, the original shark, has been replaced by a little fellow.

**Savage Harvest: Tiger** (Chowringhee Road, 235977)-12, 3, 5 45, 8 15

The setting is presentday Africa. Predators of all sorts roam the drought stricken land. The family and servants of a white coffee planter who has gone to a nearby town, are



**Kamal Haasan playing up to Sridevi in 'Sadma'**

sieged by a pride of hungry lions. They barricade themselves in but the lions break down some of the barricades and claim two victims.

Spread over a time span of a night and part of the following day this is an entertaining film full of gripping action and nail biting suspense.

Based on a story by Ralph Helfer and Ken Noyle, and directed by Robert Collins, the film stars Tom Skerritt and Michelle Phillips.

## BENGALI FILMS

### NEW RELEASES

**Jeeban Mrityu:** Rupbani (Bidhan Sarani, 553413) Aruna (M G Road 358561) & Bharati (S P Mukherjee Road 474686)—3 shows

One of the superhits starring the legendary Uttam Kumar along with Supriya Devi

**Mouchak:** Radha (Bidhan Sarani, 553045)—2 30, 5 30, 8 30

Uttam Kumar, Sabitri Chatterjee, Ranjit Mullick and Mithu Mukherjee form the leading cast of this film, directed by Arabindo Mukherjee with music by Nachiketa Ghosh

### REGULAR SHOWS

**Tanaya:** Sree (Bidhan Sarani 551515) Purabi (M G Road 350680) & Indira (Indra Roy Road, 471757)—3, 6, 8 45

Sharmila Tagore, jilted by engineer Dhritiman, moves from her mofussil hometown to Calcutta where she finds a job as an executive Dhritimar Chatterjee re-enters her life when she has to investigate some malpractices in which he is involved

Meanwhile her childhood friend, Sumitra, is exploited and ultimately abandoned by Deepankar De with whom she has had a longstanding relationship

The lead pair is good but it is Victor Banerjee who is memorable as the India-loving Britisher towards whom Sharmila, is inexorably drawn

## TV

### CALCUTTA

**20 November**  
4.30 World of sport  
6.15 Feature film in Hindi.  
9.45 Sports Quiz  
**21 November**  
8.00 Sports roundup  
9.15 **Chitramala:** Film songs in different languages



An exhibit by Indira Puri Mistry

9 45 **Dadi Maan** Senal play by Chiranjit

**22 November**

7 55 Play in Bengali  
9 25 EK Mulaqaat/Looking Back-Looking Forward An in interview with A N Mulla  
9 45 National programme of Dance Kuchipudi by Mallika Sarabhai.

**23 November**  
7 00 English film senal  
8 10 Darshaker Darbare  
8 30 **Chitrahari.**

9 15 Senal **Some Mothers Do 'Ave Em**  
9 45 In This Our Land Oranges of Nagpur

**24 November**  
8 15 **Kathay O Suray:** Featuring Dwijen Mukherjee  
9 15 Places of Pilgrimage Bodh Gaya  
10 30 Highlights of the fourth cricket Test

**25 November**  
6 34 Telescope  
8 10 Rabindrasangeet by Bharati Mukherjee  
9 15 Towards Greater Productivity Jute  
10 30 Highlights of the fourth cricket Test

**26 November**  
6 00 **Feature film in Bengali:** *Godhuli Belaye* Cast Biswajeet Madhab Mukherjee, Tarun Kumar Bikash Roy Dilip Roy, Sumita Sanyal and others Direction Chitta Bose  
7 40 Saptahiki  
10 30 Highlights of the fourth cricket Test

## SPECIAL EVENTS

**20 November: 6 pm**  
In aid of Khelaghar, Maitreyee Devi presents a musical

evening featuring Hemanta Mukherjee, Ramkumar Chatterjee, Ashoktaru Banerjee, Ritu Guha Banerjee, Srinanda Choudhury and Ranu Mukherjee

At Rabindra Sadan (Cathedral Road, 449937)

**20 November: 10.30 am**  
A colourful performance by the renowned danseuse Mallika Sarabhai

At Star Theatre (Bidhan Sarani 551139)

**21 November: 6 pm**  
A programme of devotional songs and recitation featuring Ramkumar Chatterjee, Arundhati Holme Choudhury Ramanuj Dasgupta Pradip Ghosh Prabir Majumdar Sayantani Majumdar, Nabanita Chakraborty and others

At Rabindra Sadan (Cathedral Road 449937)

**21 November: 6.30 pm**  
The Indo-American Society presents a cultural evening to commemorate its silver jubilee, with Bharata Natyam by Anjana Banerjee and a sitar recital by Subrata Roy Choudhury with Ustad Sabir Khan on tabla

At Gyan Manch (Pretoria Street 433516)

**22 to 25 November: 6.30 pm**  
Calcutta Music Conference presents Britannia Festival of Music and Dance featuring Vilayet Khan, Bismilla Khan, Gangubai Hangeel Munwarali Khan, Protima Bedi, Chitresh Das, Madhumita Goswami and Tanima Thakur

At Kala Mandir (Shakespeare Sarani, 449086)

**25 November onwards**  
A week-long festival of Ben-

gali films organised by Cine Central Calcutta

At Metro Cinema (Chowringhee Road, 233541)

**26 November onwards: 10.30 am to 7.30 pm**

A five-day-long exhibition of paintings, drawings and graphics by Indira Puri Mistry

At British Paints Decor Service (32 Chowringhee Road, 249750)

**25 November: 7 pm**

A Brechtian celebration Ensemble presents two plays *The Informer* and *The Jewish Wife* in Bengali with Subrata Nandy Dipika Roy, Anik Dutta, Ujjwal Gupta and Sohag Sen in the leading roles Direction Sohag Sen

At Kala Mandir (B) (Shakespeare Sarani, 449086)

**26 November: 7 pm**

Sangbarta presents Friedrich Engels *Fienzi*, a play about power betrayal and the people Translated by Alokranjan Dasgupta and directed by Sunil Das the cast includes Animesh Ganguly, Santanu Ganguly, Sudarshan Rcy, Chitralekha Basu William and others

At Max Mueller Bhavan (Pratimesh Barua Sarani, 479404)

**Note: Mazdoor shown on page 20 has been withdrawn.**

## TRAVEL

### PLANES

**Bombay-Calcutta-Bangkok-Hong Kong-Tokyo:** Calcutta arrival AI316 (2) at 2110, Calcutta departure AI316 (2) at 2205

**Tokyo-Hong Kong-Bangkok-Calcutta-Bombay:** Calcutta arrival AI307 (3) at 2345 Calcutta departure AI307 (4) at 0040

**London-Frankfurt-Rome-Bombay-Calcutta:** Calcutta arrival AI132 (1) at 1915

**Calcutta-Bombay-Dubai-London-New York:** Calcutta departure AI103 (1) at 2355  
**Calcutta-Bangkok:** Calcutta departures TG314 (1, 3, 6) at 1345, Calcutta arrivals TG313 (1, 3, 6) at 1225

**Calcutta-Karachi-Copenhagen:** Calcutta departures SK976 (4, 7) at 0820, Calcutta arrivals SK975 (4, 7) at 0705

**Calcutta-London:** Calcutta departure BA144 (2) at 2115, Calcutta arrival BA145 (2) at 1315

**Calcutta-Delhi:** Departures, IC402 (daily) at 1735, IC263 (daily) at 0630, Calcutta arrivals, IC401 (daily) at 1125,

IC264 (daily) at 2205.  
**Calcutta-Bombay:** Departures, IC176 (daily) at 0545; IC273 (daily) at 1950; Calcutta arrivals, IC175 (daily) at 1125; IC274 (daily) at 1850.  
**Calcutta-Madras:** Departure, IC265 (daily) at 1700; Calcutta arrival, IC266 (daily) at 2150.  
**Calcutta-Port Blair:** Departure IC285 (2, 5) at 0600; Calcutta arrival IC286 (2, 5) at 1040.  
**Calcutta-Gauhati-Tezpur-Jorhat-Litabari-Dibrugarh:** Departure IC211 (daily) at 0530; Calcutta arrival IC212 (daily) at 1600.  
**Calcutta-Imphal:** Departure IC255 (daily) at 0945; Calcutta arrival IC256 (daily) at 1540.  
**Calcutta-Bagdogra:** Departure IC221 (daily) at 1120; Calcutta arrival IC222 (daily) at 1340.  
**Calcutta-Gauhati:** Departures IC249 (1, 3, 5, 7) at 0600; IC229 (daily) at 1300; Calcutta arrival IC250 (1, 3, 5, 7) at 1445; IC230 (daily) at 1605.  
**Calcutta-Agartala:** Departures IC237 (2, 4, 6, 7) at 0545; IC243 (daily) at 0650; Calcutta arrivals IC238 (2, 4, 6, 7) at 1100 and IC244 (daily) at 0900.  
**Calcutta-Jorhat-Dibrugarh:** Departures IC213 (1, 3, 6, 7) at 0600; Calcutta arrivals IC214 (1, 3, 6, 7) at 1015.  
**Calcutta-Silchar-Imphal:** Departure IC255 (daily) at 0945; Calcutta arrival IC256 (daily) at 1540.

**Calcutta-Ranchi-Patna-Lucknow-Delhi:** Departure, IC410 (daily) at 0700; Calcutta arrival, IC 409 (daily) at 1045.  
**Calcutta-Kathmandu:** Departure, IC247 (1, 3, 4, 5, 7) at 1330; Calcutta arrival, IC248 (1, 3, 4, 5, 7) at 1250.  
**Calcutta-Dhaka:** Departure, IC223 (daily) at 1420; Calcutta arrival, IC224 (daily) at 1620.  
**Calcutta-Chittagong:** Departure IC225 (4, 7) at 1530; Calcutta arrival IC226 (4, 7) at 1830.  
**Calcutta-Bhubaneswar-Hyderabad-Bangalore:** Departure IC269 (2, 4, 6) at 1140; Calcutta arrival IC270 (2, 4, 6) at 2125.  
**Calcutta-Nagpur-Hyderabad-Bangalore:** Departure IC269 (3, 5, 7) at 1140; Calcutta arrival IC270 (3, 5, 7) at 2124.




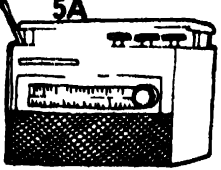

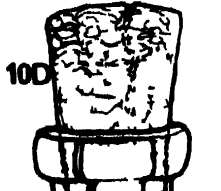

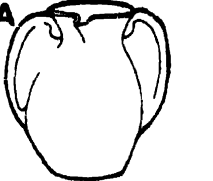





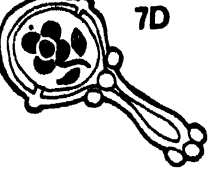

**Calcutta-Bhubaneswar-Vishakhapatnam:** Departure IC277 (1, 3, 5, 7) at 1210; Calcutta arrival IC278 (1, 3, 5, 7) at 1650.  
**Calcutta-Varanasi-Gorakhpur:** Departure IC281 (2, 4, 6, 7) at 1210; Calcutta arrival IC282 (2, 4, 6, 7) at 1855.  
**Calcutta-Jamshedpur-Rourkela-Ranchi:** Departure PF715 (2, 4, 6) at 0700; Calcutta arrival PF716 (2, 4, 6) at 1305  
**Calcutta-Jamshedpur:** Departure PF717 (1, 3, 5) at 0700; Calcutta arrival PF718 (1, 3, 5) at 0900.

**Calcutta-Bhubaneswar-Vishakhapatnam:** Departure IC277 (1, 3, 5, 7) at 1210; Calcutta arrival IC278 (1, 3, 5, 7) at 1650.  
**Calcutta-Varanasi-Gorakhpur:** Departure IC281 (2, 4, 6, 7) at 1210; Calcutta arrival IC282 (2, 4, 6, 7) at 1855.  
**Calcutta-Jamshedpur-Rourkela-Ranchi:** Departure PF715 (2, 4, 6) at 0700; Calcutta arrival PF716 (2, 4, 6) at 1305  
**Calcutta-Jamshedpur:** Departure PF717 (1, 3, 5) at 0700; Calcutta arrival PF718 (1, 3, 5) at 0900.

### TRAINS

Departure		EASTERN RAILWAY (HOWRAH) MAIL	Arrival		Departure		Arrival		
Up	Time		Time	Dn.	Up	Time	Time	Dn.	
1	19-20	Delhi Kalka Mail	8-15	2	Dep.—Tues., Thurs. & Saturday Arri.—Wed., Fri. & Sunday				
5	20-00	Amritsar Mail	7-55	6					
3	20-40	Bombay Mail via Allahabad	12-50	4					
<b>EXPRESS</b>									
81	9-45	Air-Cond. Express Tri-Wkly via Gaya Dep.—Tues. & Wed. up to New Delhi Dep.—Sat. up to Amritsar Arri.—Tues., Wed. & Saturday	17-10	82	59	18-55	Kamrup Express	6-30	60
103	9-45	Air-Cond. Express Bi-Wkly via Patna Dep.—Thurs. up to New Delhi Dep.—Sun. up to Amritsar Arri.—Mon., & Friday	17-10	104	165	12-30	New Bongaigaon Janata Express	13-35	166
101	16-55	Rajdhani Air-Cond. Exp. 4 days a week Dep.—Mon., Thurs., Fri. & Sunday Arri.—Tues., Wed., Sat. & Sunday	11-05	102	307	6-10	Black Diamond Express	21-25	308
173	5-45	Himagiri (Jammu-Tawi) Exp. Tri-Wkly Dep.—Wed., Sat. & Sunday Arri.—Mon., Tues. & Friday	23-35	174	309	17-15	Coalfield Express	10-30	310
67	10-55	Bombay Janata Express Tri-Wkly Dep.—Mon., Wed. & Friday Arri.—Tues., Thurs. & Sunday	21-15	68	305	18-20	Asansol Express	8-45	306
61	22-55	Dehradun Janata Express Wkly Dep.—Sunday Arri.—Sunday	8-15	62	<b>SEALDAH (MAIL &amp; EXPRESS)</b>				
9	21-35	Doon Express via Grand Chord	6-55	10	43	19-15	Darjeeling Mail	8-45	44
7	10-10	Toofan Express via Main Line	18-15	8	53	22-00	Gaur Express	5-00	54
49	14-20	Amritsar Express	15-45	50	51	11-45	Jammu Tawi Express	15-40	52
11	21-00	Delhi Express via Main Line	6-05	12	13	20-45	Upper India Express via SBG Loop	11-55	14
39	21-10	Delhi Janata Express via Main Line	5-20	40	303	18-20	Bhagirathi (Lalgola) Express	10-20	304
19	22-00	Gorakhpur Express	10-50	20	<b>SOUTH-EASTERN RAILWAY (HOWRAH) MAIL</b>				
21	16-05	Mithila Express	6-45	22	3	20-00	Madras Mail	6-10	4
57	6-10	Kanchenjunga Express Tri-Wkly	19-30	58	2	20-15	Bombay Mail via Nagpur	7-00	1
<b>EXPRESS</b>									
59	18-55	Kamrup Express	6-30	60	60	14-15	Gitanjali (Bombay) Express 5 days a week Dep.—Mon., Tues., Wed., Fri & Saturday Arri.—Mon., Tues., Thurs., Fri. & Saturday	13-40	59
165	12-30	New Bongaigaon Janata Express	13-35	166	134	20-50	Ahmedabad Express 4 days a week Dep.—Tues., Thurs., Fri. & Sunday Arri.—Tues., Wed., Fri. & Sunday	4-00	133
307	6-10	Black Diamond Express	21-25	308	30	12-45	Bombay Express via Nagpur	13-10	29
309	17-15	Coalfield Express	10-30	310	141	16-25	Coromandal (Madras) Express	10-45	142
305	18-20	Asansol Express	8-45	306	37	23-10	Madras Janata Express	4-10	38
<b>SOUTH-EASTERN RAILWAY (HOWRAH) MAIL</b>									
43	19-15	Darjeeling Mail	8-45	44	13	17-30	Tata Steel Express	10-18	14
53	22-00	Gaur Express	5-00	54	11	6-20	Ispat Express	21-50	12
51	11-45	Jammu Tawi Express	15-40	52	5	22-10	Jharsuguda Express	5-00	6
13	20-45	Upper India Express via SBG Loop	11-55	14	15	21-25	Ranchi Hatia Express	6-40	16
303	18-20	Bhagirathi (Lalgola) Express	10-20	304	07	22-35	Puri Express	5-30	8
307	6-10	Black Diamond Express	21-25	308	09	18-45	Jagannath (Puri) Express	8-00	10
309	17-15	Coalfield Express	10-30	310	45	10-50	East Coast (Hyderabad) Express	16-15	46
305	18-20	Asansol Express	8-45	306					

# WONDERLAND

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## Barter Bank

If you read an item in this page that you wish to respond to please write in to **Barter Bank**, c/o THE ILLUSTRATED Colour Magazine 6 Prafulla Sarkar Street Calcutta 700001 Also if you wish to enter an item in this column please write in with details to the address given above We shall inform you of responses to your insertions by post

• **Books.** I offer *Advanced Accounts* by MC Shukla and JS Grewal in good condition for *Advanced Accounts* by Das and Basu (Part II) or *Business Mathematics* by Sancheti Kapoor for CA Intermediate Contact Raj Kumar Bhagat

• **Radio jacket** I would like to exchange a leather jacket of a Philips Two in-One radio recorder 197 (almost new) for two pre-recorded cassettes of Bengali songs by any popular singer or two C-60 Philips Ferro blank cassettes Write to Ujjal Singha

• **Magazines:** I offer rare Bengali magazines for textbooks for ICWAI (Group II and Group III Inter) Contact Kamal Dutta

• **Clock:** I offer a Seikossa wall clock (pre-war) for any good brand alarm clock Contact Ambal Chatterjee

• **Stamps:** I have over 2000 stamps from Bangladesh which I would like to exchange for picture postcards Write to Ratna dip Banerjee



## JUST-A-MINUTE

### WHO'S WHOSE

By Shamlu Dudeja

Rina, Tina and Lina live in house numbers 1 2 and 3, but not necessarily in that order They have a dog each a Dobermann, a Poodle and a Spitz, again not necessarily in that order These facts are known about them

The two female dogs both live next to the male dog

There was a litter of pups each in house No 3 and in Lina's house

Rina has bought some pink ribbons for her dog

The name of the Spitz is Sultan

Who belongs to whom, and where do they live?

Answer on Page 7

Across: 1 Tick 5 Radio  
 6 Pitcher 9 Scooter 12  
 Fairy 13 Heel  
 Down: 1 Trophy 2 Cactus 3 Vase 4 Wig 7  
 Rattle 8 Barrel 10 Cork  
 11 Pan

SOLUTIONS

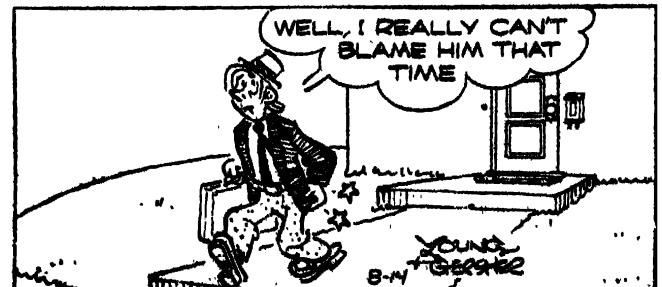
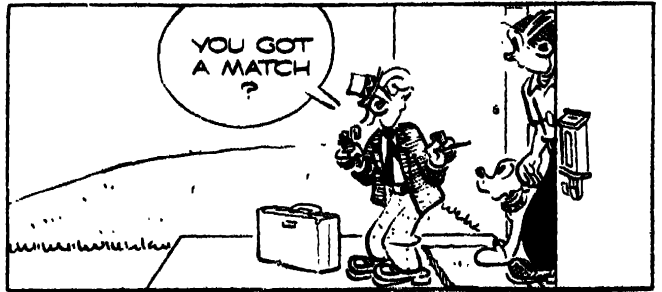
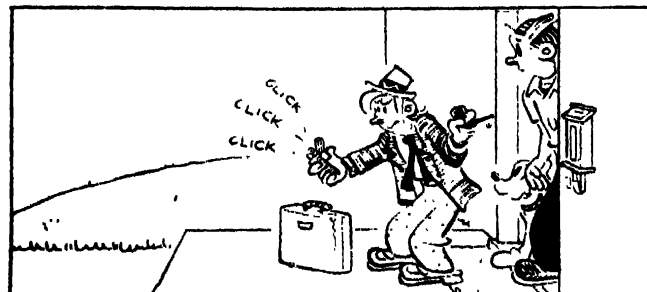
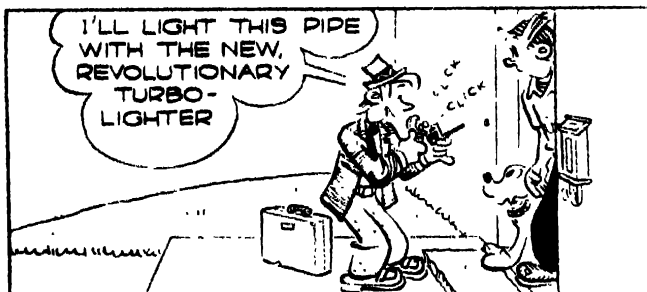
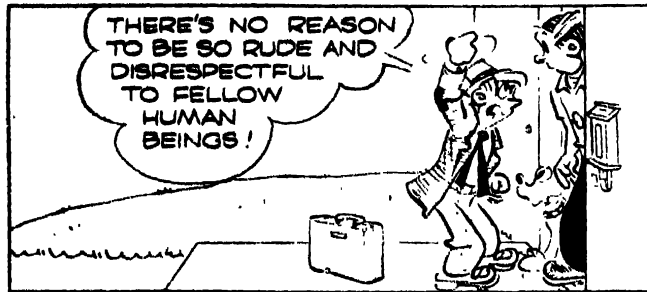
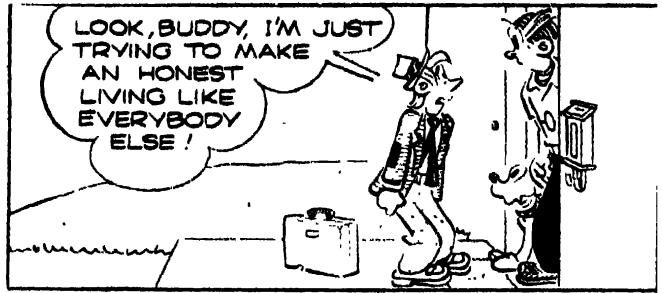
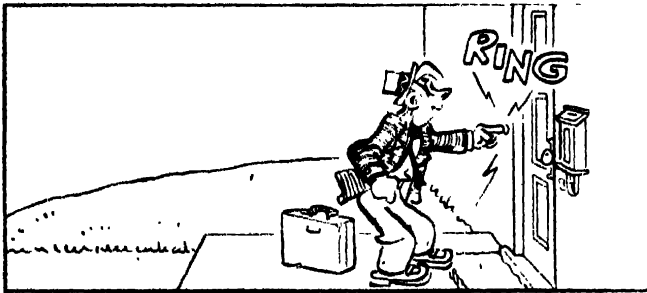
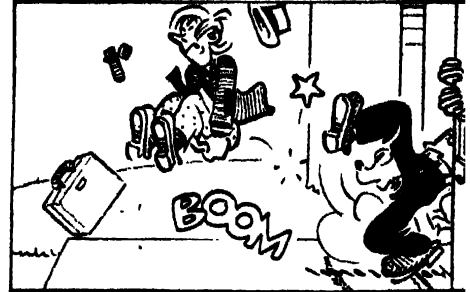




Comics

# BLONDIE

by YOUNG and GERSHER

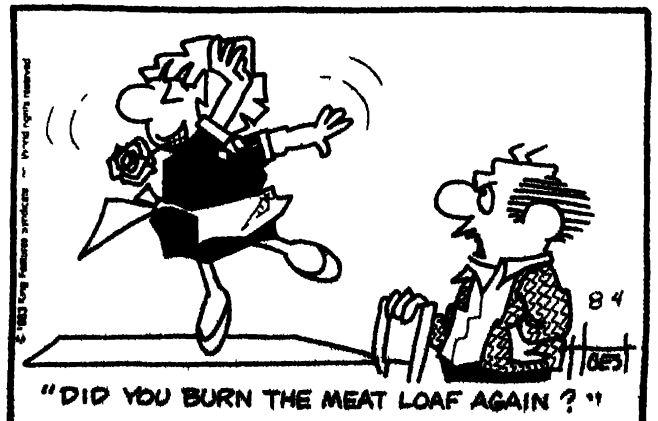
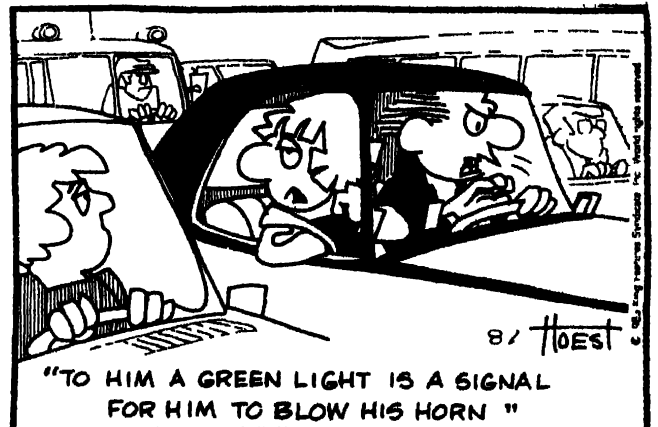
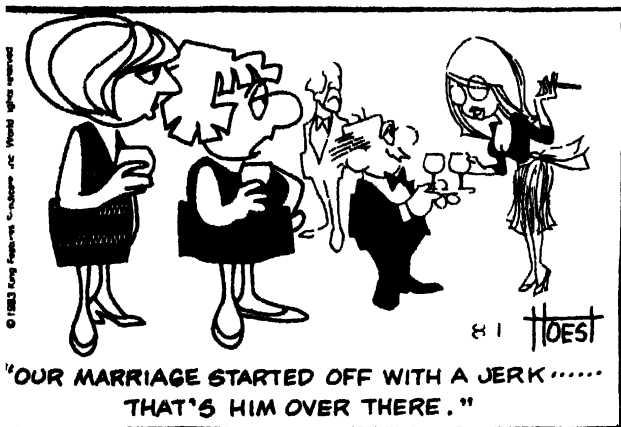


# MOOSE MILLER

By Bob Weber

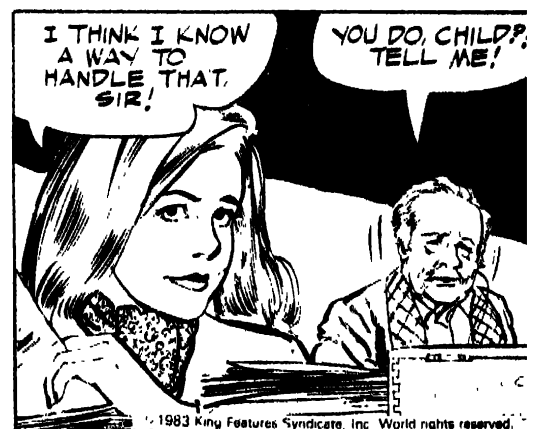
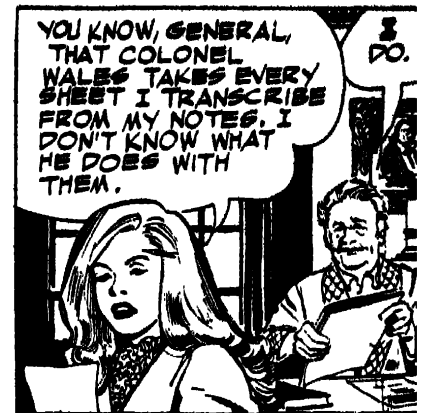


# THE LOCKHORNS



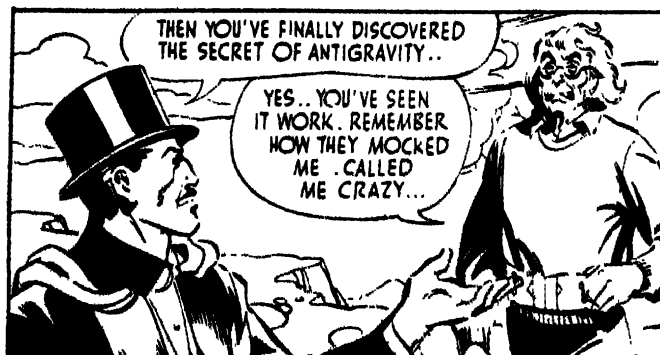
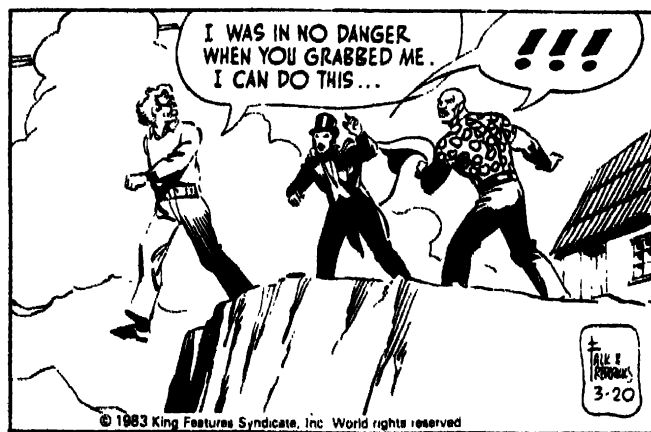
# JULIET JONES

By Stan Drake

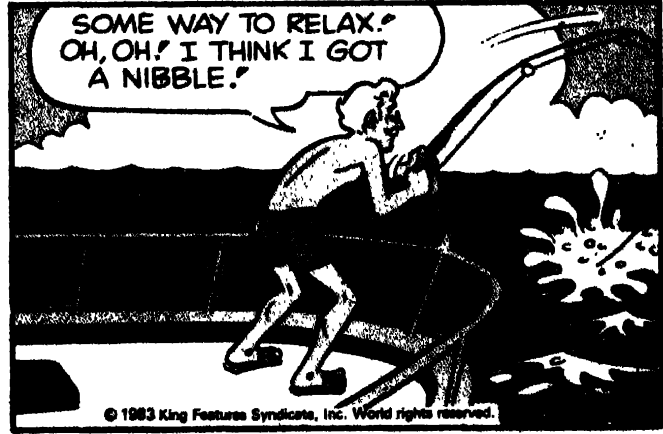
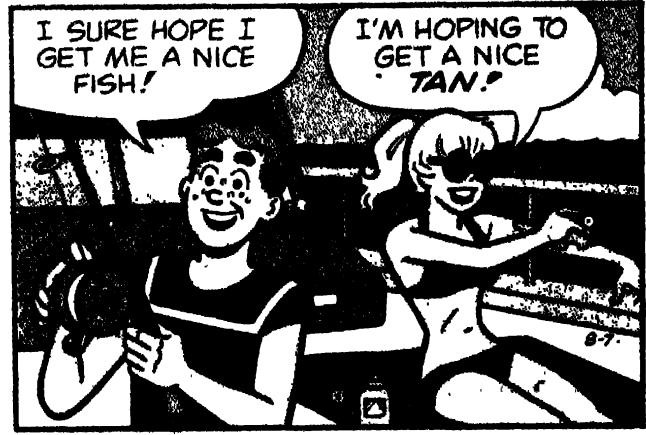
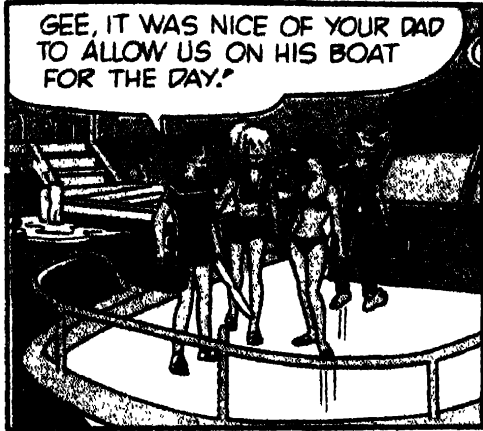


# MANDRAKE

By Lee Falk



# ARCHIE



CALCUTTA / Alope Mitra





**CALLING EVERYBODY UNDER 14!!**

**You've never had something as good come your way!**

The Wiz Biz Club is in full swing now. Thousands of children from all over India have already become members of the most exclusive newspaper club in the country! Join their fraternity and taste the joy of novelty each week.

Fill in the form given below, attach a postal order worth Rupees five in favour of "The Telegraph" and mail it. Or better still. Cut out the coupon and bring along the money to the office of THE TELEGRAPH. The address: 6, Prafulla Sarkar Street, Calcutta 700 001.

Join the Wiz Biz Club! Join the world of fun!

**Application Form**

Name (in block capitals) Surname \_\_\_\_\_

First name \_\_\_\_\_

Date of Birth \_\_\_\_\_

Address \_\_\_\_\_

Name of school you attend \_\_\_\_\_

Class \_\_\_\_\_

Hobbies/interests \_\_\_\_\_



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Hobbies/interests \_\_\_\_\_



## Post Mortem

### 'Krantadarshi'

'A Couple of Letters' (Nov 13) was certainly the best Limelight feature so far. It was a well written article and was a pleasure to read. It was also a change from the usual run of features on matinee idols and sex symbols.

However, I would like to point out that Annada Sankar's new epic novel is titled *Krantadarshi* and not *Krantidarshi*.  
B. Jaya,  
Calcutta

### Pirandello

Apropos of Sankar Ray's letter (Nov 6), no doubt Luigi Pirandello was a supporter of Mussolini but his play *Six Characters in Search of an Author* does not contain a single word directly or indirectly in favour of fascism. In this context it may not be out of place to mention that Balzac was a favourite with Marx.

Further, Pirandello's experiments with form in this play deserve admiration. Utpal Dutt, though highly critical of the contents of Pirandello, is all praise for his experimentation with form.  
H. K. Ganguly,  
Dhanbad

### False

'Figuring It Up' (Markings, Oct 9) obviously referred to the yoga classes held by us. You are free to express your views on the utility of yoga exercises. It is however entirely false to state that there is a guru who comments while giving lessons, "I never ask for money—whatever it is everyone puts in the box." There is no guru and no box and no collections are made. The statement that the classes are designed for fat old men is also untrue.

Our society is registered under the Societies Registration Act and its members are responsible citizens and make regular contributions as in any other club or institution. Your comment that there is a box into which the participants put money while the guru keeps a smile on his lips is defamatory of our society.

We invite anyone to visit us and verify for themselves the falsity of these statements.

J. P. Agarwal,  
Sect, Yogic Sangh,  
41, Chowringher Road,  
Calcutta

*Our contributor replies:*  
The story was told by a photographer who had gone to the maidan early morning. I have simply reproduced it. Had there been no box, why should he have mentioned it? Perhaps the box has been removed since then.

### Intriguing

The article on the Returned Letter Office (Oct 30) by M. Moizuddin was very interesting. What seems even more interesting is that when the Post Office has such commendable ability to deliver letters bearing wrong, incomplete or illegible addresses, how is it that letters bearing correct, complete and legible addresses are sometimes never delivered?

D. Rakshit,  
Sindri

### A Grievance

I suggest that you start a 'consumers' grievance page' to enable people to air their grievances against shopkeepers who have cheated them or behaved rudely.

For instance, I went to a shop on Theatre Road which sells sweetmeats and asked for six pieces of an item, costing Rs 3 each. I handed over a hundred-rupee note and pocketed the change without counting it. So I did not realise

that the carton contained only two *singharas*.

The next morning when I went to the shop and said that I'd been short supplied, the man was extremely rude though I kept assuring him that I had not been over charged.

S. Rewa,  
Calcutta

### Hazardous

'Hanging in the Air' (Markings, Oct 9) described perfectly the hazardous condition of Durgapur bridge. I hope it drew the attention of the authorities to the "awkwardly placed crossbars."

Even if the rate of accidents occurring on the bridge is not the highest at any spot in the city (which it may very well be), the bridge is undoubtedly a menace.

Anuradha Patodia,  
Calcutta

### Surprising

With reference to Markings (Sept 25), I found the allegations made in 'Need for Examination' quite surprising. There is indeed a city called Allahabad in Bahawalpur, Pakistan (Ref: *Oxford School Atlas*, page 22, OUP 1968), which held an American military interest. I am sure Richard Nixon must have spoken of that Allahabad which is in Pakistan.

Secondly, when the first edition of *Brighter Grammar* was published in 1952 by Orient Longman, Singapore was a federated unit of the Malaysian Federation along with the British settlements of Penang and Malacca. Singapore came out of the Federation on 8th August 1965. In spite of being a separate country now, Singapore is still regarded as a big city in the Malaysian Peninsula. (Ref: *Flags of the World* by Barraclough and Crampton, F. Warne Ltd 1978).

Dipankar Dasgupta,  
Calcutta

## Contents

The Telegraph

4 DEC 1983

4

Shankar, the latest bestseller in Bengali literature after Rabindranath and Sarat Chandra, turns 50 on December 7. The man and his work in *Limelight*.

8

The old north Calcutta schools, once centres of scholarship, were gnawed by political terrorism in the early seventies. *Panorama* takes a look at their present condition.

16

*Rainbow* goes on a steamer ride down the Hooghly with litterateurs and musicians, organised by Jalsaghar.

Cover:

Tarapada Banerjee

### SECTIONS

Post Mortem	3
Dress Circle	12
Inner Eye	14
Quiz	15
Markings	19
7 Days	20
Wonderland	24
Comics	26
Calcutta	30

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LIMELIGHT / Mani Shankar Mukherjee

## GOING DOWN IN LETTERS OF GOLD

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Three days from today, the renowned writer of Bengali literature turns 50

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“**T**HE only high hope I nurture in my mind is to get a clerical job after my graduation. Never do I rake my brain with the innumerable problems that my country faces. Yet I make it a point to follow my mother's advice to dab my head with Bhringaraj hair oil.

The lady told me to religiously keep away from any hassles whatsoever, and I follow her words with all sincerity. I'm not like those who give up happiness to dedicate their lives for

the masses, or for that matter languish in jails or become sanyasis. For them, I only have reverence.

To get a taste of all the exciting things happening around me through the morning newspaper is my cup of tea. My heroes: Rabindranath, Vivekananda and Subhas Chandra. My love: Mohun Bagan. My heartthrob: The most romantic heroine of Bengali movie world.”

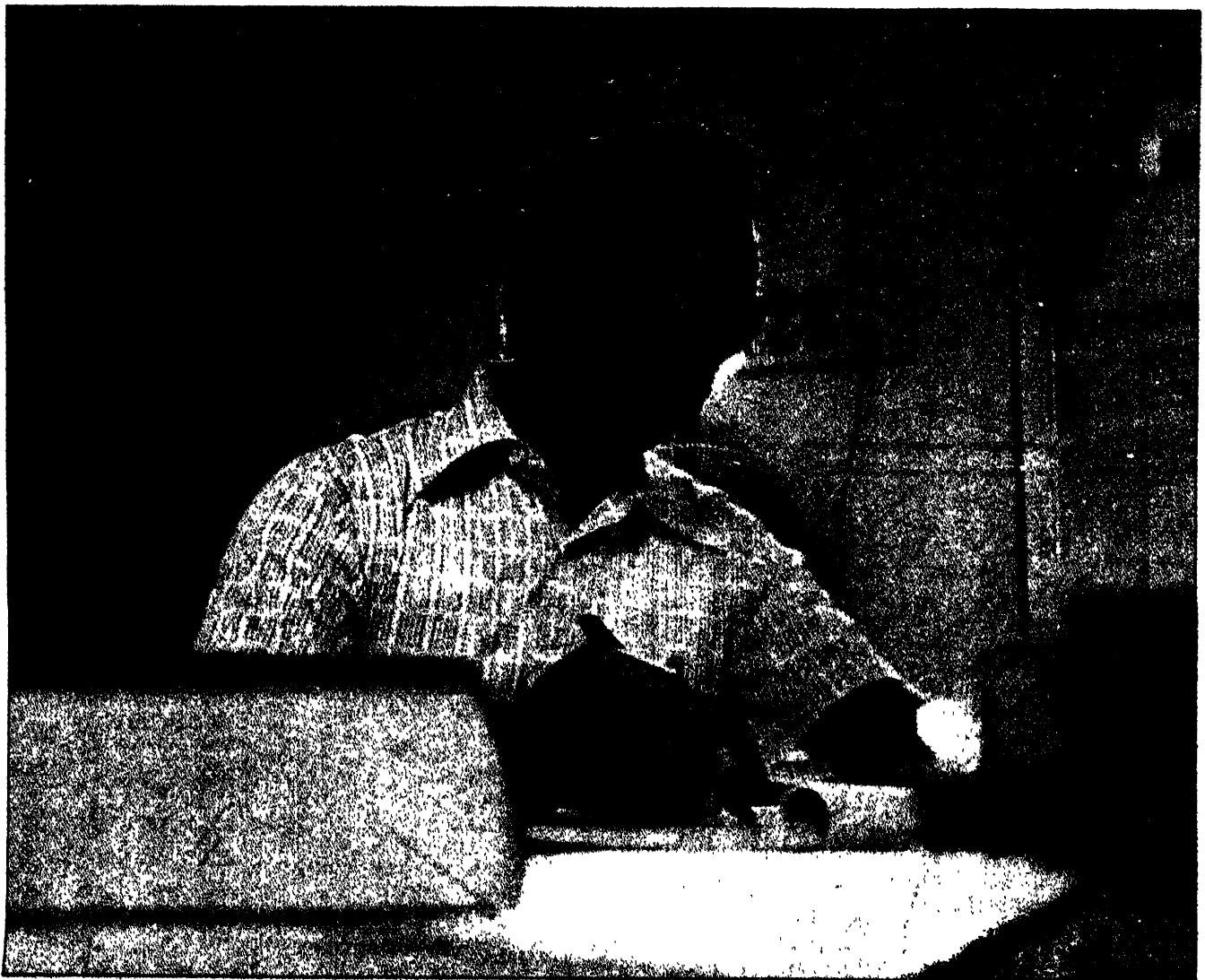
Have you come across this man? Is he your next-door neighbour? His name is Banabehari Chakravorty.

But then, you can call him any

name. The protagonist of the latest novel by Shankar (Mani Shankar Mukherjee) is a typical member of the Bengali middle class.

Not only Banabehari of *Vittavasana* (Lust for Wealth), all the characters of his novels are either Bengalis or behave like Bengalis. And Bengali readers whose habit of buying books is not very discerning literally devour the fare that is churned out by this author.

After Tagore and Sarat Chandra, Shankar is the new bestseller. *Swaraga-Martya-Patal*, a trilogy of his works, is going to cross the 1,50,000



Shankar: The new 'bestseller'

figure very soon. His publishers only hope that the figure is reached to coincide with the author turning 50 on December 7.

Not just *Swarga-Marta-Patal*, take a look at any of his titles. The long list of editions runs into two pages. *Samrat-O-Sundari*, now being staged, is running in its 45th edition, having been published barely six years ago. His record is unusually impressive, at least going by the standards of Bengali publishing. *Jekhane Jeman* is in its 23rd edition and *Sonar Sansar* in its 34th. *Ekdin Hathat*, which was published in November 1982, has already sold more than 45,000 copies—a record yet to be matched by any of his contemporaries.

While only one of his novels has been translated into English so far (*Company Limited*, the English version of *Jana Aranya*, one of his two works filmed by Satyajit Ray), more than half of his 33 novels have been translated into Hindi, Oriya, Assamese and Malayalam. In fact, after Sarat Chandra and Bibhuti Bhushan, it is for him that this kind of exercise has been started anew.

*Swarga-Marta-Patal* has been carrying a blurb on its flap which reads: "The first Bengali title to have sold more than a lakh of copies."

Its publisher, Dey's Publishing Pvt Ltd, threw a gala party to celebrate the achievement. Eyebrows were raised when the proprietor, Sudhanshu Shekhar Dey, announced more ambitious plans up his sleeve—to strike gold with more trilogies from Shankar.

A publisher who watched the scene a shade regretfully was Brojokishore Mondal, the livewire owner of Biswabani Prakashani. Although Shankar had some of his titles in Baak Sahitya or Mitra-Ghosh publishers, Biswabani, or more specifically, Mondal, used to enjoy his patronage the most. "Then I got fed up one day," he recollects. "Shankarda pressed me too much to publish three titles in a single cover. When I refused, he told me 'My name is Shankar; do you know that I can collect a lakh of rupees at any time from my publishers if I take a stroll down College Street?' I told him to find a publisher to buy *Jana Aranya* and *Aasha Akanksha* within two months, otherwise I would sell all the copies of these two titles that I had in my stock at second hand prices."

It was after this wrangling that

Dey's signed up Shankar for *Swarga-Marta-Patal* in which *Jana Aranya*, *Aasha Akanksha* and *Seemabaddha* (from Mitra-Ghose) were included. Since then many other titles of Shankar from other publishers have come under one cover. Does this harm the sale of individual titles? "Oh yes," says Badal Bose, the manager of Ananda Publishers Ltd. Mr Bose says. "We have his *Bodhodoya* which is priced at Rs 12. Then two of his other novels have been included in *Janmabhumi*, a trilogy which is priced at Rs 14 only. Tell me who will buy *Bodhodoya* instead of *Janmabhumi*? But we have still been selling *Bodhodoya* just because it's Shankar's. Had it been by any other author the title would not have sold a single copy after the trilogy was published. Look, this is a peculiar phenomenon. You ask about 100 pundits—not one of them will admit that Shankar is a great writer. But if you ask 100 readers instead, I think 99 of them will say that they love his books the most."

This assertion seems to be pertinent in the context of the fact that in

spite of being the most widely read author, Shankar has been awarded only one literary award (Narasinhadas Puraskar from Delhi university) till now.

**A**N American critic once wrote about Shankar that three things had made this author popular. His superb style of *kathakata*—the oldest art of storytelling which the Indians have always excelled in; his penchant for weaving stories within stories and his mastery in drawing father figures. In fact he makes fascinating reading when he has one such father figure in a novel to depend on (remember Sata Bose in *Chowringhee*). He is less charming when he is confident of himself.

For one thing, Shankar is a staunch believer in the adage of story for story's sake. "When I like to have *sandesh*, I go for *sandesh* only. It can be *aam-sandesh* at the most but not *darbesh*," he says, defending his style. "I have been criticised for not being an experimenter in style and form. It's not that I'm incapable, but believe me, I've been following my own style deliberately. I'm

## THEY ON SHANKAR

**Gour Kishore Ghosh:** He is the most popular Bengali writer today. I don't think this kind of popularity is achieved just by fluke.

**Sunil Gangopadhyay:** Does any writer pass any disparaging comments on any of his contemporaries? All I have to say is that his works are fruits of a lot of investigation and research. I don't think there is any other Bengali author around who has so meticulously followed this overseas style of writing.

**Bimal Kar:** To be very frank, I have read only one of his novels as yet—*Temple Chamber*, the novel that marked his debut in Bengali literature. Excuse me for not being able to comment on him.

**Ashutosh Mukhopadhyay:** When we started writing in the fifties we all had our idols before us. I, for example, tried to write a la Sarat Chandra. I think Shankar was the only exception among us who had as his idol only himself. His style is distinctive.

**Shirshendu Mukhopadhyay:** Shankar is now a household name among Bengalis. I have been told that he

has forsaken the usual 20 per cent royalty that we charge from our publishers and is taking much less. I must say he is very bold. After all, who does not want to get more readers? Since he doesn't write as much as some others, he writes well.

**Prafulla Roy:** He is the only writer who has a lot of variety so far as the story is concerned. He has acquainted us with many worlds hitherto unknown. Literary merit? Who are we to evaluate him? Has any author ever been judged properly in his own era?

**Syed Mustafa Siraj:** No comments, please. I haven't read his works at all.

**Samaresh Bose:** I have not read his works thoroughly. Therefore, I should not pass comments.

### SHANKAR ON THEM

Why embarrass me? You newsmen have always an axe to grind. Would you ever ask Rajesh Khanna the quality of Amitabh's acting, or Ravi Shankar about Ali Akbar's merit?

# SHANKAR: 'I AM NOT ASHAMED OF THE SALES FIGURES'

Q: Are you aware of the near-unanimous charge that your works are not masterpieces if artistic value is anything to go by?

A: Oh, yes. But I'm up to just what I produce. My request to my critics: please allow me to remain within my limits. I have no regrets whatsoever for not being pseudo-intellectual.

Q: Doesn't criticism upset you?

A: Not at all. You see, looking back now I find my life has been full of praise and rebuke—all unearned.

Q: Office politics or business tricks seem to be your forte; do you indulge in them consciously?

A: Yes, you can say so. After all, what are people concerned with most? Life being as complicated as it is today, most of us are compelled to rack our brains with only what happens or is going to happen outside rather than the trivials within the confines of the four walls we live in.

Q: Going through any of your novels, one gets the impression that you are against the foibles and frivolities that plague the Bengali middle class. Any special reason for this crusade?

A: Let me correct you. It's not the middle class that I talk about, but a class down below the ladder, the lower middle class—the class I belong to. And I go for Bengalis simply because I know them better than any other community.

Q: Why do you think Ray chose two of your novels for making films—the story element or the messages conveyed in them?

A: For *Seemabaddha*, I think he was fascinated by the corporate dealings in *Jana Aranya*, maybe it was the social reality that moved him. But why are you asking me? Isn't Ray himself the right person to...

Q: In *Jana Aranya*, Ray had changed your story at a very crucial point. While in the original story *Somnath* hires his friend's sister as a call girl unwittingly, Ray showed him doing it quite deliberately. As the novelist how did you condone the poaching?

A: Look, I have been told that a

novel is to a writer what a daughter is to a mother while the film made out of the novel is to the author what a son-in-law is to his mother-in-law. The former always deserves love, the latter demands respect.

Q: You talk about deliverance of Bengalis from the shackles of impoverishment—economic as well as mental. But in your novels the protagonists always attain their goal by some immoral acts or the other. How do you justify this dichotomy? Do you want to say that nothing is gained through rightful means?

A: You are only right in your accusations, not in your conclusion. It's not the foul means that I want to highlight but the moral pangs that afflict the doer all through. I hold the sense of shame as the greatest virtue of man. Let me quote an author—I forget the name now—who said: "I regard that man as lost who has lost his sense of shame."

Q: Who is your favourite author?

A: Among my predecessors at home it is Sarat Chandra. But Tulsidas and Vivekananda inspire me. I think Vivekananda was the best travelogue writer that we have ever had. Among the living authors Bimal Mitra has moulded my thinking the most. Abroad, I regard Isaac Bashevis Singer as my guru so far as my attitude towards my occupation is concerned.

Q: Ever since you started writing, you have maintained a steady rate of one title a year which is—so to say—a rarity among your peers. Don't you like being prolific?

A: Firstly, I prefer to inject a little bit of investigation into my writing—a desire that demands a lot of time and energy. Secondly, I'm not adept in churning out stories out of nothing. I think, that a story, like a plane has its take-off and landing. As a story-teller I pay as much attention to both. I think of 10 take-offs but then landings are not an easy job. For 10 beautiful take-offs I can end up with only one feather-touch landing. That is why, I have been told, three-fourths of the salary of a pilot go for the

second task. I plan the landing first before I wield my pen. Unlike many authors I often write the last few paragraphs of my novel first lest I mar a story for want of a flawless landing. I don't believe in parachute landings.

Q: One reason behind the sales records of your titles is said to be your personal handling of the planning and campaign. You have been accused of being too business-minded in forsaking due shares of royalty to make titles cheaper, and then bringing more than one novel between two covers. Any comment?

A: Yes, I've done it. But what's wrong in it? There is an impression that I'm the only exception among all my peers to have done it, which is, of course, not true. Tell me who has not done it? Not to speak of my contemporaries, I can show you that even masters like Bankim Chandra and the great Tagore himself did all this—dictating the copy of the ads for titles, even instructing the size of the flaps, all such things.

Q: Do you think your works would have sold in the same number they have if there were no incentives like cheap prices?

A: Excuse me, if I've got your query right you seem to have asked whether, in the world of books, being widely read is a sin or not. Personally, I'm not ashamed of the sales figures. Why should I be? I don't consider popularity an indication of a title's poor literary merit. If *Gitanjali* can be a bestseller, what's wrong with any other title? Once again an important saying of Bimal Mitra comes to my mind. He likes to compare a writer's job with that of a daily wagger. Both get their remuneration at the end of their labour.

Authors are supposed to get their due recognition posthumously. Only the lucky ones, like the more skilled among the labourers, are given a meal during the day. But then, there are some who argue that those labourers are paid less in hand later. Maybe, I belong to that class. I'm not sure.

P.G.

proud to have inherited the style that Tagore, Sarat Chandra and Tarashankar so meticulously developed."

His assertion rings all the more true as he goes on to say, "After all we writers must be serious enough in this age of media onslaught. The limited audience that we have, thanks to illiteracy, is forced to a more and more grinding existence day by day. A man who wakes up at six o'clock in the morning has to go to the bazaar first. The moment he comes back THE TELEGRAPH claims his attention. Then he has to have lunch. And after that, before he manages a foothold on an overcrowded bus, he has Gavaskar at Wankhede. At office, Jyoti Basu and the price index, and back home Amitabh Bachchan or Rekha. After all these obligations I am at his mercy at 10 o'clock at night, WBSEB and Santaldih permitting. For the next half hour I will be there with my fare to prove my worth before my master who needs something that THE TELEGRAPH, Gavaskar, Jyoti Basu or Rekha failed to give him. How can I afford to be an experimenter in circumstances as complicated as this?"

Commenting on the weaving of many stories around the main story, Shankar gives the example of "mini lotteries before the final draw." If that is just a matter of style, his obsession with godfathers in his novels (Sata Bose in *Chowringhee* or Bishubabu in *Jana Aranya* is somewhat psychological. Like the hero of *Jana Aranya*, Shankar too ran from pillar to post in search of bread for himself, his mother and five younger brothers who came to this city from the serenity of a village called Banagram—the hamlet described in *Pather Panchali*.

Shankar writes, "I must have planned this novel (*Jana Aranya* when I was jobless. That was long back. After the sudden death of my father, the whole burden of the family fell on me. A job of any sort was what I prayed for all the time. I did not know the art of managing one, nor did I know anyone highly placed to provide the much-needed backing for a vagabond. Believe me, I did not dare to get into a lift in any office lest the liftman demanded fare from me

"Those days are still vivid in my memory. A young man with sackfuls of waste paper on his shoulder hawks his fare from office to office or peddles it on Canning Street and



Shankar signing copies of 'Swarga-Marta-Patal' after it crossed the 1 lakh figure: hard sell

earns a few loaves of bread for his family and forms an impression of man in his meanest as well as most vulgar form. There were times when I supplied baskets of waste paper which were not paid for later. I could only skip tiffin to make up the loss. There was that shop on Canning Street, the owner of which took six baskets from me but later shooed me away every time I went to him for the money. In those days of dejection I had my friends among the call girls of central Calcutta who asked me not to give up hope. 'Even we are sometimes cheated after selling our bodies,' they used to say, 'wait for your turn to make up the loss with full interest.'" (*Jana Aranya, Nephthya Kahini, Swarga-Marta-Patal*).

It was in those luckless days that Shankar met Mr Noel Barwell, the last English bar-at-law of Calcutta High Court. To quote him again, "Only God could say whether it was his design or not. The timid and lanky chap from the dingy lane of Chaudhuribagan perchance came across a man famous for his erudition and well placed in his profession... For the first time in my life I met a man who believed there was potential lurking in a chap as insig-

nificant as myself," (*Desh* literary number, 1975).

Having been asked by the editor of *Desh* to write on his literary career Shankar scribbled a homage to his old boss. No wonder then that his protagonists seek solace from father figures around them and he revels in bringing them into his novels. In fact, he chose the name by which Mr Barwell called him—a pruned form of Mani Shankar—to put under the title of his first novel, *Temple Chamber* (the title was later changed to *Kato Ajanare*) when it was first published.

FROM the rugged footpath of Canning Street to the air-conditioned chamber of Dunlop India Ltd's publicity manager ....the journey has been very long. For a person who wants to be wide awake all the time it must have been fascinating, too. In a country where fiction is not taken seriously, ("It's a disgrace for us that novels are not censored here") Shankar is content to have lived a life full of lessons. "An author can be said to have performed his duty simply if he seeks truth," he comments. "He need not find it. He is not supposed to be a dealer of truth."

Pathik Guha

## PANORAMA / North Calcutta Schools

# WHERE HAVE ALL THE STUDENTS GONE?

The north Calcutta schools have yet to recover from the Naxalite upheaval

**G**ONE are those days of glory when the schools of north Calcutta played a pioneering role in school education. Out of these institutions came the cream of Bengali intellectuals. North Calcutta schools and colleges were not only centres of learning but were the very heart of the cultural and philosophical heritage of this city. They brought enlightenment and consciousness in such a variety of fields and through such stalwarts of society, that they form an inseparable part of the history of this city.

Far back, in the 19th century, it was in this part of the city that noted Indian and foreign educationists got down to the task of founding schools in order to carry on the wave of emancipation that had gripped normal Indian life. Academic education, both primary and secondary, was accorded a higher status than technical training and academicians enjoyed untold prestige in social circles. They earned the respect of the average Calcuttan for being guiding lights to the many who strove to achieve knowledge for its own sake.

Schools like Oriental Seminary, Scottish Church, Shambazar A.V. School, Town School, Sailendra Sircar School, Adi Mahakali Pathshala, Metropolitan School, and others were set up during this time. As these schools boasting of renowned teachers sprang up, students from and outside Calcutta flocked to them. North Calcutta became a hive of books, intellectual discussions and brilliant results in a few years.

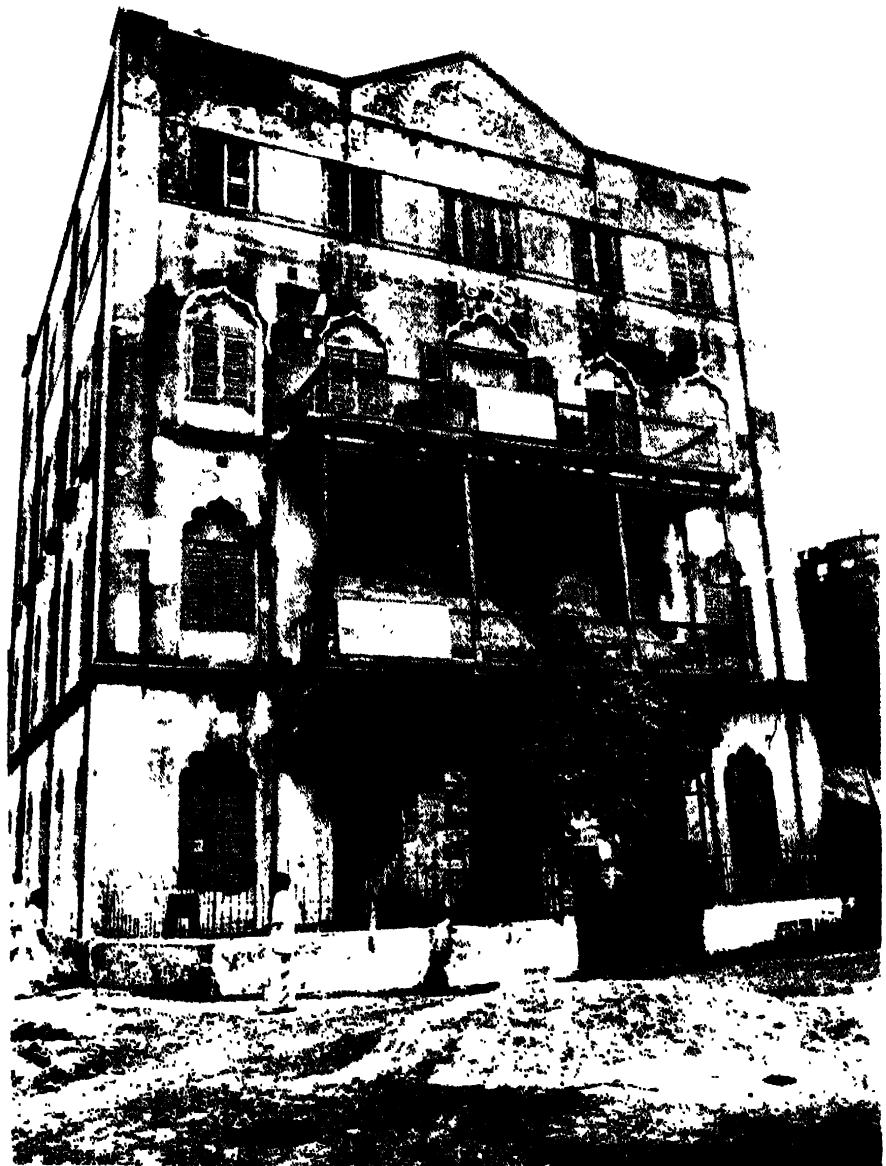
Students and teachers cooperated with each other: students were obedient and abided by rules while teachers took an active interest in teaching. Personal attention was a rule, yielding excellent examination results which in turn gave the students better opportunities at the next stage of education.

This ideal situation was rudely disturbed when West Bengal became the personification of anarchy in the period between 1969 and '70.

Politics were practised in every bylane of north Calcutta. The upsurge of political activists popularly known as Naxalites and 'anti-socials' served to undermine quickly a bastion which was the very backbone of the intellectuals and elite of Calcutta. North Calcutta colleges became political fountainheads and their influence spread across the entire city, the schools in their vicinity being the most

affected. For schoolgoing children, strikes, arson and murder became part of everyday vocabulary, and parents tried their best to keep them at home. Deserted schools (classes were rarely held) became secret meeting places for activists and life in north Calcutta went through a new process of learning—how to hit back.

Brilliant students dived into the movement with unforeseen zeal.



Shambazar A.V. School: obviously fallen on hard times



into an area of freedom, a breakaway from the leash of their masters. During exams (which again were highly uncertain), young boys of 15 or 16 could be seen with guns in their hands, heady with newfound liberty.

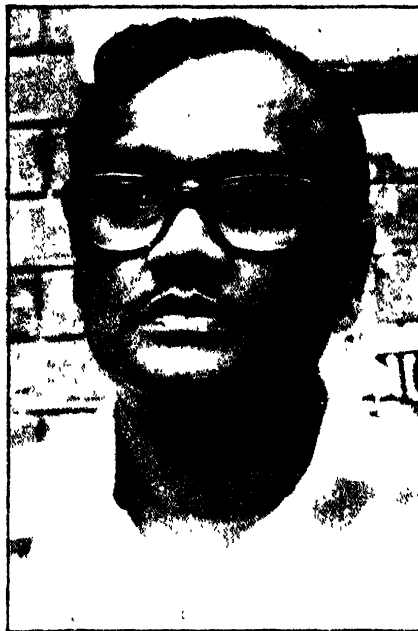
And soon the process of disintegration started. False self-assertion reared its evil head in the students and they openly defied the norms set by their fathers and grandfathers in these very noted schools. They felt that they did not need any more teaching.

And like all chain reactions and vicious circles, teachers too, were caught in this web. They, who had been sincerely involved in academics, lost all interest in their profession. The reason: there was no one to teach! Apathy crept in, teachers took transfers to other schools where discipline was still maintained. Moreover, pro-Naxalite teachers exerted a different kind of influence on their colleagues. There was no security in the teaching profession for teachers in north Calcutta schools.

The government took over many of these schools where the rot had already set in and financial assistance was thereby assured. But parents preferred to send their children to English medium and missionary schools as they were more disciplined than the north Calcutta schools. As a result, these schools lost a good number of potentially brilliant students.

This is history. But today, these schools are not much better off. Take, for instance, the condition of Oriental Seminary (363, Rabindra Sarani) which is popularly known as Tagore's school and has been immortalised by him in his autobiography. Founded in 1829 by Babu Gour Mohan Addy, the school became "one of the first modern schools in India...which had introduced Western learning." It reached its academic zenith in the years from 1912 to 1962, during which time its alumni figured regularly in the first 20 positions of the Matriculation and School Final exams. This school produced Bengali luminaries like Keshab Chandra Ganguly ("the Garrick of Bengal"), W.C. Bonnerjee (1844-1906), the first president of the Indian National Congress and Sir Gurudas Banerjee, the first Indian Vice-Chancellor of Calcutta University.

**Low profile:** At present the school



**Bidhubhusan Saha**

is keeping an extremely low profile. The school's 755 students are not likely to secure any top positions in the final examinations in the near future. This year's results show that only three out of 70 students got first divisions. The breaking point of the school's academic brilliance is located in the seventies when the educational world of Calcutta was in a doldrum due to political unrest in the state. Progress was further hampered by the simmering discontent of the teachers at the attitude taken up by the administrators.

Mr Bidhubhusan Saha, assistant headmaster of the institution, said that it was only as late as 1973 that the school came under government aid and that too due to the sheer team effort of the teachers themselves. An experienced teacher, Mr Saha calls for more sincerity from teachers, which is now "below expectation." A senior teacher said, "If you will allow me to quote from the *Hindu Patriot* which wrote, 'The Seminary...stands as a monument of what untiring zeal and perseverance can effect.' But where is this untiring zeal and perseverance? The result is that we are languishing."

A veteran educationist, Sailendra Sircar, who had been acting headmaster of the Seminary for some time, founded another school in the north which also became a cornerstone of education in the city. This, started in a small residential building in north Calcutta, came to be the Sailendra Sircar School at Shyamp-

ukur Street. After his death, another able teacher, Jyotirbikash Mitra, took over the running of the school. His personality and devotion to academics are legendary in the locality. Under his able guidance a band of "really sincere" teachers carried out the task of giving form to the ideals of Sailendra Sircar. And the fruit of this has been the students' outstanding results since 1934. "Our students are everywhere in high positions," said Mr Mitra. Dhirendranath Kundu, ex-director of Saha Institute, Atul Mukherjee, who ranked first in the school final and became an Income Tax commissioner, Subimal Mukherjee who was sent to the World Bank as a representative, are some of the noteworthy scholars from this institution. Average results were exceptionally good with more than 70 per cent students gaining first divisions and many of them with national scholarships.

The school is highly equipped in all respects. So much so that the team of inspectors visiting the HS sections of schools, ranked it top-most. The educational infrastructure was made more efficient by the acquisition of a 16 mm sound and film projector; 15 powerful imported microscopes and a well furnished library. But all this came to little use, for after the retirement of Mr Mitra, the school was leaderless. However, troubles had started earlier.

Teachers' demands for provident fund were reportedly neglected for long by the board of trustees. This was said to be the starting point of the long standing breach between them. In 1975, when the school came under government sponsorship, the committee was formed without representation from the trustee board, which was immediately followed by a law suit and an injunction was imposed. Teachers are alleged to have roped in the help of political parties. The court verdict is still awaited, but the feud has vitiated the atmosphere. Academic progress has steadily slowed. A sizeable number of teaching posts, including that of headmaster, is vacant. The ultimate sufferers are the students. The impressive school building once housed 1,400 students daily. Their number has dwindled to 700. Mr Mitra has been watching the downfall of his school with anguish and says, "I want to save the school. Being a member of the trustee board.



**Recreation at Sailendra Sircar School**

I urge the government to take it over immediately. We will withdraw all the cases unconditionally."

At present, the school conducts a paltry three or four classes a day due to lack of staff. Only seven of the 100 students who sat for the Madhyamik examination this year secured first divisions. Ex-student Amal Kumar, who now works for a bank, observed, "It is politics—in a very selfish, narrow sense, that ruined the school and teachers found themselves sharply divided as a result." A senior teacher said, "Discipline among the students is not a problem. Among the teachers and the administrative body it is a crying need."

If the decline of the Sailendra Sircar Memorial School is appalling, the case of Shambazar A.V. School is worse. This is situated at the bottleneck of the main thoroughfare between Shyambazar and Bhupen Bose Avenue. Unrepaired for over a decade, the building reflects the school's lost glory. Founded in 1855, the school became renowned for its brilliant results. The examples of dedication and sacrifice set by founder teachers like Jagabandhu Modak and Amritlal Bose added to the school's morale and this led to rare successes in the forties and the fifties. "This was made possible by the dynamic personality of teachers like Chandni Charan Banerjee, ex-headmaster, who chided and loved his students

simultaneously," says Gopinath Ghosh, an ex-student. "What bedevils the system now is the insincerity of teachers and the infiltration of politics. How can you expect your students to obey and respect you when you come late to class every day?" Like other north Calcutta schools, this, too took a turn for the worse in the seventies. "At the cost of the ultimate interests of the school, some teachers shamelessly engaged in power games, funds were drained, indiscipline made deep inroads and academic progress became dismally poor," said an

**A practical class at Metropolitan School**



octogenarian ex-student who was also actively involved in the administration. In the last five years, no student has got a scholarship, and last year only 15 out of 150 got first divisions. Some did not even pass.

Subroto Gangopadhyay, ex-student and artist, confirmed this saying that it was politics, out and out, that led to the rapid decline of this school which was once known for its discipline and good results. The teachers have personal grievances about things such as seniority and the gulf between teacher and student widened during the Naxalite movement. He says, "When I was in school (I passed out in 1975), laboratory work was practically nil. Marks were thus sent to the Board without actual exams, most of them being 'got-up' cases. Moreover, teaching methods were absolutely unscientific. We envied the generation before us who had come out with flying colours from this very school."

**A**MONG the north Calcutta schools which suffered from the Naxalite movement in 1969-70, were Town School and Park Institution. Assistant headmaster of the latter Ashok Bhattacharya, says that this school was the worst victim. "A part of the building was burned down. We are yet to rid ourselves of the shock, since we couldn't restore ourselves to our previous reputation." The school now has empty, desolate classrooms. Building materials are



stacked on one side of the campus. At another, broken benches are piled.

Founded by Kali Prosanna Chakraborty in 1894, Town School commanded a high place among the pioneer schools of the north. Its steadily brilliant results set it in a class of its own. Ex-students of this school include renowned journalists like Ashoke Kumar Sarkar, Tushar Kanti Ghosh, doctors like D.N. Roy and other famous personalities like Birendra Krishna Bhadra, the sports commentator Kamal Bhattacharya, writer Sunil Gangopadhyay and barrister the late Dinesh C. Bose. Academic performance remained steady till the sixties after which political anarchy wrought havoc in '69-70. The library was ransacked, the laboratory damaged, and the atmosphere of the school naturally affected. Local touts took the opportunity to gain a hold. A teacher recounted how a group of such people forcibly entered his class and placed themselves at the back to listen to him and pass a verdict on his efficiency.

Such activity disrupted discipline and the proof of decline lies in the 21 successes out of 79 students who appeared for the Madhyamik this year, with not a single first division. Headmaster Debapriya Gangopadhyay laments the drop in admissions to the school, the major factor being the popularity of English medium schools which boast of improved teaching methods.

"Society has changed considerably since then. The affluent section



**An examination in progress at Adi Mahakali Pathshala**

of the locality used to send their sons to these schools. Now an established businessman or an officer finds it beneath his status to have his children educated along with those of a labourer or a clerk," opines Dharmadas Samanta of Metropolitan School (Sankar Ghosh Lane). He asserts that the cause of academic mediocrity in most of these schools lies in this sociological factor. He added that it was difficult to achieve or maintain a standard with students of average and below average standard belonging to backgrounds which lacked education.

Shila Dasgupta, a senior teacher of Adi Mahakali Pathshala, a girls' school, feels the same, and adds that the situation has been aggravated by the increasing dependence on coaching centres. Today students are mostly spoonfed and, consequently, lack originality. This school, which produced students with outstanding academic records is also known for its role in the spread of women's education. Local residents claim that the school is under the influence of political parties and a tussle for domination is on. Senior teachers deplored the inaction on the part of the ministry for education with regard to this.

"Why is there this complex pattern of government sponsorship, government aid and government policies, when the government is taking full financial responsibility?" said an old headmaster of a north Calcutta school. "Ministers meet teachers' associations to look into their charters of demands while administrative angles like engaging school inspectors to keep a continuous vigil are ignored."

Thus, these old north Calcutta schools have one common denominator—a brilliant past and a lamentable present. Whether they will ever regain their former glory as reputed institutions in the city remains to be seen but, as things stand, the future seems bleak.

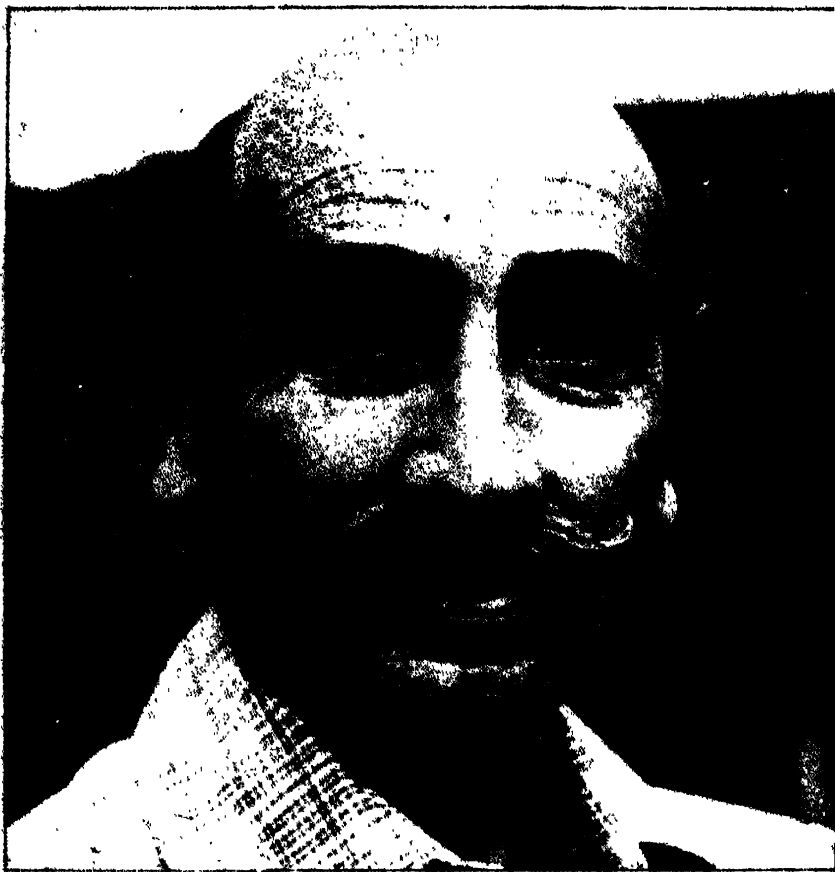
**Tapas Kumar Chakravarty**

**Photographs: Satyen Sen**

**Park Institution: yet another expressive exterior**



# DRESS CIRCLE



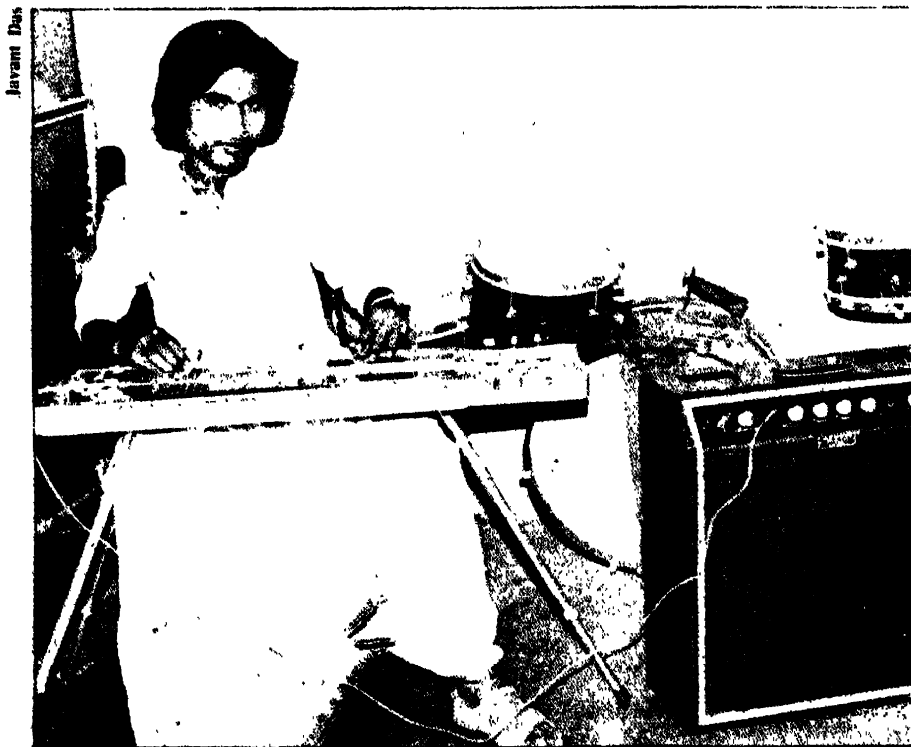
## STROKE BY STROKE

*Left:* The famous artist from Bombay, Jehangir Sabavala, has held several one-man exhibitions all over the world. He now comes to the Calcutta Art Gallery (owned by Victor Banerjee) with 15 of his paintings. The exhibition, which started on November 25, will continue for another three days. As a famous critic put it: "A painting by Sabavala possesses the sense of presence, of a thing being completely at one with itself, without need of explanation."

Hink San

## STRINGS ATTACHED

*Right:* A young guitarist who is rapidly making good is Sanat Bandopadhyay who had his initial training in the violin under his father. At present, he is connected with different music schools as a teacher and is scheduled to perform at the Netaji Indoor Stadium during the AICC(I) Plenary Session in end-December.



Jayant Das

## TO BOMBAY

*Left:* He started singing for Bengali films with Tapan Sinha's *Harmonium* in 1976. And in seven years, he has sung for 70 Bengali films. Now, Shakti Thakur has made it to Hindi cinema with *Pasand Apni Apni* (music: Bappi Lahiri). In the recent Laxmikant-Pyarelal Nite in Calcutta, he was the only Calcuttan among the ten singers presented on stage.



Hiral Sen

## OF YESTERDAYS AND MORROWS

*Right:* One of the major Bengali film talents in recent times was undoubtedly Arati Bhattacharya. But by the time she had established herself as the topmost heroine here, she chose to quit. She got married to Kunal Singh, the hero of *Kal Hamara Hai*, Bihar's first film. But this is not her first Hindi film; in fact, she made her debut in Mrinal Sen's *Ek Adhuri Kahani*. *Kal Hamara Hai* was recently released in Calcutta after being stalled for five years.



Tarapada Banerjee

# Inner Eye

## NEXT SEVEN DAYS

FROM DECEMBER 4 TO DECEMBER 10

**A RIES**  
 Mar 21-Apr 20  
 A week of mixed fortunes. A child or a long journey will bring joy but at the same time you must use tact and restraint to avert an unpleasant quarrel. A financial speculative venture will bring gains. You will also receive help from an old friend. Strive for success in your affairs. Courtship is well signified.

**T AURUS**  
 Apr 21-May 22  
 Some affair connected with the army or navy will prove fortunate for you this week. But beware of fraud. An active, busy time is ahead. There will be many changes of fortune, but good fortune will prevail on the whole. Someone in a position of authority will help you in official matters.

**G EMINI**  
 May 23-June 21  
 Domestic affairs are likely to be stormy at the beginning of the week but later they will improve considerably due to the help and advice of an old friend. You should follow your intuitions. Check extravagance. You will prosper in business. Steer clear of amorous adventures and avoid gambling.

**C ANCER**  
 June 22-July 22  
 You will progress steadily in business affairs. Love and marriage are favourably indicated specially for women. Exercise care and restraint in all dealings. Do not make sharp comments which may antagonise an elder. An exceptionally enjoyable journey is also forecast. You will receive help and sound advice.

**L EO**  
 July 23-Aug 22  
 An excellent week is forecast for you provided you check a tendency to be hasty. Take calculated risks, do not be extravagant and do not become involved in foolish romantic adventures. Take the advice of elders. Trust your own intuitions—they may lead you to domestic happiness or a lottery win.

**V IRGO**  
 Aug 23-Sep 22  
 A quiet and somewhat uneventful week is forecast for you. Postpone any changes you may have been planning to make. A happy friendship, romance or marriage is also indicated. Be on your guard against being tricked. Do not be extravagant. A promotion is in the offing. Avoid disagreements.

**L IBRA**  
 Sep 23-Oct 22  
 Problems which will arise early in the week will gradually be solved as the week progresses. Your intuitions will play a role in this. Marriage prospects are good, specially for women. A great deal depends on hard work. Business will expand but a set-back is threatened, due to unavoidable circumstances.

**S CORPIO**  
 Oct 23-Nov 21  
 The crowning success of this week is a promotion. Your health will improve and you will receive good news. Business will be fairly good. Later in the week minor domestic difficulties might cause expenditure. Follow your own intuitions in solving problems. You are likely to have a windfall.

**S AGITTARIUS**  
 Nov 22-Dec 22  
 Put all the effort you can into any work that utilises your artistic talents. Display your flair and originality. Good fortune, happiness and popularity are your lot this week. Let your characteristic drive and determination come to the fore and take the upper hand in everything you do.

**C APRICORN**  
 Dec 23-Jan 20  
 You will be perplexed and apprehensive about many things. Beware of accidents and quarrels in the domestic and professional spheres. Avoid getting mixed up in litigation. You will have difficulty in controlling your temper and you may have to be more heavy handed than you like.

**A QUARIUS**  
 Jan 21-Feb 20  
 You will be intellectually brilliant this week. Cooperative business ventures are favourably signified and can produce substantial gains. This is a good period for writers, teachers and those connected with the arts. Any short trips that you make in connection with your career will be successful.

**P ISCES**  
 Feb 21-Mar 20  
 People around you will be full of bright ideas and you will benefit from their company. Continue your efforts to solve problems in distant places. You will be able to influence people who can supply you with valuable information. Opposition from your loved ones might force you to change some plans.

## BIRTHDAYS

**December 4**  
 This will be a trying year for you. A sad event is likely to occur. Do not commence new undertakings before March 1984. Look after your own health and that of your family. Beware of accidents and shun speculation. Check extravagance.

**December 5**  
 You will gain through an unexpected event. Financial progress is also indicated. This may be accompanied by worry concerning an elder or property. This is a good time for completing outstanding transactions.

**December 6**  
 This will be a good year for travel. Seek ways to make extra savings which you can use to meet additional expenses in the family. Benefits from unexpected sources are forecast. Your health will improve and business will expand.

**December 7**  
 This will be a good year for dealing with problems which upset your family life. Discussions about property and finance are likely to have good results. Your life will proceed smoothly and good fortune and happiness will be your lot. However, a sharp disagreement is threatened.

**December 8**  
 Keep your long term aims and objectives in mind all the time. Be careful about spending money on hobbies that have yet to show any advantages. Be tactful in dealing with elders, those in authority, friends and the opposite sex.

**December 9**  
 Affairs relating to your career are favourably signified. Make full use of the fortunate influences now operating in the spheres of business, courtship, marriage and travel. Use your increased energy and initiative to fulfil your ambitions.

**December 10**  
 A year of mixed fortunes is ahead. You may find that you have to rely on the whims and fancies of others, and this will mean that you cannot work out a schedule for the year. Your relatives will contribute to your happiness and well being.

M.B. RAMAN

### SUGGESTIONS

### LUCKY NUMBER AND COLOUR

DAY	SUGGESTION	DATE	NUMBER	COLOUR
SUNDAY	ENTERTAINMENT	DECEMBER 4	1	BLUE
MONDAY	SHOPPING	DECEMBER 5	4	GREY
TUESDAY	MEDITATION	DECEMBER 6	8	GREEN
WEDNESDAY	CORRESPONDENCE	DECEMBER 7	6	WHITE
THURSDAY	BUSINESS AFFAIRS	DECEMBER 8	5	YELLOW
FRIDAY	AUSPICIOUS AFFAIRS	DECEMBER 9	2	NAVY BLUE
SATURDAY	TRAVEL	DECEMBER 10	3	RED

# QUIZ / Neil O'Brien



James Paul, Headmaster, Julien Day School, Ganganager, has written about a "quiz with a difference" in this school. The motive behind the quiz is primarily to inculcate

among our senior students the habit of reading newspapers daily. The highlights of the "Headmaster's Weekly Quiz" are as follows: "Every Monday morning I put up a list of questions on the school notice board. The answers can be located in the three popular English language newspapers of the previous week. Students of classes 6-10 submit the answers to me as soon as possible. I select the first 10 entries from each class and evaluate them, awarding one point for each correct answer. Every Monday, the individual scores are entered on a chart on the school notice board. At the end of each month, the students with the highest score in each class are awarded 10 bonus points and a small prize. At the end of the year, the students with the highest scores in each class will be awarded a special trophy for quizzing.

"The quiz has caught on. The

number of contestants is growing each week. Some of the senior students have banded together to form a Quiz Club and busy chalking out a programme for more traditional quizzing." Good for you Mr Paul and your school!

Arpan Guha reviews the Communiqué '83 Quiz:  
"Communiqué '83, the inter-

**11th Question: What is common to: Leonardo da Vinci, Sophia Loren, Ramsay MacDonald and William the Conqueror? (Vikas Chawla, Calcutta)**

**Ans: They were all illegitimate.**

school festival organised by Loreto House opened with a quiz. Eight teams of the original eleven went into the Quiz proper. With Barry O'Brien handling the quiz with élan, the lead kept moving between Don Bosco, Calcutta Boys' (CBS) and St Xavier's. In the second half however, La Martiniere for Girls (LMG) scored quick bonus points to emerge

as surprise leaders. The exciting battle that followed in the last rounds saw CBS at the top on par with the girl's team. The unfortunate tie-breaker had to be applied, and CBS (23) succeeded in breaking through, followed by LMG (21). Third place was shared by Don Bosco and St Xavier's on 19.

"Kudos to the young quizmaster for his wide repertoire of questions, some of which drew spontaneous applause for their uniqueness. The winners were represented by Arpan Guha, Anirban Jyoti Choudhury, Bhaskar Bannerjee and Sanjay Shetty."

Raktim Ghosal, Calcutta 47, wants details of the fastest camera in the world.

"In 1972, Professor Basoff of the USSR Academy of Sciences published a paper describing an experimental camera with a time resolution of  $5 \times 10^{-13}$  of a second or  $1/2$  a picosecond. The fastest production camera in the world is the Imacon 675 manufactured by John Hadland (P.I.) Ltd of Bovington, England, which is capable of taking pictures at a rate of 600 million pictures per second. Uses include laser, ballistic, detonic, plasma and corona research." (Guinness Book of World Records 1983)

## QUESTIONS

1. What is the Tsar Kolokol? (Anup Kr. Datta, Calcutta 34)
2. What is the original form of 'good bye'? (Suman Sen, Titagarh and Andrew Alpin, Calcutta 17)
3. What is a demolition derby? (Kakoli Pal, Kharagpur 2)
4. Who is the first Muslim woman judge of a High Court in India? (Ravindra Prabhala, Jamshedpur 1)
5. Who said 'Men are cruel, but Man is kind'? (Jharna Chatterjee, Calcutta 29)
6. What kind of person is a wallflower? (Avijit Datta, Calcutta 6)
7. What is a Nova? (Pradip Sutradhar, Dhanbad 1)
8. What is devil's food cake? (M.K. Suresh, Calcutta 29)
9. How did the Black Stone of Mecca, said to have been originally white, turn to black? (Sangeeta Bhatia, Calcutta 19)
10. What is common to: The Earl of Chester, The Earl of Carrick, Baron Renfrew, The Duke of Rothesay and Lord of the Isles? (Suvasish Ghosh, Calcutta 33)

**Answer to ALL THAT GLITTER**

## ANSWERS

1. The world's largest bell in Moscow.
2. God be with ye.
3. A marathon involving battered cars where each tries to put the other out of action. The last survivor is the winner.
4. Miss Fatima of the Kerala High Court.
5. Rabindranath Tagore in Crisis of Humanity on the outbreak of the Second World War.
6. A lady who fails to find partners at a dance.
7. A star whose brightness increases by upto 10,000 times through the ejection of incandescent gases.
8. A rich chocolate cake.
9. By absorbing the sins of the people who have kissed it.
10. They are all titles of Prince Charles. (All answers given by persons sending in the questions)

4	2 2 4		3 1		
3	1	4	5	4	3
3	1 3 1		2 2		
2	3	1	2	5	3

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RAINBOW / Jalsaghar Annual Function

## 'ADDA' ABOARD THE 'BIJOYA'

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A languid Sunday afternoon, luminaries from the world of literature and music, and the waters of the Hooghly...

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R.P. Gupta, Abir Lal Mukherjee, Santosh Kumar Ghosh, Mulk Raj Anand and Angshuman Ray

**T**HE combination was irresistible: a steamer ride down the Hooghly on a languid Sunday afternoon, with luminaries like author Mulk Raj Anand, poets Sunil Gangopadhyay and Shakti Chattopadhyay, novelist Santosh Kumar Ghosh and singer Angshuman Ray for company.

Jalsaghar was the organiser of this



Rabin Pal, Sunil Gangopadhyay and Manjir Mitra



Shakti Chattopadhyay, Sunil Gangopadhyay, Himanish Goswami, Angshuman Ray, Swati Gangopadhyay and Mulk Raj Anand

floating binge of music and literature—it was their annual function. Liquor, said the rumour mills, would flow freely and journalists therefore almost outnumbered the invitees—alcohol and intellectuals always make for good copy, and free liquor is what journalists call Paradise.

Alas, half the advertised stars were missing, as was the liquor. But the good ship *Bijoya* was not without its stellar attractions, and the cruise, while dry, did allow entertainment to flow.

The cruise was scheduled to begin at 8 am; at Chandpal Ghat the organisers promised it would start at 9 am; the ship finally set sail at 10 am. After Santosh Kumar Ghosh had

run through the obligatory invocations, he asked R.P. Gupta to set the ball rolling.

Swami Vivekananda describes the waters of the Ganges in his book *Paribrajak*; in a tone reminiscent of Birendra Krishna Bhadra reading *Mahisasura Mardini*, R.P. Gupta read out an extract from this passage. Shaking with emotion, his voice rang out across the waters, bringing virtually all activity on board to a halt. Others then took the mike, while on another part of the boat Mulk Raj Anand held court.

"Do you know what's wrong with this country?" he asked ferociously, jabbing a finger at the chests of his youthful listeners. "The fact that you don't want to be Prime Minis-



Everything that an 'adda' requires was there—but the spirit was missing

ter." ("Me?" said each one to himself.)

"Each one of you must have ambition," continued Dr Anand. "You must say to yourself, 'I'm going to be Prime Minister.'" "Subramaniam Swamy did," said a listener sotto voce. Thereafter came a discourse on the aftermath of nuclear warfare, and the lack of peace consciousness in this country.

Angshuman Ray had begun his rendition of folk songs; he aggrievedly said while doing Guantanamera that when he was performing in Cuba 6,000 people had sung along with him. If the people on board didn't know the words, he added, at least they could clap their hands. The audience did its best to transform relaxation to gaiety. Santosh Kumar Ghosh wryly commented that the Cubans, while singing along, must have imbibed a certain stimulant, which was missing on the present occasion. Never was a truer word said.

Dr Anand took the mike, seating himself in front of the two huge banners, one of which said "Jalsagar," the other "Moonlight Caterers." He read out an extract from his autobiographical novel, *The Seven Summers*, startling the audience out of its somnolence by saying that in the book he was trying to answer the questions "What am I?" "Where have I come from?" "Where am I going?"

A photographer clicking away at the octogenarian novelist asked if Dr Anand was connected with the Bombay film industry. "Dev Anand's uncle, no?"

Passed Belur Math, on to Dakhineswar, Konnagar, nearing Gandhighat.

Left Belur Math behind, passed Dakhineswar and Konnagar, approached Gandhighat. Sunil Gangopadhyay read out poems at random from the book he was carrying; Shakti Chattopadhyay followed suit.

A young Russian from the Consulate stared out from the railings at the temples passing by. Unfailingly polite to everyone who approached, handling questions on US-Soviet differences with aplomb, he offered people beer from the cans he was carrying. For some reason, everyone refused, and the poor diplomat was unable to drink alone. Finally, a couple of reporters, preferring Heineken to high literature, accompanied him to the roof of the steamer, where the cans were formally opened and 'Cheers' said.

Lunch came, and excellent it was, albeit accompanied by a water crisis. This was precipitated by ignorance of the fact that there was separate water available for washing hands, sending the caterer into near-despair. He also exhorted people to eat heartily, and was asked, amid guffaws if this was his daughter's wedding.

Dr Abir Lal Mukherjee, one of the founding fathers of Jalsagar, took a couple of beers from the Russians to give to his distinguished guests. He preferred one to Sunil Gangopadhyay, who promptly accepted it; Shakti Chattopadhyay refused the other, a gesture which elicited immediate enquiries about his health.

THE ship sailed on past Serampore, almost reaching Sheoraphuli before turning back to begin the long journey home. Angshuman Ray again took the mike, but confessed that this time his voice was lacking pep. A number of the men aboard seemed to be missing their post lunch snooze, while the women took out their knitting—winter, after all, is almost upon us. Dr Anand put on an eyepatch and had a brief nap after which he was given the last of the Russian's beer cans, which seemed to delight him.

The afternoon wore on. Tarur Bhattacharjee, accompanied by Kumar Roy on the table, gave a brilliant santoor recital, with a melody which the Russian said reminded him of home. A member of Angshuman Ray's troupe performed train and plane imitations, and the audience, while appreciating the performance, began asking how far they were from Chandpal Ghat.

Not too far; the crowd leaned out over the railings as the port approached. Daud Haider, a Bangladeshi poet in exile who had read out some of his work earlier, was still bemoaning the lack of liquor. Mulk Raj Anand was still talking about nuclear consciousness and Greenham Common peace protesters. The aforementioned photographer, who by now had been enlightened as to Dr Anand's vocation, said that there had been nothing to photograph or write about during the course of the cruise.

**D. Majumder**  
**Photographs: Alope Mitra**



# MARKINGS

## Reaching Out

**A**IR travellers often complain that it takes less time to reach Bombay from Calcutta than it takes to reach Calcutta Airport from home. Going by the experience of an acquaintance of ours, telephone users can now make a similar complaint.

The person concerned was to receive at Calcutta Airport a relative who was arriving from Bombay. Not having much confidence in the efficiency of Indian Airlines and not



wishing to brave unnecessarily the traffic to the airport, he decided to telephone the local office of the airline to enquire

whether the flight had left Bombay on time. Expectedly, an hour's attempt at the phone proved futile, it being

simply impossible to get the airline's number.

Then a brainwave struck our friend. Why not ring up the relative's home in Bombay and ask there whether he had left on time? In less than 15 minutes the STD call was through and our friend was able to get the relevant information from his relatives residing at the other end of the country. The telephone department obviously only thinks big.

## Doffing Dadas

**T**HERE is a saying in the city that if one cares to count the number of Kali Pujas that are celebrated in the city, he will get a rough estimate of the *dadas* operating in the metropolis. This is all the more applicable in the northern part of the city, especially in the area in and around College Street.

Each puja committee tries its best to out-do the others in all aspects, decoration, display of lights, programmes on the stage erected near the pandals and lastly when the day of the immersion comes, they try their best to see that their procession is the

longest and the best.

This year, the police had issued a notification that all images should be immersed by November 9. Not that this was followed. One club, which is celebrating its silver jubilee was late by four days.

But the people living in and around Kalitola, two bus stops north of Presidency College, were in for some entertainment on November 10. At about 9 pm, a huge procession of the goddess which is celebrated at Mohammed Ali Park was seen coming from College Street. There was no doubt that it was a

massive procession. Just after it crossed the Kalitola, where Rajendra Deb Road and Bechu Chatterjee Street meets Bidhan Sarani, another procession was seen coming from Bechu Chatterjee Street.

This procession was of the puja that is celebrated on Amherst Street, near the crossing of Kesab Sen Street. Both these pujas, this and the one at Mohammed Ali Park, are conducted by two of the biggest *dadas* of the locality and it is said that these two are not on the best of terms

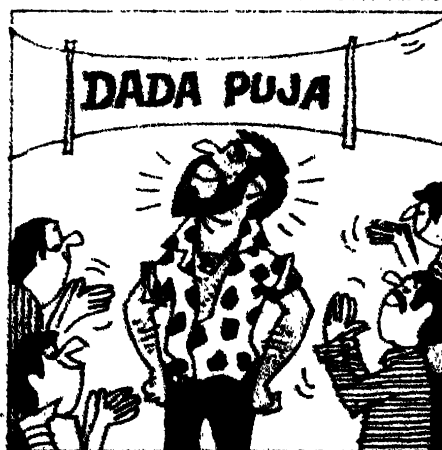
When the *dadas* of Mohammed Ali Park saw that the Amherst Street puja procession could not get into Bidhan Sarani because of them they saw to it that their procession went on as long as possible.

Ultimately, after an hour, the Mohammed Ali procession passed Kalitola. The star attraction was a huge cardboard 'statue' of Amitabh Bachchan, with lights all around and a song 'Disco 83' was being played from near the 'statue.'

But when the other procession did get a chance to enter Bidhan Sarani, their display proved to be more attractive. After two trucks went by, there was a huge Prudential Cup placed on a lorry and the re-played commentary of the final of the World Cup. This was followed by 'statues' of Kapil Dev, Mohinder Amarnath and the rest of the 14 players.

And, by the way, the procession which had planned to go north, ultimately went southward, because they obviously did not want to follow the other procession.

Illustrations: Debasish Deb



# 7 DAYS

S	M	T	W	T	F	S
4	5	6	7	8	9	10

The information given below is accurate at the time of going to press

## HINDI FILMS

### NEW RELEASES

**Coolie:** Orient (Bentlnck Street; 231917), Krishna (T.C. Dutta Street; 344262), Crown

(R.A. Kidwai Road; 244822), Uttara (Bidhan Sarani; 552200), Ujjala (Russe Road; 478666), Grace (M.G. Road; 341544), Purabi (M.G. Road; 350680).

Directed by Prayag Raj and Manmohan Desai, the film has Amitabh Bachchan in the title role with co-stars Waheeda Rehman, Rishi Kapoor, Rati Agnihotri, Soma Anand,

Suresh Oberoi, Kader Khan, Om Shivpuri, new find Puneet Issar and others. Hrishikesh Mukherjee has edited this film, whose music is by Laxmikant Pyarelal.

### REGULAR SHOWS

**Agar Tum Na Hote:** Paradise (Bentlnck Street; 235442)-12, 3, 6, 9.

His wife having died during childbirth, Rajesh Khanna searches for a girl to be a mother to his child. He also engages a photographer (Raj Babbar) to promote his company's cosmetic products. Searching for a fresh face, Babbar chances upon Rekha, an orphan, and turns her into a model after which they get married.

Babbar then meets with an accident which cripples him. Rekha finds employment as governess to Rajesh's child. To meet the conditions of the job, she pretends to be unmarried. Predictably, Rajesh falls in love with her. The triangle is ultimately resolved with different solutions for each.

Good photography and haunting tunes enrich this simple film.

**Arth (A):** Metro (Chowringhee Road; 233541)-2.30, 5.30, 8.30.

Shabana Azmi's husband, Kulbushan Kharbanda, who makes ad films, falls in love with Smita Patil, a film star. The abandoned woman is also an orphan, an element in the plot which is dictated by the demands of sentimentality. The film deals with her efforts to become independent of him, and, in the Indian context, conveys a powerful message.

Excellent performances from the cast are the main strength of this altogether commendable film.

**Be-Aabroo:** Society (Corporation Place; 241002)-12, 3, 6, 9.

A series of instances of the physical violation of women is dealt with. The people involved belong to the underworld as well as to the higher strata of society. All the victims take to prostitution. A love story involving a police officer and a victim is threaded in.

As in most other Hindi films the theme is only an excuse for a generous display of flesh.

**Betaab:** Jyoti (Lenin Sarani; 241132)-12, 3, 6, 8.45.

Star debutants Sunny Deol and Amrita Singh with veteran Shammi Kapoor are in the leading roles of this film, directed by Rahul Rawail, with music by R.D. Burman.

**Justice Chaudhury:** Darpana (Bidhan Sarani; 552040)-3 shows.

The story of this film lacks any sense whatsoever. The



'Coolie': Amitabh Bachchan carries a light weight, Rati Agnihotri

characters include a long-lost father and son who look alike; a son who is a tough cop; an evil lawyer with a sexy daughter, and a diamond smuggler who has a twin. The story revolves around justice and the elderly lawyer takes the law into his own hands to beat up the villains. He also condemns his own son for a crime which he never committed.

**Mujhe Insaaf Chahiye:** Hoxy (Chowringhee Place; 234138)—12, 3, 6, 9.

Rati Agnihotri plays the daughter of a poor clerk and Mithun Chakraborty a rich playboy who is enchanted by her beauty.

**Prem Tapasya:** Hind (Ganesh Chandra Avenue; 274259)—4 shows.

**Pukar:** Opera (Lenin Sarani), Naaz (Lower Chitpur Road; 262773), Ganesh (Upper Chitpur Road; 332250), Liberty (Chittaranjan Avenue; 553046), Rupali (A.T. Mukherjee Road; 474403).

This is a cops-and-robbers story set in the context of the Goanese national liberation struggle against the Portuguese. The young son of a Goan revolutionary witnesses the shooting of his father by a comrade. Unaware that his father had wanted a martyr's death, he grows up into a smuggler who aims at destroying the revolutionary movement. He has his father's killer shot by the police.

The story cannot end here so the criminal is transformed into a revolutionary who carries the movement to a successful end.

The film has no relation to reality in the least, both from

the points of view of history and credibility.

**Qayamat (A):** New Cinema (Lenin Sarani; 270147)—4 shows, Mitra (Bidhan Sarani; 551133)—3 shows.

**Rang Birangi:** Metro (Chowringhee Road; 233541) & Priya (Rashbehari Avenue; 464440)—3 shows, Mitra (Bidhan Sarani; 551133)—noon.

Amol Palekar, Dipti Naval, Parveen Babi, and Farooq Shaikh form the leading cast of this film directed by Hrishikesh Mukherjee with music by R.D. Burman.

**Swami Dada:** Majestic (R.A. Kidwai Road; 242266), Basusree (S.P. Mukherjee Road; 478808), Bina (Bidhan Sarani; 341522), Purnasree (Raja Raj Kissen Street; 554033).

Directed by Dev Anand with music by R.D. Burman, the film stars Dev Anand, Mithun Chakraborty, Padmini Kolhapure, Rati Agnihotri, Naseeruddin Shah and introducing Christine O'Neil.

**Note:** Arth is being shown in noon show only

## FOREIGN FILMS

### NEW RELEASES

**Carry on Abroad (A):** Tiger (Chowringhee Road; 235977)—12, 3, 5.45, 8.15.

An adult fun starring Sidney James, Kenneth Williams, Joan Sims and others.

**The Punch (A):** Jamuna (Marquis Street; 243715).

The craziest espionage of the century with Jean Paul Belmondo as the star attraction.

Amitabh and Zeenat in a romantic mood in 'Pukar'



Sumitra and Joy in 'Jiban Maran'

### REGULAR SHOWS

**Raiders Of The Lost Ark (A):** Globe (Lindsay Street; 231769)—3, 5.45, 8.30.

The year is 1936. Harrison Ford, a professor of archaeology, loses a priceless golden idol to Paul Freeman, a German rival. The scene is a Peruvian jungle and Ford has to contend with tarantula spiders, rolling boulders, triggered stone doors and tribesmen with poisoned darts.

In Egypt, he is in search of a golden chest containing the tablets bearing the Ten Commandments. This time his rival is none other than Hitler himself. Accompanied by Karen Allen, a hardy ex-girlfriend, our hero now comes across snake pits, skeletons bricked up underground, Nazi musclemen, machine guns, Arabs with swords and a trained monkey that gives the Heil Hitler salute and is actually a German spy.

This is a lavish production, with excellent direction (by Steven Spielberg) and music, full of high adventure, suspense and humour.

**So Fine (A):** New Empire (Humayun Place; 231403)—3, 6, 8.30.

An English professor at an Ivy league college is compelled to take charge of his father's dying garment business. Richard Kiel is a loan shark to whom Ryan O'Neal's father owes a million and a quarter dollars. Matters are further complicated when O'Neal falls in love with this thug's wife. In a hilariously funny sequence, O'Neal splits

his pants—and denims with see-through seats hit the fashion scene.

This is a polished, glossy comedy with a great deal of good humour, occasionally bawdy.

### BENGALI FILMS

#### NEW RELEASES

**Jiban Maran:** Sree (Bidhan Sarani; 551515), Indra (Indra Roy Road; 471757)—3, 6, 8.45.

Directed by Sukhen Das with music by Ajoy Das, the film has Sumitra Mukherjee, Sukhen Das, Joy Banerjee, Shakuntala Barua, Bikash Roy, Anup Kumar, Prasenjit and newfind Piyu in the lead. **Kuhak:** Radha (Bidhan Sarani; 553045)—2.30, 5.30, 8.30.

An old hit starring Uttam Kumar and Sabitri Chatterjee. The film is directed by Agradoot with music by Hemanta Mukherjee.

**Surjatapa:** Rupbani (Bidhan Sarani; 553413), Aruna (M.G. Road; 359561) & Bharati (S.P. Mukherjee Road; 474686)—2.30, 5.30, 8.30.

The film has Uttam Kumar and Sandhya Roy in the lead, along with Pahari Sanyal, Chhaya Devi and Jahar Roy.

### TV

#### CALCUTTA

4 December  
4.30: World of sport.  
6.15: Feature film in Hindi.  
9.15: Navy Day: A TV documentary.

## 5 December

8:00: Sports roundup.  
9:15: **Chitramala**: Film songs in different languages.

## 6 December

7:00: **Gharana Aur Parampara**: Featuring V.G. Jog.  
7:55: Play in Bengali.  
9:15: **Ek Mulaqaat/Looking Back-Looking Forward**: An interview with Nek Chand, a renowned sculptor.

## 7 December

7:00: English film serial.  
8:10: **Darshaker Darbare**.  
8:30: **Chitrahar**.  
9:15: Serial: *Lucy Show*.

## 8 December

8:15: Kuchipudi dance by Derrik J. Munro  
9:15: **Places of Pilgrimage**: Ni-jamuddin Aulia.

## 9 December

6:34: English feature film.  
9:15: **Public Sector**: A TV film on HMT.

## 10 December

6:00: Feature film in

### Bengali:

**Mon Niye** Cast: Uttam Kumar, Supriya Devi, Bikash Roy, Pahari Sanyal, Chhaya Devi, Tarun Kumar and others.  
Direction: Salil Sen. Music: Hemanta Mukherjee.  
7:40: **Saptahiki**.  
9:15: Human Rights Day.  
10:00: Highlights of the fifth cricket Test.

## SPECIAL EVENTS

### 4 December: 6 pm

Utkal Shiksha Sansad celebrates its annual festival through a dance drama *Champu* directed by Guru Kelucharan Mahapatra and music by Pandit Bhubaneswar Misra. This will be preceded by a vocal recital by Sagarika Patnaik.

At Vidya Mandir (Moira Street; 446420).

### 4 December: 10 am

Theatron presents *Tapaswee O Tarangini*, a play by Buddhadev Bose. The cast includes Arundhati Banerjee, Rishi Mazumdar, Babu Dutta Roy, Abhijit Sen, Sekhar Biswas, Papiya Adhikari and Ranjan Sarkar. Direction: Salil Banerjee.

At Academy of Fine Arts (Cathedral Road; 444205).

### 4 December: 10.30 am

Maxim Gorky's *Mother*, dramatised by Bertolt Brecht, will be staged by Rangakarmee in Hindi. Direction: M.K. Raina.

At Kala Mandir (B) (Shakespeare Sarani; 449086).

### 4 December: 10 am to 3.30 pm

An Eastern Zone Boat-ship



A scene from 'Champu'

modelling competition with Brigadier A. Banerjee, Director, NCC, as the chief guest.

At Fort William.

### 4 to 10 December: 3 pm to 8 pm

An exhibition of paintings by Ashoke Mullick, Madan Mondal, Sekhar Roy and Sipra Bhattacharya presented by Group One.

At Academy of Fine Arts (Cathedral Road; 444205).

### 5, 6 and 8 December: 6.30 pm

Lastlaugh presents Neil

Simon's *Come Blow Your Horn*. Directed by Shivjeet Kullar, the cast includes Sudip Srivastava, Sudhir Singh, Tapashi Ganguly, Sudipa Basu, Monisha Bose and Rajat Ghosh.

At Kala Mandir (B) (Shakespeare Sarani; 449086).

### 6 December: 6.30 pm

Rotary Club of Calcutta-Mid Town presents an odissi dance recital by Protima Bedi accompanied by Guru Kelucharan Mahapatra.



'The Bust' by Ashoke Mullick

At Kala Mandir (Shakespeare Sarani; 449086).

### 9 December: 8 pm

Navy Ball 1983 in aid of naval charities will be held featuring the Navy Queen (Calcutta) and Sea Lord contests. Tickets include fashion shows, a sumptuous dinner and other attractive prizes like a free trip to Singapore, Kathmandu, Srinagar and Bombay-Delhi. Also free attractive gifts to participants.

At Oberoi Grand Ball Room (Chowringhee Road; 230181).

### 9 December: 6.30 pm

Sarat Chandra's *Charitraheen* will be staged with Satindra Bhattacharya, Tapen Chatterjee, Kalyani Mandal,

Kanika Mazumdar in the leading roles. Direction: Barun Dasgupta.

At Bijon Theatre (Raja Raj Kissen Street; 558402).

## TRAVEL

### PLANES

#### INTERNATIONAL

**Bombay-Calcutta-Bangkok-Hong Kong-Tokyo**: Calcutta arrival AI316 (2) at 2110; Calcutta departure AI316 (2) at 2205.

**Tokyo-Hong Kong-Bangkok-Calcutta-Bombay**: Calcutta arrival AI307 (3) at 2345; Calcutta departure AI307 (4) at 0040.

**London-Frankfurt-Rome-Bombay-Calcutta**: Calcutta arrival AI132 (1) at 1915.

**Calcutta-Bombay-Dubai-London-New York**: Calcutta departure AI103 (1) at 2355. **Calcutta-Bangkok**: Calcutta departures TG314 (1, 3, 6) at 1345; Calcutta arrivals TG313 (1, 3, 6) at 1225.

**Calcutta-Karachi-Copenhagen**: Calcutta departures SK976 (4, 7) at 0820; Calcutta arrivals SK975 (4, 7) at 0705.

**Calcutta-London**: Calcutta departure BA144 (2) at 2115; Calcutta arrival BA145 (2) at 1315.

**Calcutta-Kathmandu**: Calcutta departure RA214 (1, 4) at 1610; Calcutta arrival RA213 (1, 4) at 1450.

**Calcutta-Kathmandu**: Departure, IC247 (1, 3, 4, 5, 7) at 1330; Calcutta arrival, IC248 (1, 3, 4, 5, 7) at 1250.

**Calcutta-Dhaka**: Departure, IC223 (daily) at 1420; Calcutta arrival, IC224 (daily) at 1620.

**Calcutta-Chittagong**: Departure IC225 (4, 7) at 1530; Calcutta arrival IC226 (4, 7) at 1830.

**DOMESTIC**

**Calcutta-Delhi:** Departures, IC402 (daily) at 1735, IC283 (daily) at 0630; Calcutta arrivals, IC401 (daily) at 1125, IC264 (daily) at 2205.  
**Calcutta-Bombay:** Departures, IC176 (daily) at 0545, IC273 (daily) at 1950; Calcutta arrivals, IC175 (daily) at 1125, IC274 (daily) at 1850.  
**Calcutta-Madras:** Departure, IC285 (daily) at 1700, Calcutta arrival, IC286 (daily) at 2150  
**Calcutta-Port Blair:** Departure IC285 (2, 5) at 0600, Calcutta arrival IC286 (2, 5) at 1040.  
**Calcutta-Gauhati-Tezpur-**

**Jorhat-Lilabari-Dibrugarh:** Departure IC211 (daily) at 0530; Calcutta arrival IC212 (daily) at 1600.  
**Calcutta-Imphal:** Departure IC255 (daily) at 0945; Calcutta arrival IC256 (daily) at 1540.  
**Calcutta-Bagdogra:** Departure IC221 (daily) at 1120; Calcutta arrival IC222 (daily) at 1340.  
**Calcutta-Gauhati:** Departures IC249 (1, 3, 5, 7) at 0600, IC229 (daily) at 1300; Calcutta arrival IC250 (1, 3, 5, 7) at 1445, IC230 (daily) at 1605.  
**Calcutta-Agartala:** Departures IC237 (2, 4, 6, 7) at 0545, IC243 (daily) at 0650; Calcutta arrivals IC238 (2, 4, 6, 7) at 1100 and IC244 (daily) at

0900.  
**Calcutta-Jorhat-Dibrugarh:** Departures IC213 (1, 3, 6, 7) at 0600; Calcutta arrivals IC214 (1, 3, 6, 7) at 1015.  
**Calcutta-Silchar-Imphal:** Departure IC255 (daily) at 0945; Calcutta arrival IC256 (daily) at 1540.  
**Calcutta-Ranchi-Patna-Lucknow-Delhi:** Departure, IC410 (daily) at 0700; Calcutta arrival, IC 409 (daily) at 1045.  
**Calcutta-Bhubaneswar-Hyderabad-Bangalore:** Departure IC269 (2, 4, 6) at 1140; Calcutta arrival IC270 (2, 4, 6) at 2125.  
**Calcutta-Nagpur-Hyderabad-Bangalore:** Departure IC269 (3, 5, 7) at 1140;

Calcutta arrival IC270 (3, 5, 7) at 2145.  
**Calcutta-Bhubaneswar-Vishakhapatnam:** Departure IC277 (1, 3, 5, 7) at 1210; Calcutta arrival IC278 (1, 3, 5, 7) at 1650.  
**Calcutta-Varanasi-Gorakhpur:** Departure IC281 (2, 4, 6, 7) at 1210; Calcutta arrival IC282 (2, 4, 6, 7) at 1855.  
**Calcutta-Jamshedpur-Rourkela-Ranchi:** Departure PF715 (2, 4, 6) at 0700; Calcutta arrival PF716 (2, 4, 6) at 1305.  
**Calcutta-Jamshedpur:** Departure PF717 (1, 3, 5) at 0700; Calcutta arrival PF718 (1, 3, 5) at 0900.

**TRAINS**

Departure		EASTERN RAILWAY (HOWRAH) MAIL		Arrival		Departure		Arrival	
Up	Time			Time	Dn.	Up	Time	Time	Dn.
1	19-20	Delhi Kalka Mail		8-15	2				
5	20-00	Amritsar Mail		7-55	6				
3	20-40	Bombay Mail via Allahabad		12-50	4				
<b>EXPRESS</b>									
81	9-45	Air-Cond. Express Tri-Wkly via Gaya		17-10	82				
		Dep.—Tues. & Wed. up to New Delhi							
		Dep.—Sat. up to Amritsar							
		Arri.—Tues., Wed. & Saturday							
103	9-45	Air-Cond. Express Bi-Wkly via Patna		17-10	104				
		Dep.—Thurs. up to New Delhi							
		Dep.—Sun. up to Amritsar							
		Arri.—Mon., & Friday							
101	16-55	Rajdhani Air-Cond. Exp. 4 days a week		11-05	102				
		Dep.—Mon., Thurs., Fri. & Sunday							
		Arri.—Tues., Wed., Sat. & Sunday							
173	5-45	Himagiri (Jammu-Tawi) Exp. Tri-Wkly		23-35	174				
		Dep.—Wed., Sat. & Sunday							
		Arri.—Mon., Tues. & Friday							
67	10-55	Bombay Janata Express Tri-Wkly		21-15	68				
		Dep.—Mon., Wed. & Friday							
		Arri.—Tues., Thurs. & Sunday							
61	22-55	Dehradun Janata Express Wkly		8-15	62				
		Dep.—Sunday							
		Arri.—Sunday							
9	21-35	Doon Express via Grand Chord		6-55	10				
7	10-10	Toofan Express via Main Line		18-15	8				
49	14-20	Amritsar Express		15-45	50				
11	21-00	Delhi Express via Main Line		6-05	12				
39	21-10	Delhi Janata Express via Main Line		5-20	40				
19	22-00	Gorakhpur Express		10-50	20				
21	16-05	Mithila Express		6-45	22				
57	6-10	Kanchenjunga Express Tri-Wkly		19-30	58				
<b>SEALDAH (MAIL &amp; EXPRESS)</b>									
		Dep.—Tues., Thurs. & Saturday							
		Arri.—Wed., Fri. & Sunday							
59	18-55	Kamrup Express		6-30	60				
165	12-30	New Bongaigaon Janata Express		13-35	166				
307	6-10	Black Diamond Express		21-25	308				
309	17-15	Coalfield Express		10-30	310				
305	18-20	Asansol Express		8-45	306				
<b>SOUTH-EASTERN RAILWAY (HOWRAH) MAIL</b>									
3	20-00	Madras Mail		6-10	4				
2	20-15	Bombay Mail via Nagpur		7-00	1				
<b>EXPRESS</b>									
60	14-15	Gitanjali (Bombay) Express 5 days a week		13-40	59				
		Dep.— Mon., Tues., Wed., Fri. & Saturday							
		Arri.— Mon., Tues., Thurs., Fri. & Saturday							
134	20-50	Ahmedabad Express 4 days a week		4-00	133				
		Dep.—Tues., Thurs., Fri. & Sunday							
		Arri.—Tues., Wed., Fri. & Sunday							
30	12-45	Bombay Express via Nagpur		13-10	29				
141	16-25	Coromandal (Madras) Express		10-45	142				
37	23-10	Madras Janata Express		4-10	38				
13	17-30	Tata Steel Express		10-18	14				
11	6-20	Ipat Express		21-50	12				
5	22-10	Jharsuguda Express		5-00	6				
15	21-25	Ranchi Hetta Express		6-40	16				
7	22-35	Puri Express		5-30	8				
9	18-45	Jagannath (Puri) Express		8-00	10				
45	10-50	East Coast (Hyderabad) Express		16-15	46				



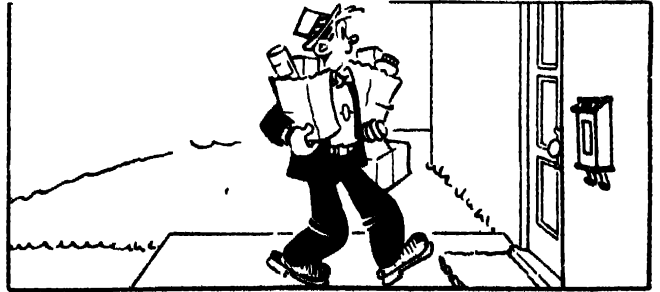
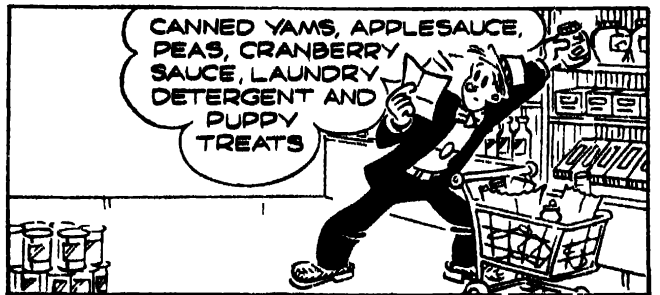
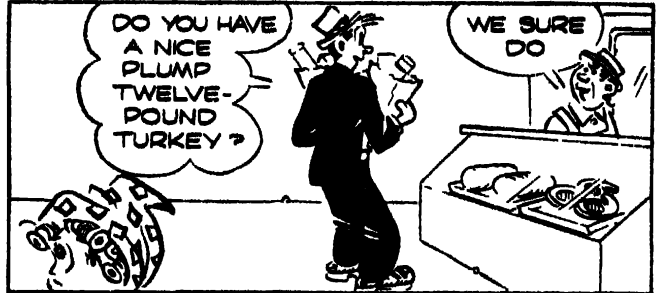
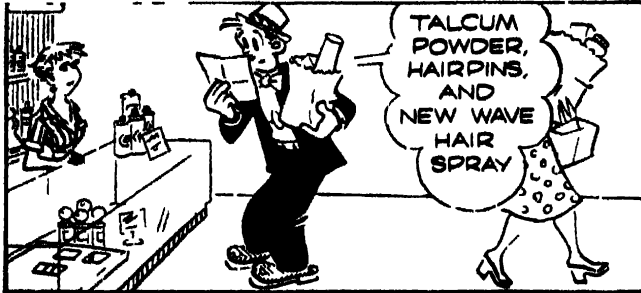




Comics

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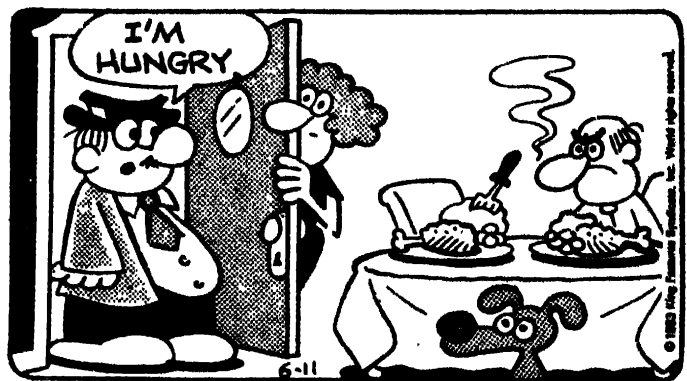
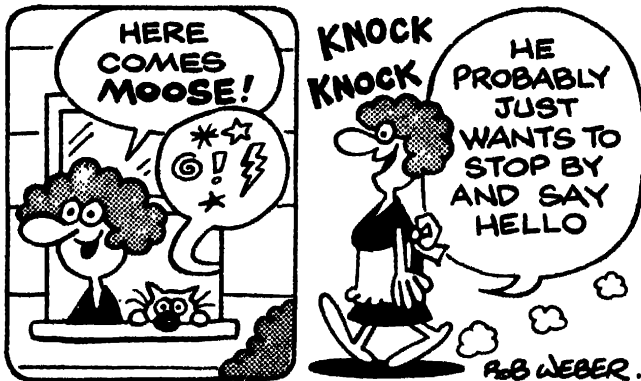
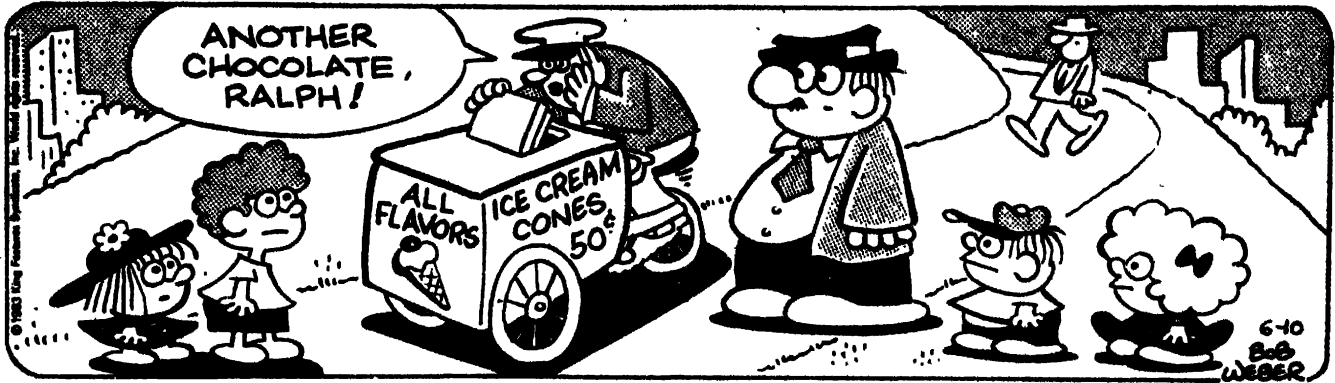
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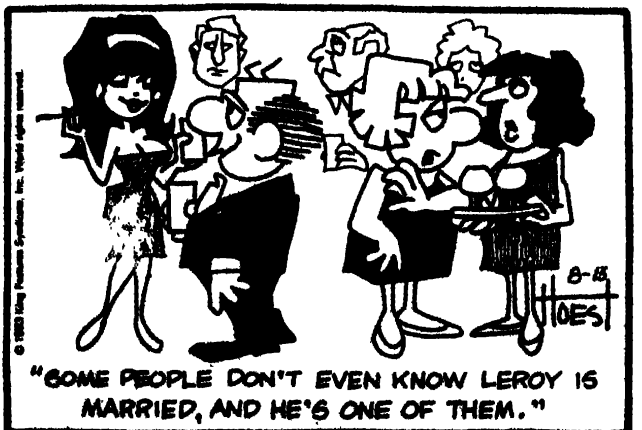


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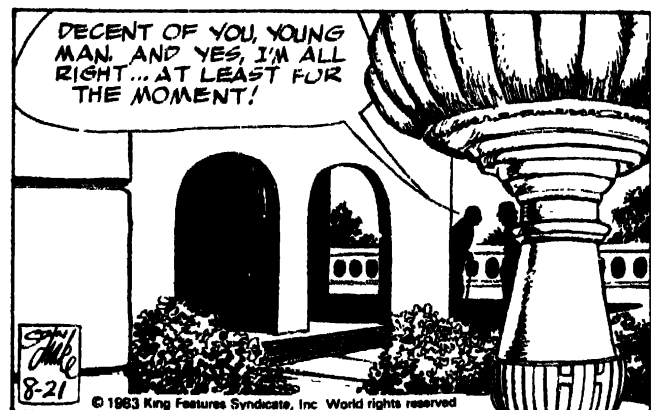
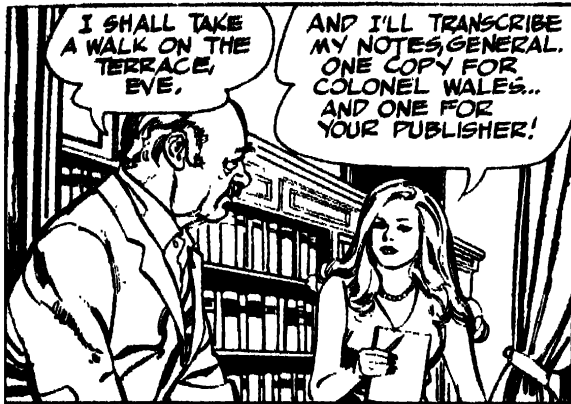


# THE LOCKHORNS



# JULIET JONES

By Stan Drake

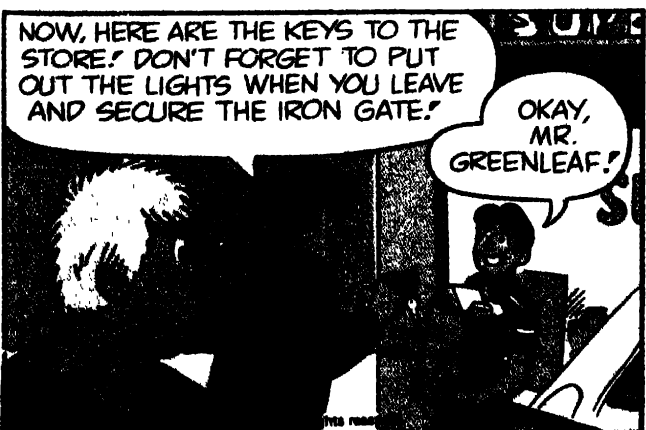
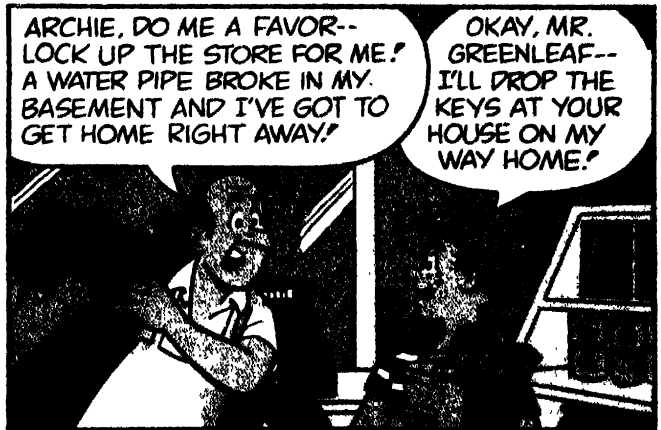
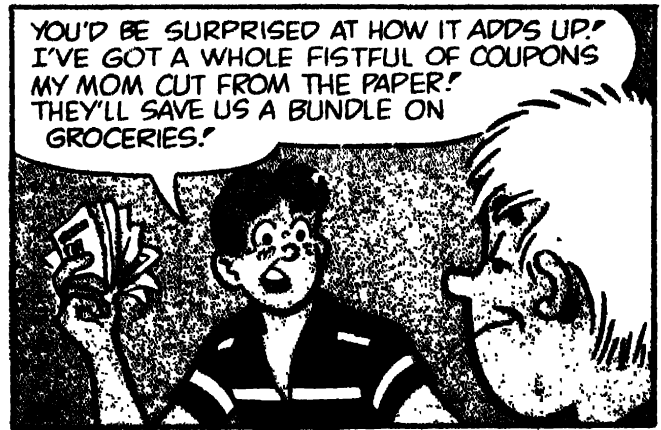


# MANDRAKE

By Lee Falk



# ARCHIE



CALCUTTA / Deepak Bhattacharya



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## Post Mortem

### Zoo Animals

Regarding the article on zoo deaths (Oct 30), like the theory of relativity, harmlessness in animals is a relative term. A dangerous animal like a wolf, if it loses to another wolf, will lie down and expose its throat. This itself will inhibit the winner from killing the loser. But the relatively harmless animals have no such postures of submission. Therefore fights among deer or antelopes in a confined space, have gory endings. Even doves will bloody one another in a cage. There is only one solution—remove one antagonist.

The tranquilliser gun is not really essential. A loaded syringe can be fitted to an arrow and shot from a bow or crossbow. In the confinement of a zoo, its limited range is no disadvantage. It can be locally made and repaired. A tranquilliser gun, out of order, will mean an application to the ministry which will apply for the necessary foreign exchange! What is more difficult than shooting the missile accurately, is calculating the tranquilliser dosage. Animals vary in sensitivity. Calculations based on body weight sometimes result in death.

Wild animals are more easily infected by TB than human beings. It would be better to say that the constant stream of visitors gives the animals infections.

Carnivores have greater natural resistance. In the wild, they live off the infirm, the sick and the young. The low protein diet of herbivores does not make them more susceptible, unless there is actual undernourishment.

Keeping the animals well separated from the visitors will also reduce TB. They should not be able to lick or snuffle the wire netting touched by visitors. This will also reduce punctured eye balls.

Enteric and liver dis-

eases are rooted in dirty drinking water, spoilt and rat polluted food. Visitors' unsuitable offerings also contribute. Prevention is the answer. Incidentally, routine doses of ordinary garlic will control worms in birds and herbivores.

You are right about the beef. My own dog had constant problems even on well cooked beef. When switched to mutton offal, he flourished.

For healthy animals and birds, good nourishing food is not enough. The tortoises in the picture appear to be eating off a sheet. If the food is spilt on the ground, they can pick up enough stones with the food, cause injury. Birds, on the other hand, need grit. Ostriches regularly die in zoos from swallowing pens, spoons, keys and other miscellany. All they are craving for are hard stones to grind the food in their gizzards. Usually these are not provided.

Poultrymen know that confined hens have to be kept busy—usually by exercising for their food. Otherwise they take to plucking feathers and comb pecking, out of sheer boredom. Watch the related pheasants in the zoo. They walk around morose, with nothing to do. Even hanging a bunch of greens just out of reach, would keep them healthier and happier.

The ducks need greens too, preferably water weeds. The Muscovy and Brahminy ducks are regular grazers, but where is the grass in their cages?

The carnivores enjoy stalking, killing, skinning and selecting choice portions to eat. In the zoo they get a hunk of meat, or worse, minced meat. That is guzzled and then ennui follows. A dead bird with the feathers left on, or an animal with the skin on would be a wind-fall. I have watched a grown leopard in Madras zoo spend half an hour, licking one solitary sparrow it had somehow killed.

The more intelligent the

animal the more it suffers from lack of stimulation. The primates suffer most of all. This results in constant pacing, bad temper, attacks on visitors and masturbation. They need regular changes in their food, unpeeled and unchopped fruits and vegetables, and toys. A cage with a view of the other cages helps.

Healthy and happy animals breed without much encouragement. Inbreeding for half a dozen generations is an unlikely explanation for infertility. Most pedigree domestic animals and poultry are inbred. They develop breed faults, but do not become sterile.

The zoo authorities will find answers to most of their problems if they consult the many bird fanciers, animal owners, herpetologists, aquarium hobbyists and professional animal husbandary men in and around Calcutta.

Debasish Ray,  
Jamalpur

*Aniruddha Mookherjee replies:*

(1) My story used "harmlessness" in the context of man and animal, and not animal and animal. (2) Arrows and cross bows have been used before the gun was invented and are used even now in some cases but thick skinned animals pose problems. (3) It is true that calculating the dosage is difficult and varies from animal to animal but that stage comes after you have procured something to shoot the drug with. (4) The comment regarding herbivores is, I feel, incorrect, but, again, opinions vary. I agree entirely with the rest of the statements.

### Calcutta

Of all the photographs published in Calcutta so far, I liked the one of the constable making *khaini* (Sept 25) the best. Congratulations to Mr Raju Prasad. Sunil Bhasin, Silchar

## Contents

The Telegraph

11 DEC 1983

4

The fifth Test vs the West Indies started yesterday in Calcutta. Going down memory lane, *Nostalgia* recalls the tragedy of January 1, 1967 when the Eden Gardens went up in flames. Mansur Ali Khan Pataudi, who was the Indian skipper then, writes about that fateful Test. Clive Lloyd, who made his debut in that series and is now the Windies captain, adds some anecdotes to the story. In a companion piece, Raju Mukherji talks about the drama of Eden Gardens down the years.

14

Sudipta Sengupta is one of the two women members on the Antarctica expedition. *Limelight*.

16

A colour centrespread on world fashions in *Rainbow*.

Cover: Eden Gardens (transparency by Satyaki)

### SECTIONS

Post Mortem	3
Inner Eye	10
Quiz	11
Dress Circle	12
Panorama	18
Markings	19
7 Days	20
Wonderland	24
Comics	26
Calcutta	30





# WHEN WE WERE ASKED TO LOSE THE TEST

**Mansur Ali Khan Pataudi** recalls the events of that fateful India vs West Indies Calcutta Test

**W**E are all familiar with the reactions after a Test match is won. The morale of the team is considerably elevated, the spectators are pleased and perhaps there is an increase in the country's prestige. But if, in the larger interests of cricket when a team is asked to accept defeat, how does that sound?

It may sound odd, but 16 years ago the captain of the Indian cricket team received this request. Cricket enthusiasts who have crossed their teens will certainly remember the 1966-67 Calcutta Test against the West Indies. And with the memories of that Test, other related incidents will automatically come to mind—the pitch being destroyed, the pavilion being burnt, both players and spectators being victims of tear gas and, finally, a resounding defeat for the Indians.

It will be remembered that India had lost the toss. Under the captaincy of Sobers, the West Indians notched up a huge score and Gibbs played havoc with the Indian batsmen. Those present at the Gardens on that day can never forget the gentleman who has gone down in history as the man who was beaten up. He had come onto the ground to pacify the irate crowd in the eastern stands and in the process was brutally assaulted by the police. The spectators lost no time in expressing their sympathy with this gentleman of gentlemen and poured onto the playing arena in hundreds and thousands.

Readers may recollect all these incidents but I think only a select few came to know what took place, moments and a few hours after that drama, in the players' dressing rooms and hotel. It is high time more people did.

In those days, prior to a Test match, the CAB officials used to go underground. For that matter, the Delhi officials were a step ahead. As a result, even the players, had diffi-

culty in securing complimentary tickets. The senior officials used to hide away in hotels. So it was almost impossible to contact them. They even went so far as to plant themselves in the same hotel as the players. And tracing them would have required an Hercule Poirot or Sherlock Holmes.

By a sheer stroke of luck one might get a ticket from them but it would not solve the problem. There was bound to be another ticket bearing the same number. And through this system an additional 25 per cent would be admitted to the Gardens which could accommodate only 60,000. That this racket would

culminate in a violent outlet was almost predictable.

When, on that particular day, all hell broke loose, the players took refuge in the dressing rooms which had hardly any security arrangements. Needless to mention, this captain was the first to take shelter there. He was astonished to find a high-ranking CAB official inside a toilet with a brief case clutched to his chest.

And even amid that tension, I could not help enjoying the humour of the situation. The brief case, of course, was full of unsold tickets. But with the firing of tear gas shells the situation lost its hilarity. As the players soothed their burning eyes with wet handkerchiefs, the crackling noise of wooden logs in the engulfing fire could be heard. The situation had taken a turn for the worse and the players became panic-stricken.

**I**N those perplexed moments we were almost certain that the violent mob outside was waiting for our scalps. After a quick conference,



'Tiger' Pataudi and Gary Sobers: giving a hand to each other

it was decided that the captain, as the representative of the players, should face the mob and feel its pulse and determine who their target was—the players, the organisers or the police. I went ahead but informed my team mates that I did not guarantee their security.

A few yards off the pavilion I came across some agitated youths who assured me that they had no grievances against the players. They were after the officials. I conveyed this heartening message to the dressing rooms through one of the young men and took the first available car home. Later, I learnt that the officials, disguised in blazers and with cricket gear were removed to a safer place by the players themselves.

The West Indians managed to return to their hotel on their own. Hunte, as was typical of him, tried to save his national flag from the flames. The huge Griffith volunteered to run to the Great Eastern Hotel. On the way, he was intercepted by two schoolboys who wanted an autograph. He was so terrified that he thought they were charging at him. He accelerated and almost fainted in the hotel lobby.

The West Indians were so panic-stricken that they decided to call off the tour and fly home. In the afternoon, the officials learned of this decision. They made repeated appeals to Sobers, but he refused to budge. The officials decided to wait



**Griffith: ran all the way to Great Eastern Hotel**

till the tension subsided, hoping that Sobers would then soften his attitude.

The Indian team, meanwhile, did not know of the touring captain's decision until the next morning's papers reached them. They were also aware that resumption of play on this pitch—thoroughly damaged, dug up and subjected to a mass stampede—would mean certain defeat. They were in no mood to carry on with the Test just to save the faces of a few officials.

They had saved the lives of two

officials on their way back to the hotel: surely that was sufficient? The right of the players to refuse to play in such situations is granted by the laws of cricket: they informed the officials of their stand.

But the CAB was fortunate. Sir Frank Worrell was in Calcutta (he passed away soon after). He was a great cricketer, a great captain and, above all, a great man. He was a father figure to his team. Rohan Kanhai was intent on taking the very next flight home. Worrell simply said: "No, you must play." And Kanhai succumbed. Then Sir Frank reminded the other members of the touring team that such incidents, on a smaller scale, were not unusual in the West Indies.

**I**F the tour were called off it would cause irreparable damage to the game. Worrell could sense the psychology of the spectators. He knew that the anger and frustration of the crowd had by then subsided. After all those discussions with Worrell the West Indies started to think anew of the Test.

Now it was the turn of the CAB to persuade us to play in order to save it from humiliation. The wicket at the Gardens was in a deplorable state. A defeat was certain. The Indian team was made a scapegoat simply for the sake of a handful of officials. The argument was that we should accept defeat for the sake of a larger interest. The CAB also promised that there would be no recurrence of such incidents.

After much thought we consented. But the resumption of play did not depend on one team. The consent of the West Indies was also essential. In my capacity as captain, I then made a request to my counterpart in the other team. The West Indies were reluctant, but agreed when they were guaranteed of their physical security and reminded that victory was bound to be theirs.

Play resumed peacefully the following morning. India took the field prepared for defeat. The CAB officials expressed their gratitude rather characteristically, by offering a Rs 100 bonus to each player. Fortunately, these were not the same officials who had been escorted to safety from the spectators' wrath on that fateful day. Had they been the same, the players would probably have reacted in exactly the same ways as the spectators on the previous day.



**Farokh Engineer and Sir Frank share a happy moment**

# COME TO THINK OF IT, HUNTE WAS FUNNY

Clive Lloyd presents his memories of that day

I am looking forward to visiting Calcutta once again and playing at the Eden Gardens for the third time. My visit there will help in rekindling past associations. I have got quite a few friends there and I will be accompanied by my wife and son. The city I am told has undergone a great transformation like the Eden Gardens.

The Gardens is quite a nice ground though I have frightening memories of January 1, 1967. The occasion being the New Year riots that led to many being hospitalised. That was my first crises and things had been hotting up. I mean an explosion was very much on the cards.

From what I gathered the organisers had sold out tickets, much in excess of the seating capacity. Now there's obviously going to be trouble if people dole out money only to find no seats for them.

You had people encroaching on the boundary line violating the sanctity of the sight screen and so on. I don't remember much, it's been such a long time, but what remains etched in my memory is that all the players were panicky. You had people being bombarded with bricks. The works.

It truly was scary, what with fires all over the place. If I am not wrong,



the Eden Gardens pavilion was burned down.

Quite an eventful debut series, I must say.

And looking back I think of one humorous incident. Though to put the record straight it wasn't in the least entertaining then. Good old Conrad Hunte decided to have a go at the bravery medal by staying back to bring down the West Indies flag before it got consumed by fire. While we ran helter skelter, he stayed put.

As I said earlier it sounds amusing now, but then it was an entirely different cup of tea.

I am told a new pavilion has come up the Club House, as they say. I am also told they have done a good job of it. I haven't played at the Gardens for many years, and my appearance in the fifth Test of this series could be the last on that ground. You never know. And this alone is reason enough to eagerly look forward to playing there.

THE next time I played there was in 1974-75 as skipper. There was no trouble then and on New Year's Day 1975 we were handed out a defeat by the Tiger Pataudi led Indian team. Thankfully instead of fire we merely had to encounter firecrackers.

Calcutta will thus not be an alien city for me, it will be for quite a few of my team members though. Apart from my wife and son, my family physician Dr Bhadani will be flying down from Manchester to view the Test. I have always been warmly received by Calcuttians and this time things shouldn't be any different.

● Clive Lloyd's piece was written when the fourth Test at Bombay was being played.



The brickbattling begins and the police swing into action

# THE ROMANCE OF EDEN GARDENS

Raju Mukherji recalls the intense relationship between the ground, the spectators and the flannelled heroes

**C**ALCUTTA has a way with cricket and cricketers. Where else can one think of 80,000-plus engrossed in the proceedings, on and off the field, no matter what the outcome? For that matter, which other city can lay claims to have had so many Test cricketers arrowed down by Cupid to the altar? That's Calcutta. The city that knows no peace till the Test match arrives on an annual visit.

Test cricket is back with us yet again. And, again, it will evoke so many different emotions in so many different people. For some a passion, for others a pastime but, I reckon, for most a compelling jamboree; haunting memories notwithstanding. But cricket being cricket, and Calcutta being Calcutta, they can hardly accept the pangs of separation for very long.

Cricket is Calcutta's paramour. Elegant and elusive. Enchanting and exclusive. No maiden has ever been waited upon with such expectation and excitement. And then when she enters, Eden Gardens erupts.

To cricketers the world over, Eden Gardens is a magic name. A name that conjures visions of 1,60,000 bright eyes in deep intent. Hypnotic in appeal. Hypersensitive in feeling. The hush that falls as the first over begins has all the aura of a Kafkaesque scenario.

The sylvan environs of Eden Gardens, reminiscent of English cricket grounds even 30 years ago, blends marvellously with the mellow December sun that heralds a typical Calcutta winter morning. The lush green carpet blooms a welcome to all cricketers at this historic, hallowed ground which has been the home of Bengal cricket ever since the hoary days of the 1860s.

Folklore has it that the property originally belonged to the Maharaja of Cooch Behar. Another tells us that it was in the hands of the Auckland family. Whoever was the owner, it eventually passed into the possession of the Eden sisters who presented it to the citizens of Calcutta for recreation and enjoyment.

And most appropriately the name stuck to provide cricket lovers with the pleasures of the lost world.

**Endearing December:** Not too long ago the pall of mist over the lazy Hooghly had an ally in the swaying palms and the towering poplars and pines which playfully hissed around with the breeze to create the gloomy haunt of swing and swerve. Alas! the ghosts of aerial movement have given way to surly tastes of concrete stands and iron railings. In sorrow, the mist leaves at dawn and returns late, much to the comfort of the batsman today. Yet I can think of no more endearing place to spend a December day.

Test cricket came to Eden Gardens on the last day of 1926. India was still not in the official league when Arthur Gilligan with the great Maurice Tate in tow led his MCC side out on to the famous turf of his hosts, the Calcutta Cricket Club. It was the second of the two unofficial Tests scheduled in India that year. MCC went back sufficiently impressed with the Indian sides, particularly with the exploits of Prof D.B. Deodhar, C.K. Nayudu and Wazir Ali. The obvious outcome was India's grand entry among the select few to enjoy the official Test status.

Cricket thrived and prospered in the city. Encouraged by the British residents, the princely houses of Cooch Behar and Natore patronised the game in the state with a fervour typical of pioneers.

And then it was only a matter of time when Douglas Jardine's MCC team arrived to play the first official Test at Calcutta on December 31, 1934. Since then no less than 22 official Tests have been contested on the manicured lawns of the Gardens. India had to wait till 1961-62 to earn her first victory on Calcutta soil when Ted Dexter, Ken Barrington and company, had to acknowledge the superiority of the Indian spinners. Three victories to five defeats is India's record at the Gardens.

**B**Y the 60s, cricket had become an unyielding passion of Calcuttans; although not quite the craze that it was to become in the 70s.

The change from a "meadow game" atmosphere was brought about by the genius of Rohan Kanhai and Garfield Sobers, and the blood-chilling fury of Wes Hall and Roy Gilchrist. Little did the brilliant West Indians realise in 1958 that they were about to transform the city's pleasant winter pastime into an infatuation reaching hysterical proportions.

No doubt cricket was gradually becoming popular ever since the day Mushtaq Ali and Mohammed Nissar captured the imagination of the locals who had by then made acquaintance with the imposing Jack Ryder and the mercurial Charlie Macartney, followed by the majestic Joe Hardstaff and the pugnacious Bill Edrich. Denis Compton's magnificence in the War years is still spoken of with awe by the generation which had the good fortune to see Keith Miller at his best.

But the actual metamorphosis came with the advent of Kanhai and his mind-boggling strokeplay which even at times attempted to defy the pull of gravity! No less was Sobers with his elastic brilliance and the thrilling sight of the ebony giant, Hall. Almost overnight, as it were, queues started forming and Test tickets became an established status symbol.

No longer could the connoisseur enjoy his cricket in peace. No longer could a youngster touch Everton Weekes' gloves before the latter went rampaging. Nor could he ask Sonny Ramadhin for his autograph while fielding on the fence. A quiet chat with Sir Frank Worrell or Mike Brearley became an impossibility. Or the chance to offer chewing-gum to Neil Harford of New Zealand, as I once did.

**Sudden changes:** The change came all of a sudden. Economics did away with the reclining chairs; riot flames chased the shamianas away;

stampedes caused loss of life and limb depriving daily ticket holders of their pleasure.

However the heavy roller Gungar-am still stands, after nearly 200 years, a mute witness to the ravages of time and taste. The famous pavilion of finest imported teak, dating back to 1871, where Lagden and Longfield conversed, Hitch and Hoise played at billiards, has vanished. The wicker chairs where Vijay Merchant and Vijay Hazare relaxed have long gone. The historical photographs which earned universal admiration have not even found place on a mantel for future generations to cherish the glorious cricketing heritage that is Calcutta's. The departed souls of Vinoo Mankad and Amar Singh would be at a complete loss if they were to come back to their favourite Eden Gardens.

Today the concrete coliseum enables 80,000-plus to cross the turnstile to be a part of the ethos that is the essence of Test cricket in Calcutta. Those days of sandwiches and *alu-puris* washed down by Coke and fresh oranges are over. The turf that once prided itself in the fact that on the outfield lawn tennis championships were held is only a pale shadow of its former self.

As I go down memory lane the floodgates open. It was here that Prince Salim (Durrani) and Panther (Chandru) Borde lifted our hearts time and again. Tiger Pataudi prowling the covers. The young, ebullient Clive Lloyd of 1967 chasing the cherry as if his whole life depended on it. Abbas Ali Baig square cutting four consecutive fours against the spin and then losing his middle stump while trying to pull the last

ball of the day. M.L. Jaisimha's belligerence having Barry Knight on his knees. And, of course, Budhi Kunderan's audacious batting approach that gave the staunchest of hearts a twinge or two.

**N**OSTALGIA knows no bounds. Who can ever forget Gary Sobers' attempt to catch a mishook (Kunderan's, who else's?) to the third man region by sprinting at least 50 yards from the second slip? B.S. Chandrasekhar's spell of 1974? The aura of Richie Benaud? Saeed Ahmed's combat with Subhas Gupte? Alan Davidson's lazy elegance? Ajit Wadekar's brilliant catch to dismiss Derek Underwood? Or Keith Stackpole's? Or Barry Wood's? Or, for that matter, the Eknath Solkar magic at short-leg especially the Tony Lewis catch?

Thankfully, disappointments have been few at the Gardens. None more than the unfortunate incident of January 1, 1967, when a cruel assault on an innocent spectator sparked off crowd invasion and all but cancellation of the day's play. Sir Frank Worrell, then in Calcutta to lecture at Jadavpur University, prevailed upon the two teams to continue the match.

Then again the stampede in the daily ticket queue which ended in loss of lives still remains a haunting dream. However the overcrowding of the 60s and the resultant pandemonium is hopefully a thing of the past.

To ruminate, comes the vivid pictures of Alvin Kallicharran's artistry on a slow turner, Bedi and Prasanna weaving webs, Ramakant Desai's silken run-up and the *kasor-ghonta* rising to a crescendo to go with his bouncers. And, of course, Hanu-

mant Singh stepping out to match the wiles of Lance Gibbs.

However if I were asked to choose just one of so many pleasant memories, my mind would go back to that steamy morning of 1969 when the magnificent Graham McKenzie reduced India to ashes, 0 for 2, breathing fire all over. From the dying embers, in walked little Gundappa Viswanath to face the wrath of the Goliaths, in the gloomy forebodings that stunned the crowd into an eerie silence. The first two deliveries were lovingly caressed to the point and extra-cover fence. And the Gardens sat back and breathed again, this time in respectful homage to the presence of true greatness. Viswanath came back to the Gardens to play many a glorious innings including a century against Andy Roberts at his best, but the imprint of that memorable innings will stay on with me forever.

Eden Gardens' character developed on the lines of those large-hearted men of former years. A small incident in the 30s is an instance. Let Mr. N. Langarana take over. "...Natore were playing the Calcutta Cricket Club (CCC) and the former won the match handsomely. While having tea after the game the skipper of CCC, Major White, asked the Maharaja how many professionals he had in his team, as much as to say there was no credit in defeating the CCC with so many professionals. The Maharaja looked round the table, as if counting the professionals, and replied, 'Only one.' Major White thereupon asked 'Who is he?' And the Maharaja said 'Myself, as I have nothing else to do but play cricket,' adding that 'All the other players are my invitees, who out of their love for cricket, honour me by playing for my team...' What a splendid spirit the Maharaja showed on that occasion and in what regard he held all his players." The same spirit remains. Eden Gardens loves her players, amateur or professional, dark or fair. What my dear Gardens shirks from are those vulgar mercenaries, whether they be players or administrators.

Eden Gardens has a sense of occasion. Many outstanding performers have fallen under its spell to produce delightful cricket. Here it was that Kapil Dev reached his 'double' and I reckon that this hallowed turf will be the scene for Sunil Gavaskar's 30th ton. But then, without Vishy my Eden will never be the same again.

**Eden Gardens today: getting 'dressed' for a match**



# Inner Eye

## NEXT SEVEN DAYS

FROM DECEMBER 11 TO DECEMBER 17

**A RIES**  
Mar 21-Apr 20  
Most of your problems are likely to be solved this week. Moreover, all your efforts will be crowned with success. However, a word of warning, be on guard against forces working against you. The financial front is not particularly bright. You may have to loan money.

**T AURUS**  
Apr 21-May 21  
A week of mixed fortunes is in store for you. Unwise investments may lead to financial losses. On the other hand, those involved in romance are likely to have a very pleasant time this week. Your partner will be compliant and make this a happy week for you.

**G EMINI**  
May 22-June 21  
Keep a watch on your health this week. The domestic front is going to pose severe problems. You will have a serious misunderstanding with your spouse. Do not lose your temper, but deal with the situation tactfully and the storm will pass.

**C ANCER**  
June 22-July 23  
This may turn out to be a rather disappointing week for you. Your current assignment may fall through. A new undertaking may not yield the results you have been expecting. Do not feel unduly worried if you have to depend on your friends to a very large extent.

**L EO**  
July 24-Aug 23  
This week is very bright prospects for those involved in matters of the heart. Your partner will be extremely understanding, so do not lose time in making the proposal you have in mind. The professional front looks bright and you might get a promotion.

**V IRGO**  
Aug 24-Sept 23  
An excellent opportunity lies in store for you towards the end of the week. Take full advantage of it and this will prove to be a very lucky week. Your plans are likely to be praised by those in authority. In business, lucrative deals will come your way. Check extravagance.

**L IBRA**  
Sept 24-Oct 23  
This should prove to be a successful week for you. The domestic front will remain calm and be a source of happiness. A lucky week for those in service—chances are that you will be promoted. A special word of advice to businessmen: this week your prospects are good.

**S CORPIO**  
Oct 24-Nov 21  
A week of excellent opportunities awaits you if you are involved in creative pursuits. Do not hesitate to launch a new venture; it will turn out to be successful. Young ones among you are advised to take the initiative. Financially, this is a lucky period for you.

**S AGITTARIUS**  
Nov 22-Dec 22  
You will have good reason to feel nervous and anxious. The attitude of friends and members of your family may worry you. You are likely to feel lonely in the course of the week. Friends and relatives might avoid you. However, do not get depressed.

**C APRICORN**  
Dec 23-Jan 20  
Financially, a favourable week for you. You will be in a position to repay most of your debts. This is not a good week for making drastic changes. However, if it is absolutely necessary to do so, make sure that you consult your elders before taking any steps.

**A QUARIUS**  
Jan 21-Feb 20  
The week will be bothered by innumerable problems. A journey may help to solve some of them. You are advised to let your intuitions be your guide. This is a good week for creative artists. A new assignment will keep you busy and help you win praise.

**P ISCES**  
Feb 21-Mar 20  
This will prove to be, by and large, a favourable week for you. Prospects are bright for businessmen. However, do not take unnecessary risks. For those in service, this is a week of opportunities. Make every effort to push forth your plans. A letter will bring good news.

## BIRTHDAYS

### December 11

This will be a good year for attending to matters which ought to have been done before. Catch up with outstanding business affairs. There is a possibility of large financial gains during 1984. If efforts are made to contact people in other countries, enhancement of business is assured.

### December 12

People whose influence could be used to your benefit should be contacted immediately. Your ambitions will be fulfilled this year. A pending legal matter could cause worry, but do not fret unnecessarily.

### December 13

An important year is ahead. Now is the time to give priority to obtaining useful knowledge that could help you branch out in an entirely new direction. Partnerships could lead to additional profits.

### December 14

Your relationship with people who wield considerable power will be much improved. Good luck will come your way during 1984. Finances must be kept free from risks and careless spending. Bankers are unlikely to be accommodating, as you hoped.

### December 15

Trips to faraway places are likely to go off without any hitches. New friends might be made during your journeys. It is essential that you deal with minor routine matters early so that you do not have worries nagging you.

### December 16

You will feel rather excited about the forthcoming year. You have good reason to feel that you will be making the progress in your career that is so important to you. You should find that things are working out better than you expected, in 1984.

### December 17

You are in a position to control the course of events now. You will be in control of matters that have been causing you quite a lot of trouble at work. Activities with friends and relatives will be pleasant, but not particularly exciting.

M.B. RAMAN

## SUGGESTIONS

## LUCKY NUMBER AND COLOUR

SUNDAY	TRAVEL	DECEMBER 11	8	GREY
MONDAY	MEDITATION	DECEMBER 12	5	YELLOW
TUESDAY	SHOPPING	DECEMBER 13	1	ORANGE
WEDNESDAY	CORRESPONDENCE	DECEMBER 14	2	WHITE
THURSDAY	BUSINESS AFFAIRS	DECEMBER 15	3	RED
FRIDAY	SPORTS	DECEMBER 16	6	GREEN
SATURDAY	ENTERTAINMENT	DECEMBER 17	7	BLUE



# QUIZ / Neil O'Brien



P.A.V. Krishnan writes from Jamshedpur: "The Beldih Club of Jamshedpur organised an Inter-Club Quiz Contest in which eight teams participated. Smack, a team of exuberant youngsters, took the lead from the outset, but eventually could finish only third. Guftaggos emerged victorious because they had a lady who scored all the points during the 'Sari Special' round. Charms, the host team, came second after a tough tie-breaker with Smack. A word of praise for quizmaster Alban Scott who conducted the quiz with the aplomb of a veteran, which he undoubtedly is."


Suptendra Nath Sarbadhikari, Calcutta-45, gives more pen names of Rabindranath Tagore (25 Sept, '83): "Akapatchandra Bhaskar, Annakali Pakrasi, Dikshunya Bhattacharya, Banibinod Bandyopadhyay, Srimati Kanistha, Srimati Madhyama, Nabinkishor Sharmana and Shasthicharan Debsarmana."

S.C. Mozumder, Calcutta-33, writes that the line, "The Child is Father of the Man" (13 Nov. '83) is from *The Rainbow* and not *My Heart Leaps Up*, which is the opening stanza of the poem by William Wordsworth." The poem is known

by both names and *The Oxford Dictionary of Quotations* gives the source as *My Heart Leaps Up*.

Arpan Guha, has filed this quiz report:

"Unlike past years, there was hardly any audience in the spacious La Martiniere auditorium for the 3rd Annual Quiz for Schools organised by Interact Club of La Martiniere. In all, eight schools participated in this quiz conducted by Barry O'Brien. To this reviewer, the standard of the questions did not seem constant as



CBS

11th Question. What is a curtain lecture? (Swagata Bhattacharjee, Calcutta)  
 Ans: A private reproof by a wife to her husband, originally behind bed curtains.

they ranged from absolute give aways ("What is the English for the Bengali "dhoop kathi"?) to difficult ones ("Distinguish between 'aerodyne' and 'aerostat'). However, that scarcely dampened the enthusiasm of the teams and in the initial rounds all of them scored evenly. Although CBS held on to the lead for a time, finally a pattern began to emerge where Don Bosco were pulling away from the rest. After the interval, Don Bosco held on to their slender lead and finished with 26

points, followed by La Martiniere (Boys) 24 and Girls 15½. The quizmaster delighted everyone with the last question of the evening where, he himself sang to fill in a question in the audio round. Don Bosco thus won the shield for the third time in succession and were represented by Kamal Ahmed, Taranga Ghosh, Basav Sen and Vikash Khandelwal."

Kalyan Guha Roy, Calcutta 41, is interested to know how the word 'boycott' entered the English language

No, we are not referring to the Yorkshire and England cricketer, although the way his career has run we could well be. Captain Charles Boycott (1832-97) looked after the estate of the Earl of Erne in County Mayo, Ireland. Trouble for him began in 1880, when the earl's tenants insisted on the right to decide the rent they should pay for their farms. That remarkable Irish politician, Charles Stewart Parnell inspired what happened next: the entire neighbourhood refused to have anything to do with Boycott; no shop would serve him and no one would help with the harvest. He went to the north for workers, but they needed some 900 soldiers to protect them while they gathered in the crops. The wretched Boycott remained boycotted—the word caught on from the start—and had to leave his job and the area.

## QUESTIONS

1. The early Christians used a fish as their symbol. Why? (Gautam Mitra, Calcutta 26).
2. Which novel is sub-titled *The Modern Prometheus*? (Ashish Sarkar, Calcutta 90).
3. In the US how are 5 cents, 10 cents and 25 cents colloquially termed? (P. Srinath, Calcutta 45).
4. How did Alice read the poem *Jabberwocky*? (Ranjit Sengupta, Durgapur 12).
5. Who said "If God did not exist, it would be necessary to invent him"? (Abhik Majumdar, Calcutta 29).
6. Who is a benchwarmer? (Anup Kr. Datta, Calcutta 64).
7. Why did the American short story writer William Sydney Porter adopt the penname O. Henry? (Vikash Khandelwal, Calcutta 17).
8. What is unusual about the word 'boatswain'? (Sumit Dutta, Calcutta 17).
9. What is kakistocracy? (Suvra Kanti Basu, Calcutta 29).
10. Who are *Rawhide* and *Rainbow*? (Vijayantimala, Madras 95).

## ANSWERS

1. The Greek word for fish is *ichthys*, the initial letters of *Iesus Christos Theon Uios Soter*, the Greek of *Iesus Christ, Son of God, the Saviour*.
2. *Frankenstein* by Mary Shelley.
3. A nickel, a dime and a quarter respectively.
4. With the help of a mirror.
5. Voltair.
6. A substitute who rarely plays in a game (and warns the bench meant for reserves).
7. He adopted the name of Othin Henry a prison guard in Ohio State penitentiary, where he had served a prison term for embezzlement.
8. It is pronounced 'boss'n'—with more than half the letters silent.
9. Government by the worst citizens.
10. These are the US Secret Service's code names for President Reagan and his wife Nancy respectively.

### Answer to TWO PLUS TWO

11 and 1.1  
 $11 + 1.1 = 12.1$  and  $11 \times 1.1 = 12.1$

# DRESS CIRCLE



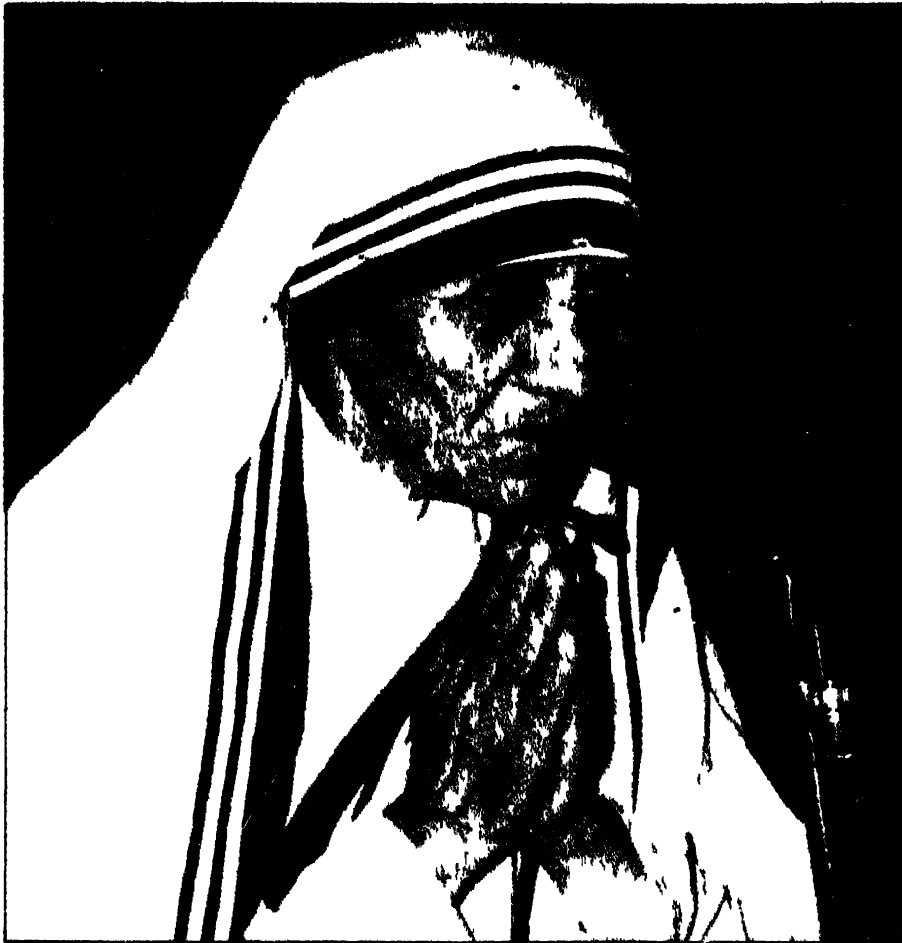
## MUSICAL STRAINS

Above: Bringing music into the life of a spastic child on the 17th will be **Ustad Amjad Ali Khan**. The sarod master will perform in aid of the Spastics Society of Eastern India. Also featured in the programme will be Ruma Guhathakurta's Calcutta Youth Choir.

## GRAND MAN

Left: The presentation of the Man of the World award in New York during the joint convention of the International Hotel Association and American Hotels & Motels Association to **Mohan Singh Oberoi** was heartwarming. Not only was it an outstanding event in the business world, but also a landmark in the history of Calcutta. The acquisition of the Grand Hotel in Calcutta had been a turning point in the life of Oberoi who went on to become the head of one of Asia's largest hotel chains. A definite facelift for this weary city.





## HIGHER THAN THE HIGHEST

*Left* Queen Elizabeth awarded the Order of Merit the highest British award, to Mother Teresa about a fortnight ago at a function held on the lawns of the Rashtrapati Bhavan. Mother Teresa accepted it with characteristic sobriety.

## WORLD'S MOST BEAUTIFUL GIRLS

*Below* This year's Miss World is a 19-year-old British fashion model, Sarah Jane Hutt. Miss United Kingdom walked away with the crown at the contest held at London's Royal Albert Hall a few weeks ago. In the traditional post-coronation photograph she is seen centre, with the first runner up Rocio Luna Florez (Miss Columbia), left, and Catia Silveira Pedrosa (Miss Brazil) who was placed third.

Pranab Mukherjee



## LIMELIGHT / Dr Sudipta Sengupta

# OFF TO THE FROZEN WASTES

The Antarctica expedition is the latest of her many achievements

**A** comfortable room, furnished expensively, with paintings on the walls, an impressive cabinet with curios and a bookcase with handsomely bound books on geology. It is afternoon.

Dr Sudipta Sengupta comes into the room with a pleasant smile on her face. Having enquired about the purpose of my visit, she said softly, "I am busy doing some last minute shopping."

Dr Sengupta is one of the two women members of the third Antarctica expedition which left India last week.

The other woman in the team is Dr Aditi Pant, a marine biologist from the National Institute of Oceanography. The 82-member expedition, headed by Dr H.K. Gupta, will leave the country aboard a specially char-

tered Finnish ice-breaker. Miss Sengupta, a 30-year-old teacher of structural geology in Jadavpur University said, "I am just thrilled, the experience is going to be an unimaginable one. I am sure it is going to be an experience of a lifetime. I am happy that my abili-

ties have been recognised."

One of the most striking features of this adventurer is the amount of self-confidence she displays. "I have never felt inferior to men...I have proved that women in India are as capable as those in the West," the young scientist

said.

The Calcutta scientist will be one of the three geologists to carry out geological and glaciological work in the Antarctica. Besides doing reconnaissance geological mapping, she will collect rock samples for petrological, paeleontological and age dating studies. The glaciological study will include accumulation and ablation of snow, movement of ice flow, stress-strain, compaction study of ice.

As a young girl in Nepal, Dr Sengupta began her long standing affair with nature, the source from which she was to draw the chief inspiration for her achievements as a mountaineer and geologist. "My days in Nepal have definitely influenced my life," she said.

**Only surviving member:** She has advance training in mountaineering from the Himalayan Mountaineering Institute, Dar-

'I have never felt inferior to men'



In Sweden in 1978



A casual snapshot taken at home



jeeling and the Nehru Institute of Mountaineering, Uttarkashi. She scaled the Ronty peak while a student in Jadavpur University. Dr Sengupta is the only surviving member of the Ladies Lahoul expedition (20,130 feet) where the other two climbers—Sujaya Guha and Kamala Saha—were killed in an accident.

Born in Calcutta, Dr Sengupta, is the youngest daughter of a physicist, Mr Jyoti Ranjan Sengupta, and Mrs Pushpa Sengupta. In 1967 she was awarded the best all-round girl graduate certificate by Jadavpur University. By then she had her foot firmly on the first rung of the ladder that in years to come was to take her to the very top.

After passing MSc she worked as a CSIR Research fellow at her University. In 1969 she joined the Geological Survey of India as a geologist and worked there till 1973. The same year she was awarded the prestigious overseas scholarship of the Royal Commission for the Exhibition of 1851, United Kingdom. The young geologist has not forgotten the dinner that followed in honour of the awardees for no other reason but the fact that she sat next to Prince Philip "I was made the lady of the occasion hence the Duke walked to the centre of the hall hand in hand with me," she said proudly.

This scholarship was previously received by scientists like Homi Bhabha and A.K. Saha. From India Dr Sengupta is the only one from the branch of geology to receive this scholarship.

Between 1973 and 1976 she carried out research work at the Imperial College of Science and Technology, London with extensive field work in the Scottish Highlands and in Rio Tinto, Spain.



The young scientist: a girl like any other



With a just-caught cod in Bodo, Norway

**S**HE has also worked in the Caledonian Research Project of International Geodynamics Project, Sweden. Her study covered the Scandinavian Caledonian mountains of Sweden and Norway near the Arctic Circle. "I enjoyed every moment there, for days together we used to have sunlight for more than 20 hours. This was one of the best experiences of my life," she said while speaking about her days in the Arctic region.

Dr Sengupta is not at all perturbed about the hazardous month-long journey through the oceans and across glaciers which her team has to make to reach the Antarctica camp. "Once in a while the thoughts of the Roaring 40s worries me," she said.

Asked about her home, parents, sisters, she replied, "This is nothing new for them, I have often been away from home for months at a stretch." Moreover, the government will set up an experimental video link between Delhi and her camp with the aid of which she can see them and talk to them through the telephone via the satellite.

Dr Sengupta may be included in the 15-member contingent that will stay back for a whole year through the trying winter of the south polar region. However, pre-fabricated structures would be used to set up camps which would have their own self contained heating and other arrangements for the inmates.

Dr Sengupta left an important question unanswered. Asked about her plans for marriage she said casually, "I have never given it a serious thought...I am indifferent."

The geologist is probably waiting for a duke charming.

Shaadaab S. Bakht

# RAINBOW / World Fashions



These ready-to-wear fashions are the latest to come to Bombay but could very soon. Some of these clothes form part of a Spring/Summer collection displayed in Paris recently. The designers (from left to right), Claude Montana, Yves Saint Laurent, Kenzo, Yamamoto and Jean-Claude d'Amico.



ich has not yet  
ill as sensible,  
4 collection  
ed here are (left  
aughe, Kansai

OTTAWA  
KANSAS PUBLIC LIBRARY

## Panorama

# THE CALCUTTA CONNECTION

The city's long association with Ordnance factories is not widely known

**W**HILE it is generally known that large government factories exist in India for the specific purpose of manufacturing lethal stores, general stores, and clothing for the Army, Navy and Air Force, the very long association of Calcutta with these Ordnance factories is not known as widely.

In Eastern India, cannon manufacture was first established at Monghyr in 1763, and Mir Kassim had 17 guns made in this year. A temporary gun factory was established in Eastern India at Patna by the East India Company in 1769. As this foundry was successful, a foundry was erected in the present Fort William (then known as the New Fort). In 1770 the new brass gun foundry commenced work as a branch of the arsenal at Fort William. By 1801, the Arsenal, the Gun Foundry and the Gun Carriage Agency were all situated within the narrow limits of the new Fort William, and as expansion there was impracticable, land was purchased at Cossipore. To this site the Gun Carriage Agency was transferred from Fort William.

In 1811, the Court of Directors of the East India Company in London objected to the continuance of the Fort William foundry on the grounds that the Ordnance cast in Fort William was inferior to that cast in Europe, and wished to close the Fort William foundry, but the Military Board of the East India Company disagreed with this view, and said that cannon equal to the

best and at a price less than that in Europe had been made in the Fort William foundry.

By 1830, the space available at Fort William was insufficient. It was decided to transfer the Gun Carriage Agency from Cossipore to Fatehgarh (in present Uttar Pradesh), and to establish a Gun Foundry for all-India requirements at Cossipore. Cossipore-made guns did excellent service in the Afghan, Sind and Sikh campaigns of the British Indian Army.

**A**S to ammunition, the East India Company never possessed an ammunition factory as such, but the forts in their settlements had a "laboratory" in which ammunition was prepared for use. In 1718 there was one such "laboratory" in the old Fort William, according to *Bengal Past and Present*. There was on record a 1742 order to the Gunner at the old Fort William to employ as many people as he could to make gunpowder for service with all kinds of ammunition as necessary. It is not easy to trace the history of this "laboratory" till 1846, when it officially became the Ammunition Factory at Dum Dum. By 1858, various works at Dum Dum had merged into the Cartridge and Percussion Cap Factory.

In 1858 a Bullet Factory was established at Cossipore. By 1872 the accommodation being insufficient, additional land was purchased, and a new factory was built at Cossipore. The title of the establishment was changed from "The Gun

Foundry" to "Foundry and Shell Factory." By 1900 further extensions were required. As land at Cossipore was now expensive, it was decided to move certain facilities to Ichapore, as a sub-factory of the Foundry and Shell Factory. This was effected, and manufacture at Ichapore commenced in 1905.

The same year the name of the factory at Cossipore was changed to Gun and Shell Factory. Thus the little cannon foundry which started in sheds in a bastion of Fort William in 1770, with an establishment of one European supervisor and 15 workmen, now covered a vast expanse and had a large work force.

The history of the Ichapore site is not without some interest. This was originally the settlement of the Ostend Company, consisting largely of Flemings according to *Bengal Past and Present*, and formed, according to another source, under a charter granted in 1722 by the Emperor of Austria whose flag was flown here. In the year 1920 the subfactory was separated from Cossipore and designated the Metal and Steel Factory.

**I**N 1903 a Rifle Factory was also set up at Ichapore. The East India Company had not possessed a factory for the manufacture of muskets. In the 17th century they were obtained from England, and in the 18th century from indigenous sources. For example, in 1763 Mir Kassim was manufacturing firelocks at Monghyr.

Although Bombay and Madras long had Gun-

powder Mills, it was not until 1704 that any record of these existed in Bengal, when, it is reported in *Bengal Past and Present*, one blew up through carelessness. From 1704 to 1756, no record exists except that gunpowder was being purchased locally. According to the deliberations of the Calcutta Historical Society, in 1756 the East India Company purchased the gunpowder mill erected by a Lt Col Scott from the executors of his estate, which was on the site known as Perrin's Garden.

In 1759, the mills blew up. Though quickly repaired, another site was found in 1760 in Bagh Bazar, but these mills did not work satisfactorily there. A site was therefore selected in 1774 at Akra, at the bottom of Garden Reach. The new powder mills were completed in 1778. Owing to the dependence of other Presidencies on Calcutta for gunpowder, plans were put forward in 1788 for new Gunpowder Mills at Ichapore. In 1791, they were completed, but explosions seem to have taken place fairly frequently. In 1832, soon after Lord William Bentinck became Governor General, he decided, as a measure of economy, to suspend the manufacture of gunpowder at Ichapore.

The above is a very brief resume of the early history of the Ordnance factories in and around Calcutta. Work force-wise, their association with Calcutta has indeed been a progressive one.

**S.L. Meneses**

# MARKINGS

## On the Other Foot

IF one cares to walk Idown College Street on a Saturday morning, he will come across small temporary structures on the pavements. On having a close look, he will find that the image of Goddess Kali is installed there with a red garland around the neck. But the next day, Sunday, there is no sign of the pandal or Kali.

This worship of Sani is helping unemployed youths to earn a living in this locality. Their investment is minimum because the same image is put up every Saturday for the passersby. And being God fearing, most do give something.

"We do not earn much," said one of the 'organisers,' refusing to disclose



the amount. "But it takes care of pocket expenses for a week. At least, we do not have to ask money from our parents for cigarettes," he says, in a defensive manner. "After



all, we are not forcing anyone. If they want, they will give on their own."

Some of the devotees are very particular. Before 'throwing' the coin, some

make it a point to see that they are not wearing their slippers, placing them in front of them before closing their eyes. It has happened that a street urchin, standing nearby, saw a person removing his slippers and putting them aside. He immediately went close and was on the verge of stealing the slippers when the devotee opened his eyes and saw the urchin at his job.

Before he could say anything, the urchin came forward with an answer: "I was just putting it on the side. Other people will come and it will come in their way." The devotee was too stunned to say anything and walked away, of course, with his slippers on.

## Warm Welcome

CALCUTTA has a number of ways of saying 'hello' to those visiting the city for the first time and those who are returning after a long time. The pungent smell of garbage piled on garbage, open drains, and an assortment of sounds and sights make the city what it is and what it will always be: a warm and welcome city.

A correspondent recently met a friend who left

the city some 15 years ago and since then could never make a trip home for one reason or another. He had married and his wife and children had never had the chance to enjoy the enchanting Mahalaya recital broadcast seven days before the Pujas. This year he decided to visit the city with his family and let them taste the 'Calcutta Puja.'

But they spent the

Mahalaya morning in the train and once again he missed the recital. However, as soon as they alighted from the train at Howrah station, the family was greeted with the recital being played over the public address system.

The children were tired, the wife wanted a bath and the coolie was agitated. But the gentleman refused to leave until the whole recital was over. "It

was a homecoming the way it should have been and never could have been otherwise," he said, with genuine affection in his voice for the city which he had missed for so many years.

And the credit goes to the people manning the Howrah station. They must have provided a very warm welcome for so many probashi Bangalis.



Illustrations: Debasish Deb

# 7 DAYS

S	M	T	W	T	F	S
11	12	13	14	15	16	17

The information given below is accurate at the time of going to press

## HINDI FILMS

### REGULAR SHOWS

**Agar Tum Na Hote:** Paradise (Bentrick Street: 235442)-12, 3, 6, 9.

His wife having died during childbirth, Rajesh Khanna searches for a girl to be a mother to his child. He also engages a photographer (Raj Babbar) to promote his company's cosmetic products. Searching for a fresh face,

Babbar chances upon Rekha, an orphan, and turns her into a model after which they get married.

Babbar then meets with an accident which cripples him. Rekha finds employment as governess to Rajesh's child. To meet the conditions of the job, she pretends to be unmarried. Predictably, Rajesh falls in love with her. The triangle is ultimately resolved with different solutions for each.

Good photography and haunting tunes enrich this simple film.

**Arth (A):** Metro (Chowringhee Road: 233541). Basusree (S P: Mukherjee Road:

478808) & Bina (Bidhan Sarani; 341522)-noon.

Shabana Azmi's husband, Kulbushan Kharbanda, who makes ad films, falls in love with Smita Patil, a film star. The abandoned woman is also an orphan, an element in the plot which is dictated by the demands of sentimentality. The film deals with her efforts to become independent of him, and, in the Indian context, conveys a powerful message.

Excellent performances from the cast are the main strength of this altogether commendable film.

**Be-Aabroo:** Society (Corporation Place: 241002)-12, 3, 6, 8.45

A series of instances of physical violation of women dealt with. The people involved belong to the underworld as well as to the higher strata of society. All the victims take to prostitution. A love story involving a police officer and a victim is threaded in.

As in most other Hindi film the theme is only an excuse for a generous display of flesh

**Betaab:** Jyoti (Lenin Saran 241132)-12, 3, 6, 8.45.

Star debutants Sunny Deol and Amrita Singh with veteran Shammi Kapoor are in the leading roles of this film directed by Rahul Rawail with music by R.D. Burman.



Tina Munim and Randhir Kapoor in 'Pukar': saying it with music



**Coolla:** Orient (Bentlck Street; 231917), Krishna (T C. Dutta Street, 344262); Crown (R.A. Kidwai Road; 244822), Uttara (Bidhan Sarani; 552200), Ujjala (Rusa Road; 478666), Grace (M G Road; 341544); Purabi (M G Road, 350680)

Directed by Prayag Raj and Mahmohan Desai, the film has Amitabh Bachchan in the title role with co-stars Waheeda Rehman, Rishi Kapoor, Rati Agnihotri, Soma Anand, Suresh Oberoi, Kader Khan, Om Shivpun, new find Puneet Issar and others. Hrishikesh Mukherjee has edited this film, whose music is by Laxmikant Pyarelal.

**Justice Chaudhury:** Darpana (Bidhan Sarani, 552040)-3 shows

The story of this film lacks all sense whatsoever. The characters include a long-lost father and son who look alike, a son who is a tough cop, an evil lawyer with a sexy daughter, and a diamond smuggler who has a twin. The story revolves around justice and the elderly lawyer takes the law into his own hands to beat up the villains. He also condemns his own son for a crime which he never committed.

**Mujhe Insaaf Chahiye:** Roxy (Chowringhee Place, 234138)-12, 3, 6, 9

Rati Agnihotri plays the daughter of a poor clerk and Mithun Chakraborty a rich playboy who is enchanted by her beauty. She too falls in love with him but realises after she becomes pregnant that he will not marry her. She decides to have the child and goes to court to get justice and recognition for her child. Rekha plays an advocate who had gone through the same experience in her youth and now fights for female emancipation, and helps her.

**Prem Tapasya:** Hind (Ganesh Chandra Avenue, 274259)-4 shows, Uttara (Bidhan Sarani, 552200) & Ujjala (Rusa Road, 478666)-noon

A wealthy only son has a passion for flying. He falls in love with an air hostess and employs many tactics to win her heart. Eventually he succeeds and they prepare to get married. But another girl whom he had courted in order to make the former jealous, reenters his life. The rest of the film unravels this emotional drama.

A cloying sentimental drama.

**Pukar:** Opera (Lenin Sarani), This is a cops-and-robbers story set in the context



**Shakuntala Barua and Swaroop Dutta in 'Jeeban Maran': much water has flowed**

of the Goanese national liberation struggle against the Portuguese. The young son of a Goan revolutionary witnesses the shooting of his father by a comrade. Unaware that his father had wanted a martyr's death, he grows up into a smuggler who aims at destroying the revolutionary movement. He has his father's killer shot by the police.

The story cannot end here so the criminal is transformed into a revolutionary who carries the movement to a successful end.

The film has no relation to reality in the least both from the points of view of history and credibility.

**Rang Birangi:** Metro (Chowringhee Road 233541)-3 shows, Mitra (Bidhan Sarani 551133)-noon

Amol Palekar, Deepti Naval, Parveen Babi and Farooque Shaikh form the leading cast of this film directed by Hrishikesh Mukherjee with music by R D Burman.

**Swami Dada:** Majestic (R A Kidwai Road 242266), Basusree (S P Mukherjee Road 478808) Bina (Bidhan Sarani 341522) Purnasree (Raja Raj Kissen Street 554033) 3 shows

A street urchin grows up to be a part of a gang of criminals. He then becomes a swami's assistant and goes to the

US comes back and busts the crime scene that he knows so well. He is accompanied by an American girl who has fallen in love with him and has his child. There is a sub-plot but everything in the film is swamped by the presence of the hero, Dev Anand as happens in all his films.

## NEW RELEASES

**Karate:** New Cinema (Lenin Sarani 270147) Lotus (S.N. Banerjee Road, 242664), Prabhat (Chittaranjan Avenue; 342683) Priya (Rashbehari Avenue 464440) Kalika (Sadananda Road 478141), Talkie Show House (Shibdas Bhadun Street, 552270)

Mithun Chakraborty, Kajal Kiran are in the lead.

## BENGALI FILMS

### REGULAR SHOWS

**Jeeban Maran:** Sree (Bidhan Sarani 551515) Indra (Indra Roy Road, 471757)-3 6 8 48.

Directed by Sukhen Das with music by Ajoy Das, the film has Sumitra Mukherjee, Sukhen Das, Joy Banerjee, Shakuntala Barua, Bikash Roy, Anup Kumar, Prasenjit and newfind Piyu in the lead.

**Kuhak:** Radha (Bidhan Sarani, 553045)-2 30 5 30, 8 30.

An old hit starring Uttara



**Ryan O'Neal succumbs to female charm in 'So Fine'**

**Kumar and Sabitri Chatterjee**  
The film is directed by Agra-  
doot with music by Hemanta  
Mukherjee  
**Surjatapa** Rupani (Bidhan  
Sarani 553413) Aruna (M G  
Road 359561) & Bharati (S P  
Mukherjee Road 474686)  
2 30 5 30 8 30

A sweet romantic film star-  
ring Uttam Kumar and San-  
dhya Roy along with Pahan  
Sanyal Chhaya Devi and  
Jahar Roy

## NEW RELEASES

**Batighar, Radha** (Bidhan  
Sarani 553045)-noon

Deep Roy Jhumur Ganguly  
Gautam Chowdhury Sadhu  
Meher Rupa Banerjee and  
Anamika Saha and others  
form the cast of this film  
directed by Bijan Chatterjee  
with music by Sourin Das-  
gupta

## FOREIGN FILMS

## REGULAR SHOWS

**Carry On Abroad (A)** Tiger  
(Chowringhee Road 235977)-  
12 3 5 45 8 15

This is the 24th film of the  
Carry On series. As is predict-  
able there is nothing new in it  
and it constitutes nothing but  
one and a half hours of dreary  
familiarity. The humour is baw-  
dy and is more tiresome than  
funny. The plot is thin and  
centres as usual around hus-  
bands and wives chasing other  
husbands and wives.

**Raiders Of The Lost Ark (A)**  
Globe (Lindsay Street  
231769) 3 5 45 8 30

The year is 1936. Harrison  
Ford a professor of archaeolo-  
gy loses a priceless golden  
idol to Paul Freeman a Ger-  
man rival. The scene is a  
Peruvian jungle and Ford has  
to contend with tarantula spi-  
ders rolling boulders triggered  
stone doors and tribesmen  
with poisoned darts.

In Egypt he is in search of a  
golden chest containing the  
tablets bearing the Ten Com-  
mandments. This time his rival  
is none other than Hitler him-  
self. Accompanied by Karen  
Allen a hardy ex girlfriend our  
hero now comes across snake  
pits skeletons bricked up  
underground Nazi muscle-  
men machine guns Arabs  
with swords and a trained  
monkey that gives the Heil  
Hitler salute and is actually a  
German spy.

This is a lavish production  
with excellent direction (by  
Steven Spielberg) and music  
full of high adventure sus-  
pense and humour.



**So Fine (A)** New Empire  
(Humayun Place 231403) 3  
6 8 30

An English professor at an  
ivy league college is com-  
pelled to take charge of his  
father's dying garment busi-  
ness. Richard Kiel is a loan  
shark to whom Ryan O'Neal's  
father owes a million and a  
quarter dollars. Matters are  
further complicated when  
O'Neal falls in love with this  
thug's wife. In a hilariously  
funny sequence O'Neal splits  
his pants—and denims with  
see through seats hit the  
fashion scene.

This is a polished glossy  
comedy with a great deal of  
good humour occasionally  
bawdy.

## NEW RELEASES

**On His Motherland Service**  
Jamuna (Marquis Street  
243715)

## TV

## CALCUTTA

**11 December**  
4 30 World of sport  
6 15 **Feature film in Hindi.**  
9 15 **Focus** A programme on  
current affairs  
10 00 Highlights of the fifth  
cricket Test  
**12 December**  
7 40 **Orchestra** composed by  
Bahadur Khan  
8 00 **Sports roundup**  
9 15 **Chitramala.** Film songs  
in different languages  
10 00 Highlights of the fifth  
cricket Test

**3 December**  
7 55 **Play in Bengali**  
9 15 **Ek Mulaqaat** Looking  
Back-Looking Forward **An In-  
terview with Aparna Sen**

**14 December**  
7 00 English film serial  
8 10 **Darshaker** Darbare  
8 30 **Chitrahari**  
9 15 Serial **Lucy Show**  
10 00 Highlights of the fifth  
cricket Test

**15 December**  
8 15 **Chitramala** Film songs  
in Bengali  
9 15 **Places of Pilgrimage**  
Sarnath  
10 00 Highlights of the fifth  
cricket Test

**16 December**  
6 34 **Children's film in Hindi**  
9 15 **Kavi Ke Mukh Se** Poetry  
recitation

**17 December**  
6 00 **Feature film in Bengali.**  
**Abichar** Cast Biswajeet  
Aparna Sen Bikash Roy  
Sekhar Chatterjee Padma  
Devi and others  
7 40 **Saptahiki**

## RECORDS

**Naanaa Ranger Gaan** (ECS  
41531) In recent times we  
have seen a number of prom-  
ising melodious voices not re-  
ceiving just recognition due to  
the poor lyrics and cacopho-  
nous tunes which make up  
today's songs. Sometimes it  
so happens that along with the  
positive tonal quality of the  
singer either the lyric or the  
tune of the song impresses the  
listener. But one can hardly  
expect a balanced exposition  
with all the three elements  
perfectly matched.

This LP of Bengali songs  
released by the Gramophone  
Co of India Ltd turned out to be  
a pleasant surprise. The excel-  
lent combinations of poetic  
lyrics and classical based  
tunes rare commodities in to-  
day's disco culture enthrall the  
listener with their beauty and  
grace.

The album comprises 12  
numbers all of which are writ-  
ten and set to tune by Gyan  
prakash Ghosh. The lyrics  
show a rare poetic sense. The  
tunes have to be heard to be  
truly appreciated. The styles of  
rendition range from *tappa* to  
*ghazal* to *adhunik* with match-  
ing defused orchestration.

But the greatest praise must  
go to the singer Ajoy Chakra-  
borty who though a compara-  
tive newcomer in the field of  
commercial singing shows the  
artistry of a well groomed per-  
former. With a voice as rich as  
his he will go a long way.

The Gramophone Co of In-  
dia Ltd as in days past has  
released a number of EPs and  
Super 7s during the Pujas.  
Sakil Thakur delights us with  
*Aami babu o sab disco fisco*  
*bujhina e* parody of the pre-  
sent disco trend. *Aami ithehas*  
*hote chaina* has a serious  
mood. *Nivley pradipe* is again a  
swinging number. Pintu Bhat-  
tacharjee's romantic tonal  
quality has a soothing effect in  
*Tomar oi sundar mukh* and  
*Bookete aagan* both set to  
tune by Manna Dey.

Sometimes one forgets that  
orchestration is the accom-  
paniment of songs and not  
vice versa which is what has  
happened in the album of  
Tarun Banerjee. And once  
again a very old allegation of  
tonal resemblance may sur-  
face while listening to his sing-  
ing. Two of his songs *Bad*  
*naam habe jeno labu bha*  
*lobesechhila* a *mujrah* type  
song and *Aalta paer alto*  
*hho* are lyrical and fluid.

Of all the singers it is  
Shyamal Mitra who may be  
termed a stereotype in *Chhip*  
*khan teen danr* a famous  
poem by Satyendranath Dutta.  
In other numbers by modern  
lyricists he is his usual re-  
laxed nasal sensual self.

A welcome change in this  
over orchestrated stereotyped  
jungle of modern songs is Pur-  
na Das Baul with his earthy  
and raw passion for the life  
embodied in *baul* songs. He  
seduces the listener with his  
tonal variations and sense of  
timing and *taal*.

**The top ten British pop sing-  
les, as listed by Melody Mak-  
er with last week's placings**

**In brackets**

- 1 (3) Never Never The Assembly (Mute LM)
- 2 (→) Love Of The Common People— Paul Young (CBS)
- 3 (1) Say Say Say— Paul McCartney and Michael Jackson
- 4 (2) Uptown Girl— Billy Joel (CBS)
- 5 (18) Let's Stay Together — Tina Turner (Capitol)
- 6 (17) Hold Me Now — Tompson Twins (Karis ta LM)
- 7 (←) Calling Your Name— Marilyn (Mercury)
- 8 (5) Cry Just A Little Bit— Shakin Stevens (Epic)
- 9 —
- 10 (12) Thriller— Michael Jackson

**The top ten country-western singles, as rated by Cash-box, with last week's positions in brackets**

- 1 (2) A little Good News— Anne Murray (Capitol LM)
- 2 (→) Tell Me A Lie— Janie Fricke (Columbia)
- 3 (3) Tennessee Whiskey— George Jones (Epic)
- 4 (6) Baby I Lied— Deborah Allen (RCA)
- 5 (8) Dixie Dreaming— Atlanta (MDJ)
- 6 (1) Holding Her And Loving You— Earl Thomas Conley (RCA)
- 7 (11) Houston— Larry Gatlin and the Gaolin Brothers Band Columbia
- 8 (10) Heartache Tonight— Conway Twitty (Warner Brothers)
- 9 (12) You Look So Good In Love— George Strait (MCA)
- 10 (←) Black Sheep— John Anderson (Warner Brothers)

**SPECIAL EVENTS**

**14 December. 7 pm**  
Tirthankar Ray Chaudhuri directs the play *Sherlock Holmes Investigates The Case of the Illustrious Client*. The cast includes Somnath Bhattacharya, Tirthankar Ray Chaudhuri, Uttiyo Rahut, Sangeeta Mehta, Diti Basu and Chiranjib Chatterjee.  
At Vidya Mandir (Moirā Street 446420)

**11 December onwards: daily 10 am to 5 pm**  
An exhibition of Charles Darwin presented by the British Council Division and the Birla Industrial & Technological Museum. The exhibition is divided into 23 sections covering Darwin's travels to South America etc. The Great De-



**Chiranjit explains a point to Ratna Ghoshal in 'Nagpash'**

bate *The Origin of the Species* and so on. A series of seven films entitled *The Voyage of Charles Darwin* will be screened.  
At Birla Industrial & Technological Museum (19A Gurusaday Road Calcutta 19)



**12 December: 6.30 pm**  
*Tolstoy's War and Peace* will be staged in Bengali by Calcutta Group Theatre Direction Anil Gupta.  
At Academy of Fine Arts (Cathedral Road 444205)

**17 December. 5.30 pm**  
Ragmala presents a *jugal-bandi* featuring Ustad Bismillah Khan and Pandit V G Jog.  
At Mahajati Sadan (Chittranjan Avenue 346665)

**17 December: 5.30 pm**  
Spastic Society of Eastern India in aid of their building fund, presents Ustad Amjad Ali Khan and Ruma Guha Thakur-

tas Calcutta Youth Choir  
At Netaji Indoor Stadium

**THEATRE**

**Aghatan** Ranjana (153 2A Acharya Pratulla Chandra Road 556846)

Written by Biru Mukherjee the play has been directed by Gyanesh Mukherjee and the star attraction is the versatile Anup Kumar

**Anandamath** Biswaroopā (Raja Raj Kissen Street 553762)

Supriya Devi is the star attraction of this play based on Bankimchandra's novel and directed by Rashbehari Sarkar

**Bibor** Runqmahal (761B Bidhan Sarani 551619)

Subhendu Chatterjee and Subrata Chatterjee along with Santosh Dutta Saikat Pakrashi and Tapati Bhattacharya form the leading cast in this play directed by Samar Mukherjee from Samaresh Basu's story

**Char Prahar**. Pratap Manch (Acharya P C Road 359219)

Gyanesh Mukherjee acts in and directs this play which has Ashim Kumar and Basabi Nandy in the lead

**Nagpash** Tapan Theatre (Sadananda Road 425471)

Based on Samir Rakshit's *Hatyakaree* and directed and acted by Satya Bando padhyay the play has Chiranjit Ratna Ghoshal and Tarun Kumar in the leading roles

**Prajapati** Minerva (Headon Street 554489)

Directed by Samar Mukherjee from Samaresh Basu's popular story the play has Santu Mukherjee and Soma Mukherjee along with Kali Banerjee Robin Mazumdar Bankim Ghosh Tapab Chatterjee Manu Mukherjee Anamika Saha Sumita Sanyal Sumita Chatterjee and Miss Papri in the lead

**Rajkumar** Kashi Biswanath Manch (17A West Road 355598)

Soumitra Chatterjee's back on the stage with this play. Written and directed by him it is also the first play with Soumitra Chatterjee and Sabita Chatterjee together

**Rangini** Circarena (6 Raja Raj Kissen street 557213)

**Samadhan** Star (7934 Bidhan Sarani 551133 1077)

Ranjitmul Kankaria directs this family drama which has Mahendra Gupta Handhan Mukherjee Satindra Bhattacharya Kalpana Mondal Manju Chakraborty and Prasenjit in the leading roles.  
**Sreemati Bhayankari** Bijon Theatre (5A Raja Raj Kissen Street 558402)

Rabi Ghosh is the star attraction along with Lily Chakraborty

**Sundari Lo Sundari** Sujata Sadan (Hazra Road)

The cast includes Meenakshi Goswami Subir Ganguli Deb Sinha Durqadas Banerjee Jun Banerjee and Chinmoy Roy who also directs

# WONDERLAND

## Barter Bank

If you read an item in this page that you wish to respond to, please write it to **Barter Bank**, c/o THE TELEGRAPH COLOUR MAGAZINE, 6 Prafulla Sarkar Street, Calcutta 700001. Also, if you wish to enter an item in this column please write in with details to the address giver above. We shall inform you of responses to your insertions by post.

● **Photograph:** I offer an autographed b/w action photograph of Ian Botham for a cassette of western music. Please write to B.K. John.

● **Records:** Have brand new LPs of Vidhaata, Nastik, Star and Jangal Prahari (last in Bengali, rest in Hindi) for exchange with anything of equal value. Contact Ambica A.G. Singh.

● **Transistor:** I offer a pocket transistor in exchange for Tintin comics or copies of Sanctuary magazine. Write to Hiral Das.

● **Magazines:** I offer copies of Soviet Literature and old Sun blow-ups for a Competition Success Yearbook or any other General Knowledge annual of 1983. Contact B.D. Ghosh.

● **Textbooks:** I want to exchange a Practice In Accountancy by Basu and Das (I) in a new condition for Advanced Accountancy by Shukla and Gerewal or by H. Chakravarty in good condition. Write to V. Subramanian.

### PICTUREWORD



### JUST-A-MINUTE

By Shamlu Dudeja

### TWO PLUS TWO

$$2 + 2 = 4$$

$$2 \times 2 = 4$$

This is a very well known mathematical fact. But, there exist two other numbers (not necessarily whole numbers) which give the same answers when added together and multiplied together.

$$a + b = a \times b$$

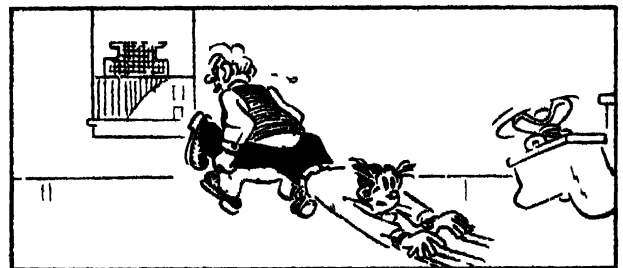
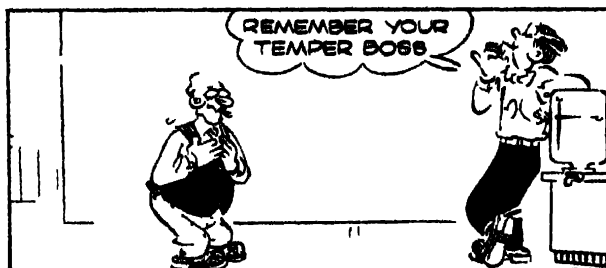
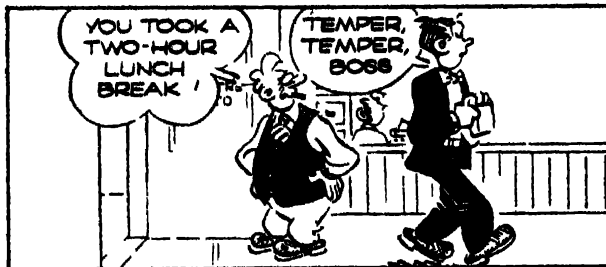
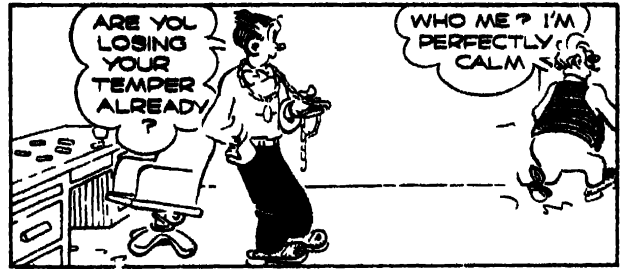
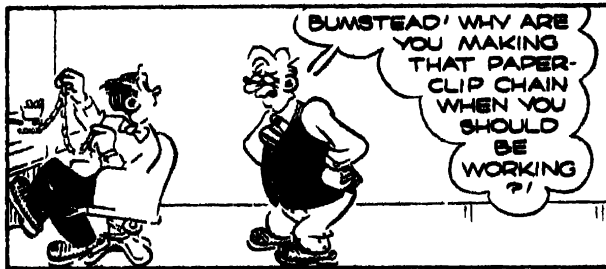
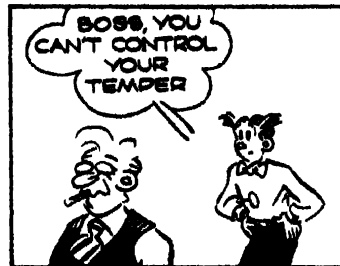
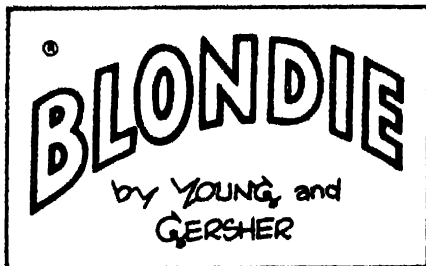
Can you find a and b?

Answer on Page 11

SOLUTIONS  
 Across: 2 Storm  
 5 Keys 7 Hammer  
 8 Dove 9 Home  
 11 Shadow 12 Kite  
 13 Stage  
 Down: 1 Cello  
 3 Tomahawk 4 Horse  
 6 Sheeptoog 8 Discs  
 10 Mouth

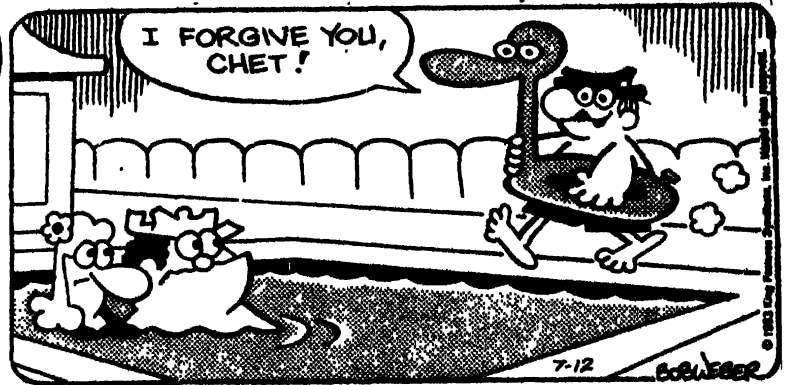


# Comics

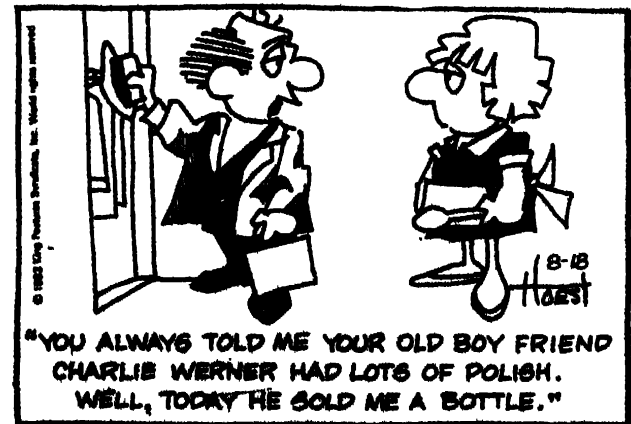
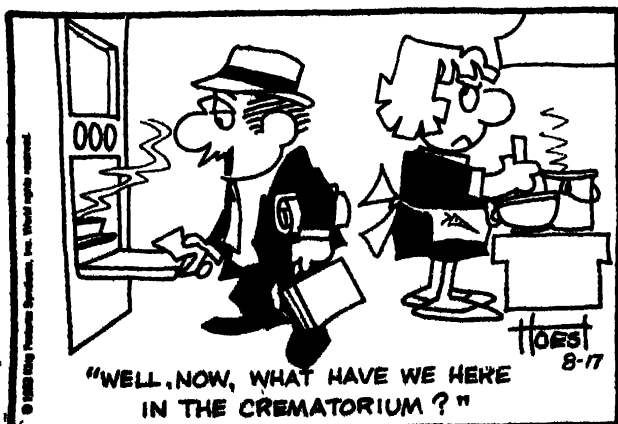
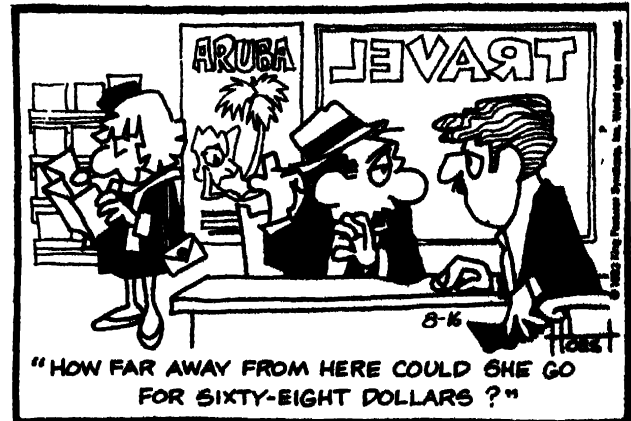
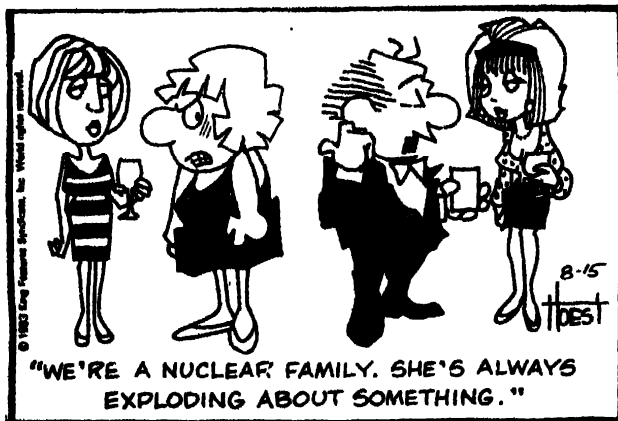


# MOOSE MILLER

By Bob Weber

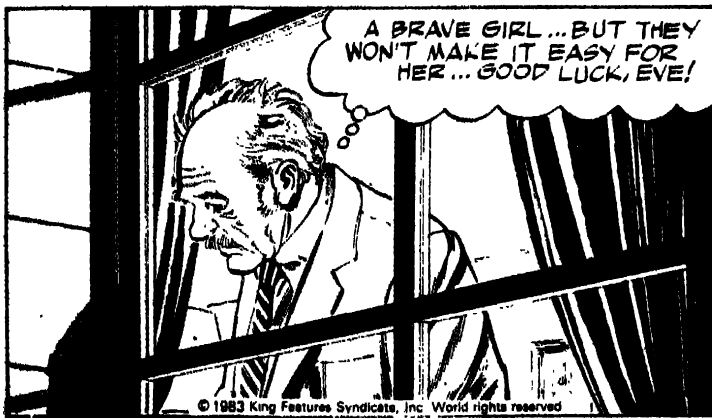
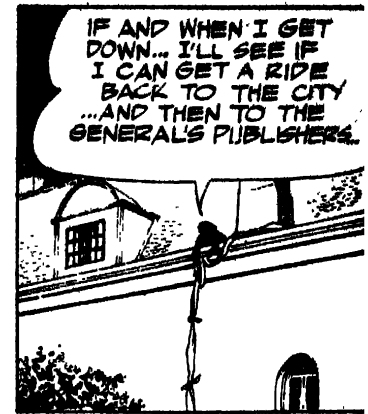
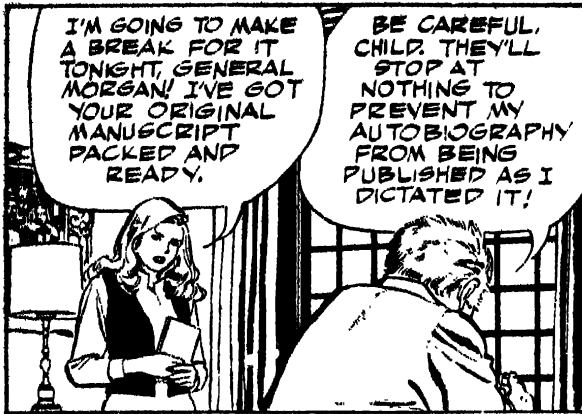


# THE LOCKHORNS



# JULIET JONES

By Stan Drake



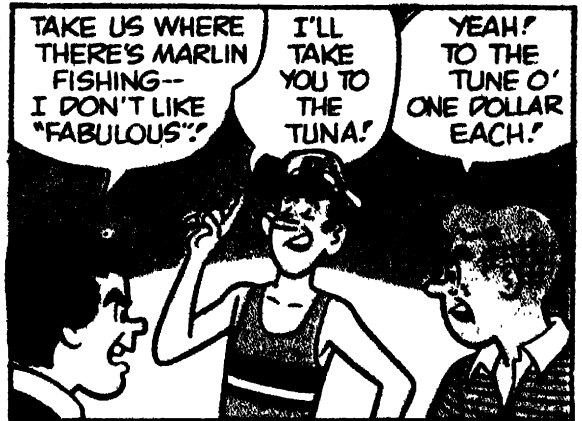
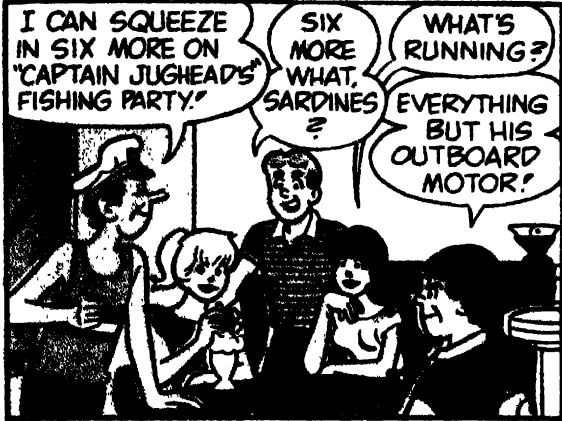
# MANDRAKE

By Lee Falk

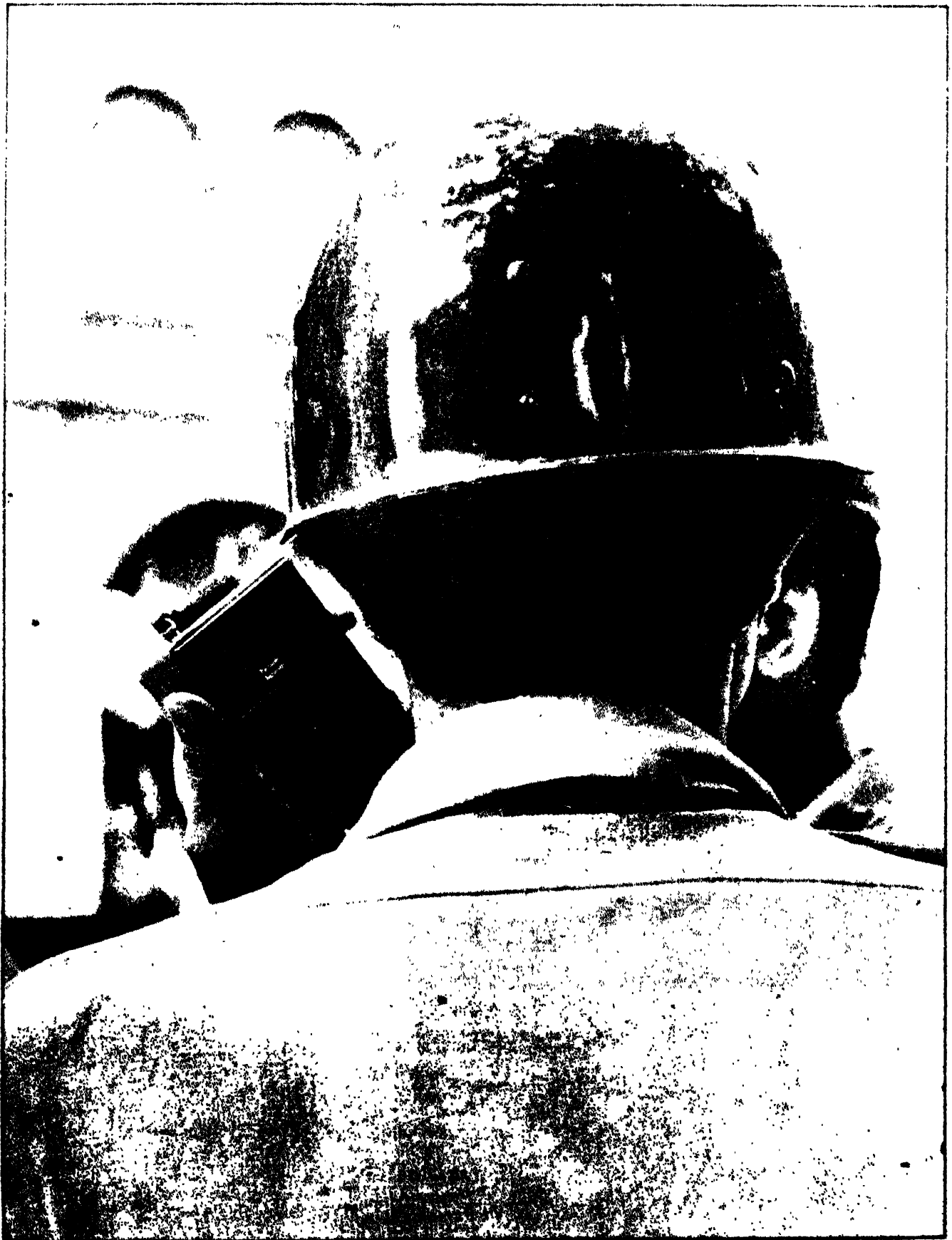


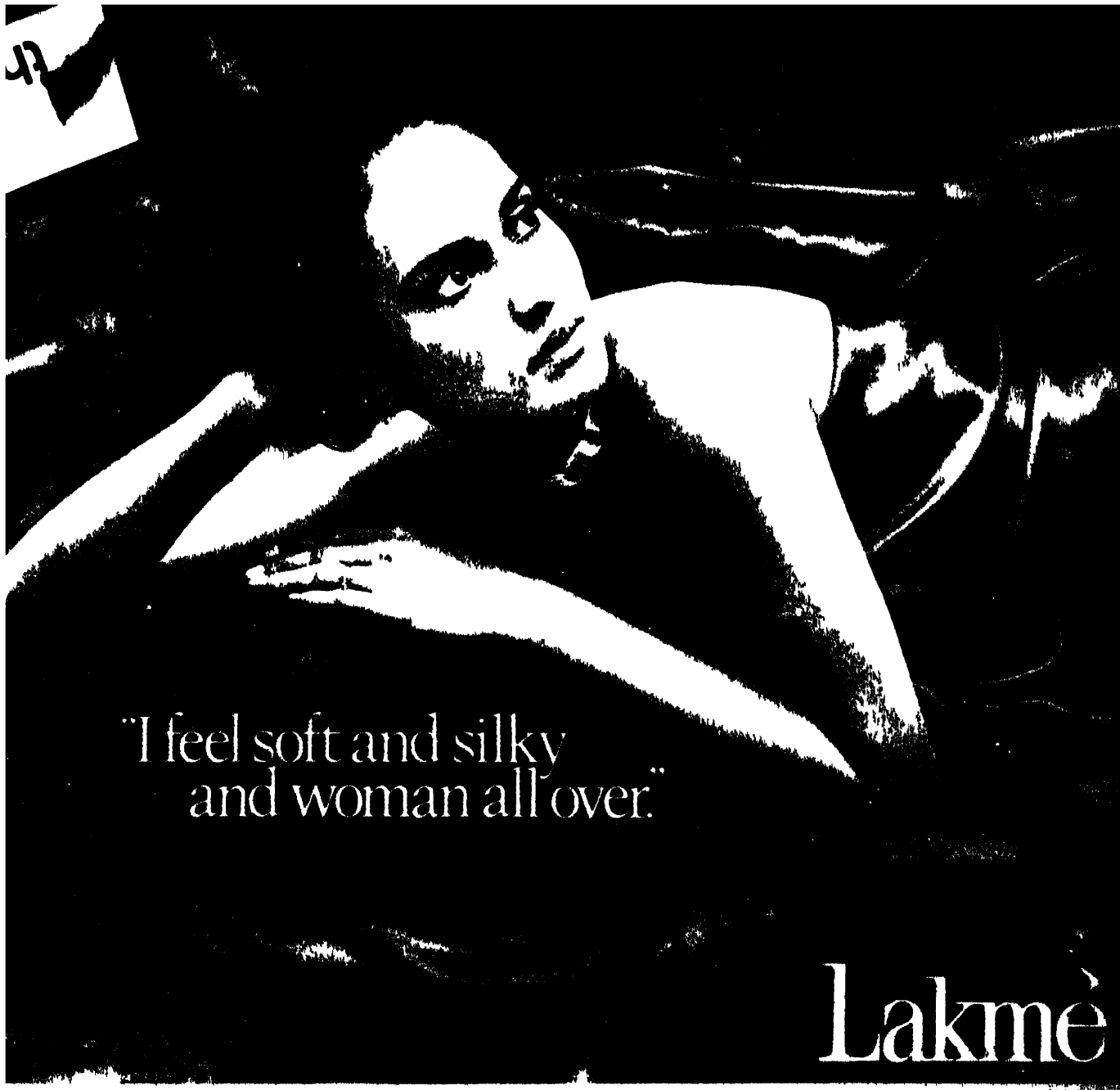


# ARCHIE



CALCUTTA / Zafar Ali Khan





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Class \_\_\_\_\_

Hobbies/interests \_\_\_\_\_

## Post Mortem

### Now, Who?

The cover (Nov 27) shows a florist cutting chrysanthemum stems with a pair of scissors. But the article contained some useful tips by the Ikebana specialist, Mrs Kazuko Nigam. She says, "Do not use scissors to cut chrysanthemums. Just break the stem with your hands because there is a saying that chrystanthemums do not like the touch of iron."

Now, who is right—Mrs Nigam or the florist? Anuradha Basu, Calcutta

### The Jains

After going through the article on the Jains (Nov 20), I am of the opinion that the writer has missed quite a number of points about our community.

Amongst the educated Jains of Calcutta during the thirties and forties one was my late uncle D.C. Sethia, Bar-at-law who had passed Bar-at-law from London and practised at Calcutta High Court. Since then his family has prospered in business and now they are settled in London and have a flourishing business in worldwide shipping.

Another uncle of mine, Kanhaiyalal Sethia, is a renowned poet in Hindi and Rajasthani and is presently residing in Calcutta. Mr Bhanwarlal Nahata is also extremely knowledgeable in Jain religion, history and literature. Had the writer met these two persons, the article would have been considerably enriched. S.S. Sethia, Calcutta

*Yana Banerjee-Bey replies: I went to see Mr Kanhaiyalal Sethia at Sethia Trading Co, Radha Bazar Street, and was told that he had gone home to Rajasthan. When I asked if I could*

*meet any of his family members, I was told that they were all away, too. On further enquiry, I was told that a son of his was here but it was not possible for me to meet him as he was unwell.*

The article on the Jains (Nov 20) failed to mention the name of Dr B.K. Bachhawat who is a biochemist of international repute and is at present the director of the Indian Institute of Chemical Biology, Calcutta. Ujjala Dasgupta, Calcutta

### Beautiful Dumbness

I fail to understand why a prestigious magazine like yours persists in featuring some budding, snooty-looking actresses from the Bengali or Hindi film world whenever you publish anything about Indian cinema.

What exceptional talent do a Debashree Roy and Moon Moon Sen share except their beautiful dumbness and zero contribution to Indian cinema? Anjan Baksi, Calcutta

Thank you for the article and photographs of Debashree Roy (Nov 20). I agree that it would have been better if she had stayed in Bengal and added her freshness and charm to the stale film industry here rather than taking off to seek fresh pastures in the already star-studded industry of Bombay. Pradeep Nair, Calcutta

### Boys Town

With reference to your feature on Boys Town (Nov 6) I would like to make the following points:

When a member of the clergy is transferred from one office to another, this is not a personal decision of

the head of the Calcutta Archdiocese or of the Auxiliary Bishop—but the collective decision of a governing body and our esteemed Bishop.

Discipline during the time of Fr Van was no doubt very rigid and very good but this does not mean that present discipline is in any way lax or inefficient as the article suggests. It is perhaps more tolerant and allows more freedom to the boys to come in contact with the outside world.

A number of our older boys are married, independent and living on the premises courtesy of the management. Other boys, unmarried, but working or training or searching for employment are also resident on the premises because this is their home and will remain so until and unless some sort of arrangement is made for them to live elsewhere. Also, for purposes of relaxation, they may sit down to a game of cards—which need not be interpreted as "gambling"—or partake of refreshments—which need not be interpreted as "drinking."

Poor orphan boys of 18 can hardly be expected to fend for themselves. They look to the only home they have known for help in securing employment and a place to live. And, there are no black sheep in Boys' Town. Love, understanding, tolerance, guidance and the fostering spirit of brotherliness—'a tremendous camaraderie'—that's what makes Boys Town.

Derek E. C. Rogers, Teacher, Boys Town School, Gangarampur

### Sports, Please

Being a regular reader of your magazine and a sports lover, I find it somewhat disappointing to see no regular pages on sports. Debajit Ghosh, Asansol

## Contents

### The Telegraph

18 DEC 1983

## 4

The renowned author, who made waves with his very first novel, 'Sahib, Bibi, Golam,' recently won the Sarat Purushkar. Another famous writer, Shankar, admits to being inspired by Mitra. In a special **Limelight** feature, Shankar presents an appreciation of Bimal Mitra.

## 8

**Panorama** surveys the social work being done in Calcutta and its neighbourhood by women's organisations which aim chiefly at women from the economically depressed classes.

## 16

The Society of Model Aeronautical Engineers held their annual ship-modelling rally at the Fort William pool on December 4: a colour centrespread in **Rainbow**.

Cover: Tarapada Banerjee

### SECTIONS

Post Mortem	3
Dress Circle	12
Inner Eye	14
Quiz	15
Talking Shop	18
Markings	19
7 Days	20
Wonderland	24
Comics	26
Calcutta	30



Isolation in the midst of the madding crowd

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LIMELIGHT / Bimal Mitra

# THE TORCHBEARER OF THE GREAT BENGALI NOVEL

---

The renowned author who hit the headlines with his very first novel, 'Sahib, Bibi, Golam', in 1952, was awarded the Sarat Purashkar recently. **Shankar**, a famous writer himself who admits being inspired by Bimal Mitra, uncovers the man behind the pen

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Bimal Mitra: writer unbound

**H**IS statements and pictures are not publicised by the mass media. He shies away from public meetings. He is yet to be seen on Calcutta Doordarshan. The Sahitya Akademi award, which has been given even to Toms, Dicks and Harrys, is yet to be his.

Recently, the organisers of an evening of story reading who called all the luminaries of Bengali literature forgot to invite him. But in the villages of Kerala, his stories form the subject of *kathas* told by *kathaks*; his novels are serialised in Urdu magazines in Pakistan disregarding all protocol; readers of Hindi literature are enamoured of him; the circulation figures of a Malayalam weekly jumped from 8,000 to 80,000 over the period when one of his novels was being serialised there.

It can safely be said that he is the greatest Indian living story teller of our time. A few furlongs from the Keoratala burial grounds stands an ordinary looking house. Sitting in its balcony he continues to weave his stories. Respect or neglect, criticism or adulation, he remains un-

affected through it all. His name—Bimal Mitra.

On March 18 next he will be 72. Some months ago when he was awarded the Sarat Purashkar by the Sarat Samiti, the editor of a widely read Hindi weekly (*Saptahik Hindusthan*) said in a congratulatory telegram to the organisers: "Bimal Mitra has been recognised by the world of Hindi literature long ago. It is a pleasure to note that he is being recognised by Bengalis for the first time. Honour is never late."

**Due recognition not given:** The telegram is guilty of a slight exaggeration for many a Bengali reader is a blind admirer of Bimal Mitra. But it is also true that even though he lives in Calcutta, Bengalis have not given him the recognition he merits for his five major novels—the fruit of 30 years of literary pursuit—which have no peer in the Indian literary arena of at least the last century.

The first of the quintet, which was published 30 years ago, is *Saheb, Bibi, Golam*. This voluminous novel presaged the dawn of a new era in Bengali literature. He freed the Bengali novel from the influence of *Ramyarachna* (*Belle Lettres*) and

infused it with youthful vigour.

After reading the novel, even a reader as well read as Indira Debi Chaudhurani had reacted spontaneously: "For this work the writer deserves a Nobel Prize or its national equivalent." Yet, around the same time, he was accused of plagiarism and some detractors even tried to stamp him a 'thief.' However, even when he was under the most severe criticism he did not flourish Indira Debi's certificate in self defence.

**B**IMAL MITRA was born in a middle class family residing in the Chetla area, Kalighat, in 1912. (Dipankar, the protagonist of his 2,000-odd-page novel, *Kari Diye Kinlam*, was also born in the same year.) His eldest brother became a doctor, the next an engineer. Their father had planned that his youngest son should be a chartered accountant. But young Bimal was bitten by the literary and musical bug. He had to pay a heavy price for this—among them being indifferent treatment from his family members. However, he did not neglect his studies, finally finishing up with a Masters in Bengali. He then took up an ordinary job in the railways. But, at all



The theme song of all my literary works is just this—strike against our money-based civilisation!

times he carried on writing.

"Why didn't you achieve the same success in singing?" I asked him. His reply was characteristically down to earth: "Anupam Ghatak was one of my classmates at Ashutosh College where I had the pleasure to listen to many songs. I even composed some for gramophone records. But I found that it was a bit difficult for a person as shy as I to be a singer. A singer has to appear before gatherings; writing does not call for such an occasion."

Even though he is not a singer, music is a strong influence through his works. As he revealed: "In 1934 I heard Ustad Abdul Karim Khan Saheb sing the thumri, *Jamuna ke teer*. Just a three-line composition on which he elaborated for three hours. At the end of it I felt he could have continued for another four hours without getting me bored."

"This song later enthused me to write *Saheb, Bibi, Golam*. The story could have been narrated in 50 pages but in keeping with the style of Indian classical music if I had not elaborated it to its present size it wouldn't have been elevated to the standard of a classic."

**The most significant novel:** Eight years after *Saheb, Bibi, Golam*, he started his longest and most significant novel, *Kari Diye Kinlam*, which presented Bimal Mitra in an altogether new light. In his own words: "I had been waiting since my student days to write this. While at

Ashutosh College I had heard our history teacher, Prof Amal Roychoudhury, quoting Socrates, 'To a good man, no evil can happen, nor are the gods indifferent to his wellbeing.'

"Ever since I was haunted by the question, 'Why do good men suffer in this world?' My literary career is a quest for an answer to this question. My teacher had given two explanations to this question: spiritual and economic. 'Why has a devotee to suffer such inflictions?' To this query of Sadhu Hirachand, Swami Vivekananda had replied: 'The scheme of the universe is devilish. I could have created a better world.'

"And the poverty-stricken subjects of the Czar had asked for an economic explanation to this same question in the November of 1905. Instead of an answer they got bullets. However, such are the ironies of life that from the very same spot Lenin proclaimed in 1917: 'Comrades, feeding people is a simple task. We will take from the rich and give to the poor...He who does not work shall not eat.' "

"The theme song of all my literary works is just this—strike against our money-based civilisation. I have just one question to ask of this society, 'Buying a sin may be alright but why should it be possible to buy goodness?' My life and my relations with my family including my mother during my illness in 1947

made me aware of how money rules our lives.

"I was then writing my first novel, *Chhai* and used to keep awake all night. The inevitable result of spending sleepless nights for months on end was that my eyesight almost failed me. I had to draw an end to the novel." With one of his eyes devoid of vision, the same year he left Calcutta to settle in Bilaspur.

**T**HE unprecedented success of *Kari Diye Kinlam* is by now well documented. After a gap of several years, this classic is again becoming an all-round favourite. Over time, *Kari Diye Kinlam* has become an even greater success than *Saheb, Bibi, Golam* in the country. I asked Bimal Mitra why this happened. He said: "Readers outside Bengal are not so familiar with the 'Babu culture' portrayed in *Saheb, Bibi, Golam*. But just as Saratchandra's heroines have an all India appeal so also does the image of *cowrie* (money as described by me in the book)."

Bengal, of course, differs. Just how is best described by Bimal Mitra himself: "When the book was published, a senior writer had warned the publisher that it would not sell more than 500 copies. Another well known writer misinterpreted the novel in a weekly in order to prove it worthless. Yet another contemporary, in the course



Words: They surround you, silently

Photographs: Tarapada Banerjee



**On successful writers:**

Success, as Maugham once wrote, is the greatest enemy of a writer. Once a writer becomes successful, it is very difficult to keep away from the temptation of publicity and the allure of cheap public relations.

**On a writer's insecurity:**

Poverty is a curse but insecurity is a blessing for a writer...Insecurity makes him industrious and security makes him idle and complacent.

**On Nitai, his servant:**

Apart from my wife, it is Nitai who has helped me a lot in my literary career. From the age of five, for almost 40 years he has been with my household and by shouldering all my social responsibilities has left me free for my literary pursuits. Had he not been around, my work would surely have suffered.

**On ruling influences:**

The pen is never mightier than the sword. In this complex age the pen can do nothing. Money is everything.

**On happiness:**

The quest for truth makes me an unhappy man. Have you noticed

**QUOTE ME ON THIS**

that in none of my novels does the hero ultimately reunite with his lover? I am always haunted by the question, 'Why do good men suffer in this world?'

**On the writer's strategy:**

The writer must avoid the limelight. He must always be aloof but not detached.

**On likes and dislikes:**

Personally I am an unbiased writer. My works have never been moulded by my personal views, which is why I have often been criticised, even ostracised, in my career.

**On difficulties faced by young writers:**

One reason why young writers do not get space in established periodicals is that persons in charge of selecting articles and stories have no time to go through them because they are too busy attending to their own writing.

**On the suspense element:**

Suspense is the first criterion of fiction—I totally agree with Thomas Mann. Never do what the

reader or the listener is expecting you to do.

**On prizes:**

Chekhov died in 1904 and Tolstoy in 1910 without being considered for the Nobel Prize. But one Sully Prudhomme received the first Nobel prize for literature in 1901. Who remembers Sully Prudhomme today?

**On literature:**

I see no distinction between Bengali, Hindi, English or French literature. It is the same everywhere just as chemistry and physics are the same throughout the world. Great literature always surmounts language barriers.

**On praise:**

Inspired by Rabindranath Tagore I would like to repeat: "That praise and honour, which is bestowed on someone in consideration of the side he belongs to or the one he opposes, is abhorrent. Rather, the dust flung at him out of hatred will be his true adornment, and all the vilification out of anger must be taken as true felicitation."

**On slipshod writing:**

What is written without care does not deserve any attention.

of an interview, said that if he had written this novel he would have done so in 250 pages instead of stretching it to 2,000 pages."

Recalling this, he said wryly: "I suppose my concentration increases in the midst of unfavourable circumstances." And, he added, "When Sinclair Lewis received the Nobel Prize his contemporary, Theodore Dreiser, slapped him publicly."

Bimal Mitra has chronicled the history of about 300 years, from 1690 to the present, in the novels, *Begum Marie Biswas*; *Saheb, Bibi, Golam*; *Kari Diye Kinlam*; *Ekak Dashak Satak*; and *Cholo Kolkata*, which form the quintet.

**History and literature:** He explains the philosophy behind the quintet thus: "One who has read poetry but not history is unfortunate but one who has read history but not poetry is even more unfortunate. With this in mind I have fused literature with history. I consider a knowledge of history very important if one has to appreciate literature."

About *Begum Marie Biswas*, he said: "Every great novel conveys an eternal truth. Tolstoy's *War and Peace* showed that Napoleon did not create history, but it was history

that created Napoleon. In my *Begum Marie Biswas*, I wanted to say that a country's downfall is not always due to the faults of its ruler but due to the immorality of its people also."

"When writing novels, whom does he keep in mind?"

"My reader is the only one I think of while writing. He is there right in front of me. He listens while I talk. At times I discuss with him. But he and I are the same for I am that reader.

"To be a writer, it is essential to be confident. One has to believe that what one is writing no one else in the world could have written. Also, if while reading a book the reader feels that the writer knows more than he does, then the writer's labour has been futile. The characters of my novels come from among the ordinary—Bhutanath of *Saheb, Bibi, Golam*, Dipankar of *Kari Diye Kinlam*, and so on. The reader should be able to identify with the protagonist so that he can be happy in his happiness and share his sorrow as well."

Any regrets about present-day readers? His reply: "Just one. In the days of Dickens, Balzac, Tolstoy and even Saratchandra, readers had unlimited leisure. One of the problems

of the present age is that we have no time even for a breather. From morning till night the reader is absolutely busy.

"But I have no grudges. I have been the target of criticism and censure and at the same time I have also been conferred with love and admiration."

**A**DMIRATION or condemnation—neither sways the septuagenarian. At an age when most Indians lead retired lives, Bimal Mitra has embarked upon another epic, *Ei Deho (The Flesh)*. It's a five year project and he is determined to see it through. I have to keep good health so that I can continue to write this novel," he said. The periodical in which this novel is being serialised has already doubled its circulation.

Has the vision with which he started his literary pilgrimage half a century ago come true? He pondered for a while and replied: "In my opinion fiction is a form of social science. If a book does not serve human society it is good for nothing. Perhaps I am a failure as a writer because my dream to see human society freed from dishonesty and exploitation has not materialised."

# PANORAMA / Women's Organisations

## HELPERS OF THE HELPLESS

They provide organised help to those who need it most

“I saw the young woman in a camp. She smiled and I tried to place her. Then I remembered. The last time I had seen her, she was holding a dead baby in her arms with tears pouring down her face. She came up, her face beaming with recognition. Her name was Kalyani. She had not turned 20 when she lost her first child. ‘How was I to know that my Munni was dying of starvation?’—tears welled up again in her large, dark eyes. ‘I now have a boy and a girl,’ she continued, ‘and I want them to grow up healthy, like other children.’” This touching tale was narrated by a devoted volunteer of the Saroj Nalini Dutt Memorial Association.

Malati Mondal started her life with a ‘marriage’ that gave her a girl and a boy. As the second child entered its eighth month, her husband took a second wife and her mother-in-law turned her out along with the children. Her son, Nemai, was then suffering from an abscess in the hand that was diagnosed as osteomyelitis and required immediate hospitalisation and surgery. At this point fate handed her over to Mrs Kalyani Karlekar who asked her whether she wanted her husband brought to book. A lady consultant, who gives free service to the Calcutta Social Project, was consulted, but nothing could be done as the marriage could not be proved. Then came the problem of rehabilitation. She was given a job at the Project creche which included lodging. Now Malati supports herself, and her daughter, Bulbul, is one of the brightest students at the Project’s primary school.

Meena Sarkar was orphaned so early that she can hardly recall her parents. A victim of malnutrition, she became retarded, with defective speech and hearing. A “didi” gave her shelter, but only till the age of 20. A potential burden to society, Meena gradually changed into a useful individual and gained health and confidence thanks to the Nari

Seva Sangha. The Sangha made arrangements for an ear operation. She has become adept in Batik work and block printing and is employed as an assistant instructor at the Sangha’s work-and-craft centre.

In a faraway Hyderabad village, a married woman is raped and her husband killed by a gang of policemen. She wants the guilty to be punished. Widowed and helpless, she cries out without much hope. Her cry is luckily heard by a group of lawyers who appeal to women’s organisations all over the country for funds. Sachetana, an organisation which concentrates on the “other” hazards of women—such as rape, seduction, dowry oppression, torture out of sexual jealousy—is among the very first to respond.

A stream of such cases occurs everyday, their focal points being poverty, ignorance and sometimes the cruelty which poverty breeds. They make us aware that women need to be helped in specific areas. Who should identify these but women themselves? Who should render help but those in more fortunate circumstances?

**Arousing an awareness:** Over the years, some voluntary women’s organisations have been born through conscientious thought and effort. They have striven to serve women and arouse an awareness of the need to uplift the condition of underprivileged women. Calcutta can boast of their sincerity if not of their number. The main ones are the Nari Seva Sangha, the Women’s Voluntary Service, the Saroj Nalini Dutt Memorial Association, the Women’s Coordinating Council, the Calcutta Social Project, the Soroptimist International Club, and Sachetana.

During the 1943 famine, men, women and children poured into Calcutta in the hope of finding a spoonful of kichuree. The city responded, and by the beginning of the next year, there grew up a wide network of social organisations. Eventually a resolution was made to consolidate them into one organisation which would concern itself,

specifically with women—who are the worst sufferers. Thus the Nari Seva Sangha was founded with its first members being Sarojini Naidu, Lady Abala Bose, Dr B.C. Roy, Dr S.P. Mukherjee and other conscientious luminaries. At present, Mrs Seeta Chaudhuri is the president and Mrs Krishna Mukherjee the secretary.

Its motto is—*Freedom of thought and independent living are fundamental human rights.* “To bring this realisation home to our unenlightened, under-privileged sisters is our aim. We want them to feel that human dignity requires us to work and not to beg, and to be useful citizens and not a burden to the state,” says a member.

Initially an instrument for organised relief, it expanded into a relief-cum-work institute enabling women to earn their share of the daily bread. Handicrafts and vocational training—particularly nursing—widened their scope. The Sangha shifted from place to place for a few years till the government granted it a permanent home at 1/1, Gariahat Road.

It now operates as a training centre in cooperation with the social welfare department of the government of West Bengal. On recommendation by the department, needy girls and women are sent to it for training. A monthly grant of Rs 55 each is made and they can choose any craft out of weaving, block printing, Batik, tailoring, embroidery and book binding. Outsiders can also join these classes.

ON acquiring a certain level of aptitude, the trainees are paid wages. The Sangha has also arranged for basic training in electronics which has enabled quite a few women to secure well paid jobs with Philips and Webel.

The women avail of a school in the mornings which provides education upto Class VIII. There is a library of 2,000 books and the cultural activities, creative pursuits and physical training provide scope for all-round development.



**Renuka Roy (left), president, and other members of the Women's Coordinating Council talk to a client**

Rehabilitation is incomplete without practical application of the knowledge acquired. The Sangha makes arrangements for the trainees to be absorbed in itself or other organisations. It also runs an industrial training institute for destitute women.

Child welfare, which is inseparable from women's relief, is also undertaken by the Sangha. It runs a *balwadi* for local children where they receive free tiffin, regular medical check-ups and medicine.

The Sangha has recently started a working women's hostel. It plans to start a women's polytechnic. The Sangha receives financial help from various sources such as NIAW, The Good Companions, Sakhi Shilpa Samity and the Women's Voluntary Service.

The Women's Voluntary Service was initiated during the freedom movement after which it faded into oblivion. The Chinese aggression necessitated its comeback. Civil defence training, telecommunication, nursing, ambulance driving and First Aid formed its curricula. With the Bangladesh war came a fresh spurt of refugees. The WVS provided relief in temporary shelters and served hot food and distributed

clothes.

The present activities of the WVS include running a free primary school in the Bamunpara bustee in the vicinity of Palm Avenue; distributing newspapers to augment income; and sponsoring the higher studies of promising children and boys training in polytechnics. They also provide employment for the bustee women by running a shop which sells food prepared by them.

**The first:** Long before any of these organisations were born, Sir Gurusaday Dutt founded in 1925 the Saroj Nalini Dutt Memorial Association in memory of his wife. It was a member of the Association of Countrywomen of the World. With Mrs Arati Dutt and Jayashree Sen at the helm, it continues to serve women from its headquarters at 23/1, Ballygunge Station Road.

The Association, instead of degenerating into a relic, has grown into a large organisation throbbing with activity and plans to explore further avenues. Its present range of operations encompasses a vocational training school, a teachers' training college, an evening school for

working women, an adult education centre, a hostel for women, and a free clinic for mothers and their children. It also runs a large work-and-production centre where women work for wages, and a canteen which employs women from lower income groups.

In the last few years, its objectives have achieved a new dimension. Last year, it received help from UNESCO to eradicate illiteracy in 10 villages populated mostly by Harijans, backward tribes and lower income groups. They aim at making every woman in those villages literate within two years.

The Association has also begun a "Save the Sight" project and an intensive care unit at the Mirpur Rural Centre for children, their mothers and families. One morning, a little emaciated child was brought who, though almost two, could neither see nor speak. He recovered completely within three months. Word went round and more children suffering from acute malnutrition or diseases were brought. The Association's work at Mirpur now covers over 50 villages.

Though Calcutta-based, the association works in other states, too. There are an industrial school and a

house for the aged at Puri and several Mahila Samities in Maharashtra, Bihar, UP and Assam. In rural areas the Association also runs nutrition training camps with the help of UNICEF and leadership training camps with the help of the Central Social Welfare Board. There is, besides, a Family Helper Project which, aided by the Christian Children's Fund, looks after 441 rural women and children.

**T**HE Calcutta Social Project, on the other hand, concentrates on a community development scheme which apprehends nutrition, health, mother-child care, education and training for the inmates of six bustees in south Calcutta. It was initiated by Mrs Kalyani Karlekar who took it up as a social obligation.

With the influx of refugees and large scale migration from the villages, the bustees of this city have become virtual ghettos. They are centres of unemployment, illiteracy and all sorts of health hazards. Anti-social activities flourish. The men are seasonally employed and the women who work as domestics in neighbouring households are ill-paid. One of the Project's aims is to make the situation such that no woman is compelled to do a menial job. To do this it established the Work-Centre Cooperative Handicrafts Society which enables about 60 women to earn an additional Rs 30 every month. Their scope ranges from traditional *kantha* and *pipli* work to patchwork, rug-making, crochet and florentine work. Products include rugs, lampshades, household linen and children's clothes. There is also a food-for-work programme which ensures a further Rs 20.

"Womb-to-work" is the basic strategy of the Project for bringing within its range the mother with the unborn child who will find development at all stages after his birth, extending to his education, training and employment.

A healthy birth wins half the battle. The Project has a mother-child care scheme which provides fortified foods, iron tonics and tetanus injections for expectant mothers, weighs babies and grades their levels of malnutrition and renders medical help. The scheme is being linked with preliminary educational facilities for these women and their children.

To ease the problems of working

mothers, the Project runs *balwadis*, creches and primary schools which take care of 150 children daily. It also has a non-formal education centre and an adult literacy centre for women, which daily brings together 600 women and girls.

**Particular service:** The Project extends its particular service to "battered women"—widows, abandoned wives and the like—who are helpless victims of social injustice. The Project attempts to provide work for these women, to educate them and their children as well as rehabilitate them.

The Project has recently started a non-formal education centre for women, youngsters and children in a deserted shed at the Dhapa dumping ground. "But our main adversary," says Mrs Karlekar, "is the

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**With the influx of refugees and large scale migration from the villages, the 'bustees' of this city have become virtual ghettos. They are centres of unemployment, illiteracy and all sorts of health hazards.**

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Mafia engaged in numerous criminal activities including the preparation of *chulai*. We are trying to extend minimal medical help through five 'barefoot doctors' who are toiling away thanklessly in that incongenial atmosphere."

Apart from a vocational training centre and a plastic recycling workshop as a source of income, the Project plans to provide shelter to homeless women—widowed, unmarried, uncared for or disowned. In this home-cum-hostel, uncared for children would be put in their care so that a simulated family would be formed where the unwanted would come together by the bond of new-found relationships.

**M**ISERY comes in myriad forms—particularly for the woman who is forced to spend her life in an unkempt ward of the Presidency Jail, just because her family members do not care to take her back. The Soroptimist Inter-

national Club of Calcutta, an organisation of professional woman, has taken up the cause of these women prisoners, who languish in jail without trial for years. These women suffer from acute mental depression which is further aggravated by lack of occupation and ennui.

The president, Mrs Padma Lahiri, explained, "We took a psychiatrist there to group these girls according to their mental conditions. We found that there were at least 80 of them who could be brought back to absolute normality with the slightest of medical treatment. We have arranged to keep these girls in a separate enclosure in order to treat them properly."

The SI has appointed a teacher, Miss Rina Dey, to conduct regular art and craft classes thrice a week which are attended by 20-25 girls. They paint cards, make jute bags, glass covers, crochet bags and similar articles. The girls are also taught singing and dancing which they enjoy immensely. The SI has also bought them a television set.

The organisation is also involved in the project "5-0, Calcutta" which has been sponsored by five international women's agencies. "We have received a land grant from the Bra-tachari Society, and we plan to build a peri-urban/rural non-formal education and income generating centre for women. We plan to organise a cultural show in February to raise funds for this project. Rani Karnaa, who is also a member, has agreed to perform for us."

The SI has decided to set up a creche-cum-primary school centre for children upto 14, to help working mothers. It is also considering a separate forum for Asian countries. "Our problems are so different from those in the West, that we need a more localised body to identify and solve the major issues that concern us."

**An inter-allied agency:** The women's coordinating council, which has stepped into its 24th year, came into existence as an inter-allied agency, to coordinate the work of different women's organisations, particularly during emergencies. To identify the areas where united work will be effective, and then to accordingly channelise available resources has been the main objective of the council.

"How is the co-ordinating work done?" I asked Mrs Sushila Singhi, the chairman and financial secretary of the council.

"We always keep a cash reserve of Rs 5,000 ready at hand. Whenever we hear of an emergency we first hand out this amount, and then call the 85 other organisations to contribute whatever they can. This saves duplication and wastage of effort in times of crisis." Once or twice a year a meeting is also called at the council's premises where all these organisations are called to discuss their problems.

The Council is also carrying on rehabilitation work in two villages of Midnapore and five villages of Howrah. The council has taken up the "Agra-Bhobla" project in the Adivasi area which was financed by "Save the Children, London" through the All-Bengal Women's Union. A *balwadi* and nutrition project for 150 children and a treatment centre for handicapped children have been launched successfully.

**I**N the district of Howrah, the council has so far reconstructed three primary schools and the local library. A welfare centre has also been started to help children, pregnant women and nursing mothers. The council has set up a vocational training centre on the first floor of the reconstructed library. Thirtyfive girls from neighbouring villages attend the tailoring classes.

The Council is now actively participating in the anti-dowry movement. It has started a Consumer's Forum which works in all the major market areas of the city to fight price rigging for essential commodities.

One of the Council's major achievements is the construction of Navanir, a home for aged women at 30, Asoke Avenue. The home has about 40 residents now and they are encouraged to involve themselves in different activities. A Craft Centre has been started. There is also an adult literacy centre to educate girls from neighbouring slum areas. Residents of Navanir supervise the teaching. This scheme for aged women has also been extended to a new building in Chetla since September '82. The president, Mrs Renuka Ray, is the initiator and the driving force behind all such projects.

Sachetana, one of the newest organisations, is striving to arouse this awareness amongst women, particularly lower and middle class women. It aims at building up protest against discrimination not



**Sachetana activists demonstrating against atrocities on women**

merely to echo popular 'lib' slogans, but to demand equal treatment in every sphere. It has identified dowry as a major social vice. Sachetana has staged a street-corner play *Kone Dilam Sajiye*, written by Malini Bhattacharya, to propagate this. Sachetana takes up specific cases of victimised women. It arranges for free legal aid for ignorant women. It is also trying to bring about some basic changes in the Rape Act, which often goes against the victim.

**S**ACHETANA is also concerned with women from the economically depressed class. Last year it organised a meeting with 50 women, who work as domestics on a part-time basis, to investigate their problems. Many aspects of their suffering were exposed, the most striking being a total lack of security. Sachetana is considering schemes through which these women can build up collective action to solve their problems.

Sachetana also concerns itself with the concept of the woman in contemporary society and the issue of sex exploitation by commercial cinema and advertising. One of Sachetana's members, Mrs Maitrayee Mukherjee, is working to improve the condition of women in villages and industrially depressed areas. Sachetana is attempting to market their handmade products.

Mrs Sukumari Bhattacharya, Sachetana's president and a virtual

godmother to many women, talked about Sachetana's latest programme. "We are trying to popularise *Kone Dilam Sajiye*. We intend to publish it in popular magazines and also to perform it as a street-corner piece to arouse popular awareness."

Sachetana is also trying to open a clinic for bustee women and their children with a yearly fee of Rs 2 which is payable in four instalments. It has organised several film shows to raise funds for the clinic.

Other recent establishments are Chetana Vikas and the Women's Research Centre, which keep a track of significant incidents involving women. They carry on extensive research on the condition of women today and organise seminars and discussions. The Research Centre also has its own library and publishes a Bengali magazine *Sabala (The Woman Emboldened)* which endeavours to project women in their true contemporary perspective.

But all this constitutes only a modest endeavour. The squalor and degradation remain glaring. It is necessary to reconstruct our community in such a way that it lives through the involvement of every individual member. Each in his own capacity—the doctor, the lawyer, the banker, the teacher and the student—must come forward with their contributions to create a more balanced social environment.

**Ananya Mukherjee**

# DRESS CIRCLE



Prabuddha Bose

## MAPPED EFFORTS

*Left:* Striving continuously to promote his subject, G.K. Dutt, director, National Atlas & Thematic Mapping Organisation (NATMO), represented the country in an international seminar at Feldafing (West Germany) a couple of months ago, and another two here recently, the last being on *Environmental maps and atlases*. He has his ambitions well mapped, certainly.

## BONN AND THE BAULS

*Below:* To a German public accustomed only to classical music and dance from India, some enchanting folk music from Bengal proved exhilarating. The Bauls singing at the Bonn evening were **Purna and Manju Das** while the instrumental contribution came from **Krishna Das**.





### **A STEP AHEAD**

*Above:* Making rapid strides in the world of Odissi is Protima Bedi who was recently in Calcutta for the Britannia Festival of Music and Dance. She returned to Calcutta soon after for the Rotary Club (Midtown) dance recital in which she was accompanied by Guru Kelucharan Mahapatra. Calcutta seems to have won a special corner in her heart.

### **ACROSS THE BORDERS**

*Right:* The winner of the Indo-American Society Award '81, a young sitarist, Arun Kumar Shaha, recently visited England and presented many concerts. He was also interviewed by the BBC there. He will be leaving for Bangladesh this week on an invitation by the Rotary International Club of Narayanganj.





# Inner Eye

## NEXT SEVEN DAYS

FROM DECEMBER 18 TO DECEMBER 24

**A**RIES  
 Mar 21-Apr 20  
 Go all out to impress people who may come to your help. A successful week thanks to your own initiative, resources and enterprise, but be prepared for a minor setback towards the weekend. You will gain through hard work and grit. Trips with your mate or partner could be memorable.

**T**AURUS  
 Apr 21-May 21  
 Minor delays and obstacles, often in some way linked with an old person, will be surmounted and your week will end on a romantic note. Influential people will come to your aid. Good week for discussing ways to redeploy resources. Useful, too, to make attempts to use your artistic talents.

**G**EMINI  
 May 22-June 21  
 A week of at least average good fortune and domestic happiness is foreseen. A secret romance, however, threatens to cause extravagance. You will feel irritated with people who expect you to deal with most of the household chores. You will have better luck if you attend to work.

**C**ANCER  
 June 22-July 22  
 Mixed fortunes are foreseen and often success will crown your enterprise but will be followed by extravagance. Be guided by your own intuitions and be very chary about seeking a promotion—it may be wiser to wait till next week. Do not waste time on little things that can be put aside.

**L**EO  
 July 23-Aug 22  
 Exercise caution in business and finance. Insure valuables and refuse needless risks—some good fortune will then be realised. Efforts to advance plans will be successful so long as you are definite in your plans. Show influential people that you are the right person to be given responsibilities.

**V**IRGO  
 Aug 23-Sept 22  
 A calculated risk could pay off handsomely. This is a good week for operating away from the public eye. The best way to impress superiors is to show that you are prepared to hammer away doggedly at routine jobs that other people would not have the stamina to see through.

**L**IBRA  
 Sept 23-Oct 22  
 There is likely to be a certain amount of strain between you and your mate or parent. It will not be possible to make decisions jointly unless you are both prepared to give a little ground. Business should expand but there is a threat of a setback caused by some unusual event beyond control.

**S**CORPIO  
 Oct 23-Nov 21  
 You may find that you are constantly worrying about personal affairs. Arguments with associates are apt to erupt. Provided you listen to the counsel of elders and refuse all quarrels and needless risks you should achieve a fair measure of success. Do not be foolish about spending your money.

**S**AGITTARIUS  
 Nov 22-Dec 22  
 Gains through promotion or unusual activities is probable, but beware of extravagance and only accept calculated risks. Money will be your main problem this week. Friends are likely to pressurise you to loan them capital to back a venture in which you do not have a great deal of confidence.

**C**APRICORN  
 Dec 22-Jan 20  
 Not a very active week, but you are likely to feel a certain amount of stress. You may have problems when it comes to finalising plans for the festive season. You may have to make an unexpected journey to see to the needs of relatives. The stellar portents this week are particularly favourable.

**A**QUARIUS  
 Jan 21-Feb 20  
 The stellar portents are favourable and point to steady progress and probable promotion. But you still have to be careful about getting involved in any large financial transactions. Although you are usually quite shrewd in money matters you might find yourself easily influenced.

**P**ISCES  
 Feb 21-Mar 20  
 Somewhat slow, but very sure, progress should be yours. Listen to the advice of people who are older and more experienced than you are. Recent doubts and fears in connection with your employment affairs can be overcome, and you will be able to pursue your objectives with vim and vigour.

## BIRTHDAYS

### December 18

After one or two initial difficulties your own hard work and enterprise will be well rewarded, often by sudden promotion. A property matter should be settled and the aid of an elderly relative sought. Foreign travel may result in profit as well as pleasure.

### December 19

A happy successful year lies ahead, but with threats of rather heavy expenditure on domestic matters. Personal effort will count for a great deal. This is a good year for attempts to improve your standing in the eyes of superiors.

### December 20

Provided a tendency to be impulsive can be controlled the new year will be one of steady progress with much help from relatives. So long as you do not commit yourself to any long-term financial arrangements, everything should progress quite smoothly.

### December 21

Your year is likely to begin quite well, but towards its close there are likely to be some serious delays and obstacles. You should not indulge in wild speculation. An unexpected encounter or invitation will brighten up the year for you.

### December 22

A year of at least average good fortune and domestic happiness is foreseen. A secret romance may lead to your being extravagant. A loved one who has not been in touch is likely to contact you now, which is sure to put your mind at rest. Good year for improving your standing in the community.

### December 23

A highly successful year, demanding only steady effort, is foreseen. For many there will be a happy romance or marriage. Recent doubts and fears in connection with your employment can be overcome and you will be able to pursue your objectives.

### December 24

An important birthday is likely to bring some wonderful business and financial opportunities of unique character. You will have more time than usual for seeking pleasure and entertainment. Jobs that you often find boring will be that much easier to cope with.

## SUGGESTIONS

## LUCKY NUMBER AND COLOUR

DAY	SUGGESTION	DATE	NUMBER	COLOUR
SUNDAY	ENTERTAINMENT	DECEMBER 18	1	YELLOW
MONDAY	DOMESTIC AFFAIRS	DECEMBER 19	2	GREEN
TUESDAY	OFFICIAL AFFAIRS	DECEMBER 20	3	RED
WEDNESDAY	TRAVEL	DECEMBER 21	7	GREY
THURSDAY	CITATION MOVE	DECEMBER 22	8	BLUE
FRIDAY	MEDITATION	DECEMBER 23	4	NAVY BLUE
SATURDAY	SPORTS	DECEMBER 24	9	ORANGE

M.B. RAMAN



# QUIZ / Neil O'Brien



Ranjan Sinha, Raiganj, and Arun Kumar De, Alipurduar Jn. have questions on the invention of the telephone and the first telephone message. Alexander Graham Bell's harmonic telegraph, patented in 1875, carried a range of sounds by means of tuned reeds, and he believed that successful voice transmission could be achieved by adaptation and perfection of this instrument. What proved to be the most valuable patent ever issued—in February, 1876—was actually a concise description of Bell's "Improvement in Telegraphy," a six-page list of ways to transmit and undulating electric current by means of his harmonic telegraph. His claims that the transmitter could also be activated "by the human voice" and that "a similar sound to that uttered" could be received came almost as a postscript. Only the last of his seven drawings pictured his design for the telephone, a device "for transmitting vocal or other sounds telegraphically." And not until three days after his patent was granted did the fragile device actually work.

That first telephone message—

"Mr Watson, come here. I want you."—was also the first emergency call, uttered when Bell spilled battery acid on his trousers. "One wonders what actually transpired," wrote J. Edward Hyde about the incident. "Our knowledge of human nature tells us that one does not calmly request the presence of an associate when battery acid is burning through the crotch of one's drawers."

**11th Question: What is a person known as a 'stall' doing inside a bus? (Somnath Mondal, Kharagpur)**

**Ans: He is a pick-pocket's accomplice who diverts the passengers' attention during the theft and helps the thief to escape.**

Three months later, Bell gave a successful public demonstration of the instrument in Philadelphia.

Kingshuk Sen, Calcutta 19, would like to know something about drag racing.

This is a specialised form of motor racing which originated in the USA. Races are between two or more cars, usually 'hot rods' to determine which can accelerate faster. 'Hot rods' are cars which are

usually old or dilapidated, stripped of all non-essential items with engines adjusted, modified, rebuilt or replaced so that the car is faster and more powerful than originally designed. Such formal or organised races are usually over a quarter-mile distance on flat ground, road or strip of concrete ('drag strip'), the competing cars starting from a complete stop. Less formal races may take place almost anywhere, including city streets.

Rajeev Nagi, Dhanbad, tells us that the longest abbreviation is S.K.O.M.K.H.P.K.J.C.D.P.W.B, the initials of the Syarikat Kerjasama Orang-orang Melayu Kerajaan Hillir Perek Kerana Jimat Cermat Dan Pinjammeminjam Wang Berhad. (Phew!) This is the Malay name for the Lower Perak Malay Govt. Servant's Co-operative Thrift and Loan Society Limited in Teluk Anson, Perak, W. Malaysia. (Phew again!)

Biswajit Rakshit and Pradip Banerjee report from Uttarpara: "Chayan, Uttarpara, organized their first open quiz on the occasion of Jagadhatri Puja. It was a three-round competition in which eight 2-member teams participated. Prabudh Chatterjee and Tuhin Ghosh were the winners. The contest was smoothly conducted by Ardhendu Banerjee and Dipankar Ganguli."

## QUESTIONS

1. On our Gandhi coins do we see the left or the right profile? Don't look! (Rongon Neogi, Calcutta-19)
2. Who succeeded Hitler as Germany's Head of State? (Biswapratim Bhowmick, Calcutta-14)
3. Who was the first recipient of the Nehru Award for International Understanding? (Saptrashi Roy Bardhan, Calcutta-84)
4. What is the Potala? (Chiradeep Banerjee, Calcutta-25)
5. Who are called Roma? (Bivas Ranjan Ray, Dist. Burdwan)
6. Who was 'The Wizard of the North'? (Mrinal Chandan Chakraborty, Dist. Dhanbad)
7. What is stichomythia? (Debasish Majumdar, Calcutta-64)
8. On whose grave is this encribed: "S = Kln W"? (Deeptendu Majumdar, IIT, Kharagpur)
9. Which novel opens with these words: "All happy families resemble one another, each unhappy family is unhappy in its own way."? (Ochintya Sharma, Gauhati-3)
10. The mother and son of which English king were both beheaded? (Subir Bacchawat, Calcutta-19)

## ANSWERS

- \*1. Left profile.
- \*2. Adm. Karl Doenitz.
- \*3. U. Thant.
- \*4. The former palace of the Dalai Lama in Lhasa (Tibet).
- \*5. Gypsies.
- \*6. Sir Walter Scott.
- \*7. A device in Greek drama where two characters in a lively or heated scene exchange speeches of only one line each.
- \*8. Ludwig Boltzmann.
- \*9. Anna Karenina by Leo Tolstoy.
- \*10. King James I. His mother Mary, Queen of Scots, and his son, Charles I, were both beheaded. (\* Answer given by the person sending in the question)

### Answers to PAIR AND SQUARE

1. Cart and Wheel. 2. Black and White.
3. Law and Order. 4. Life and Death.
5. Bread and Butter. 6. Heart and Soul.
7. Loud and Clear. 8. Sweet and Sour.
9. Gin and Lime. 10. Friend and Foe.

## RAINBOW / Shipmodelling Rally

# ALL IN THE SAME BOAT

The Society of Model Aeronautical Engineers held their annual fare at the Fort William pool

**W**HAT are the *INS Khukri*, the *INS Kiltan* and the *USS Spruance* doing, cruising together in the same waters? For that matter, what is an ordinary speedboat doing,

chasing a destroyer just half its size? And how is it that a goods-carrying barge is able to outmanoeuvre and outrun a wargoing frigate? These bizarre situations are possible in the uniquely fascinating world of boat and shipmodelling, a taste of which a handful of Calcuttans had at the



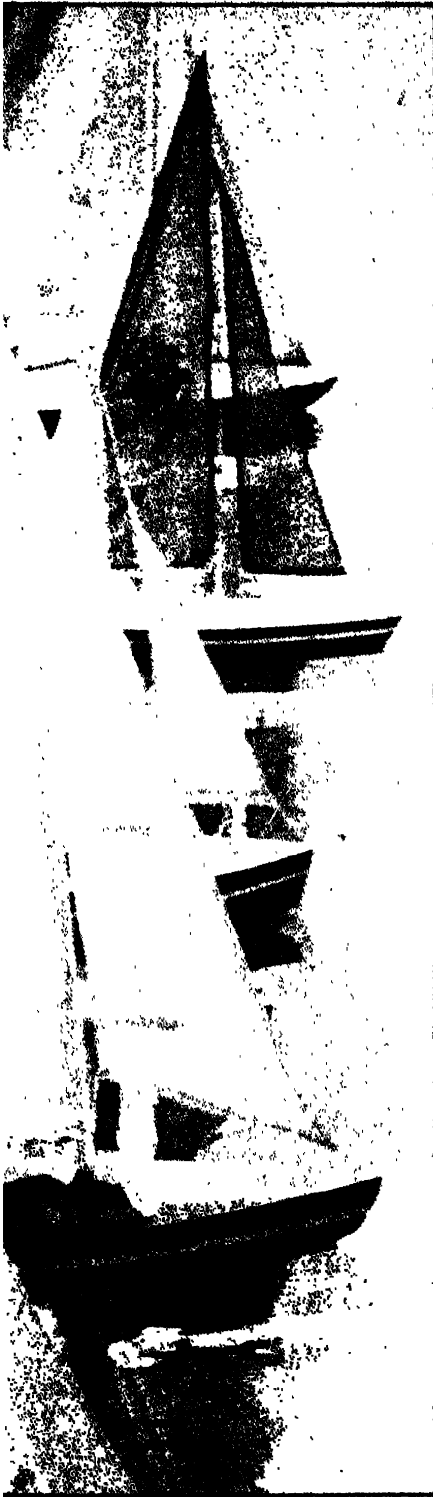
A participant refers to the ship plan before giving the finishing touches to his model



Model sailboats being cast off

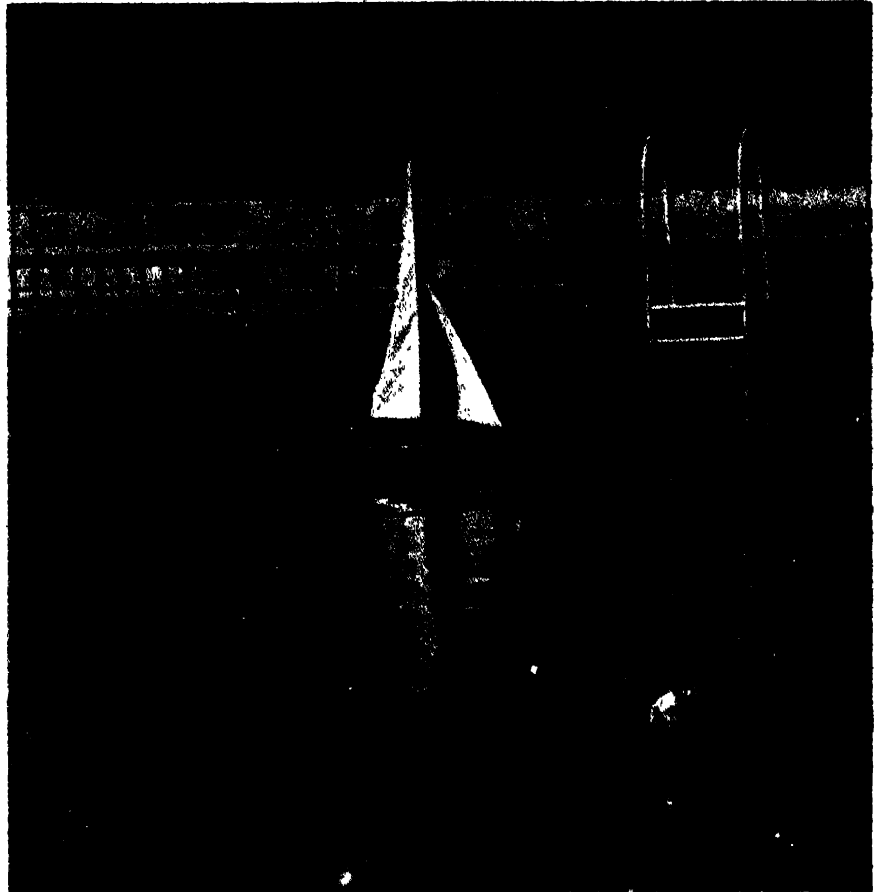
Fort William pool on December 4 when the Society of Model Aeronautical Engineers (SMAE) organised its annual Eastern Zone Boat-Ship Modelling Rally.

The beautifully scaled down models on display were, in most cases, replicas of real life boats and warships, and they matched them to



Photographs: Tarapada Banerjee

the finest detail, whether in the number of gun turrets or in the shape of the hull. Ranging in size from 15 centimetres to over a metre, the models undertook a number of exercises, the most important of which were the speed and steering contests. What was most impressive was that the models had been con-



R.V. Surinder's radio controlled sailboat

structed by the participants themselves.

The rally began with Mr R.V. Surinder, a veteran at the game, exhibiting his radio-controlled boats. His speedboat, using a one horse-power diesel engine, at times reached a speed of 40 kmph, but it was soon in troubled waters for it veered too close to a float in the pool and damaged its propellor. The advantage of the radio-controlled boat, of course, is that its direction and speed can be constantly monitored. In the case of other boats, the participant sets the rudder and starts the engine before placing the vessel in the water. He then just watches it, muttering a silent prayer that the water's drift and the wind will not play havoc.

Mr Surinder's manoeuvres were followed by the static exhibition in which the participating models were judged for design, construction, fittings and finish. This was followed by the speed event and the steering test. The latter proved to be a fiasco, for the majority of the young participants were unable to adjust their rudders to the wind and drift and their models sailed way off

course.

It was significant that most of the participants were from the naval wing of the NCC. This is because shipmodelling is a prohibitively expensive hobby for an individual. A 1 cc engine costs a minimum of Rs 100 while the rest of the kit, which includes wood and tools, amounts to at least Rs 250. Moreover, a lot of time is required to construct the models. The NCC, on the other hand, conducts shipmodelling as part of its course and provides all the equipment.

The SMAE has expanded and now functions in five zones—eastern, based in Calcutta, southern (Madras), western (Bombay), northern (Delhi) and southwestern (Bangalore). Each zone holds an annual rally after which all-India finals take place.

According to the SMAE vice-president, Air Commodore A.K. Gupta, the sport is steadily gaining in popularity. Mr Surinder, too, concurs with this. And, one comes away with the overwhelming impression that they are right.

Sumir Lal

## THE WHEELS STOP TURNING

Movement on Calcutta's thoroughfares has become almost impossible

**T**HE homeward bound commuter makes a cynical wisecrack at Calcutta, causing desultory laughter. His double-decker has been stalled in a jam for several minutes. A disgruntled man in an Ambassador glances impatiently at his watch. He will not make it to an important business appointment. A bunch of rickshaw-pullers clang their unmusical bells, straining at the yokes. Motorists vent their frustration by blowing their horns frenziedly. Motorcyclists rev up their 350 cc engines to a crescendo of throbbing noise.

The jam inches forward. Self-starters neigh into life, gears are meshed, clutches let in, the body of traffic surges forward impatiently, ruthlessly vying for right of way, causing brakes to be slammed and rickshaws to swerve their 'bayonets.' The mightiest gain a few precious yards, until the movement is abruptly stalled once again. The battle of nerves and reflexes that is driving in Calcutta goes on.

With its chaotic traffic, narrow roads and ineffectual police, Calcutta breeds its own resilient species of motorists—tough and inconsiderate, with nerves of steel. Their creed: each man for himself on the road and, women, please stay indoors. Taxi drivers, (as well as private motorists) are skilful—they have to be, to negotiate Calcutta's traffic—but courtesy and consideration they would not know served on a silver platter.

Driving luckily rather than well, lacking anticipation and judgment, irrationally trying to get ahead and swerving both left and right, oblivious of other traffic, they have contributed positively to the deterioration of traffic conditions of which they themselves are the most voluble critics. They overutilize their horns. They confuse pedestrians, overtake dangerously, stop in the middle of traffic to discharge passengers. They park incorrectly. In short, they break every rule with unfeeling regularity. Rigidly enforced and stringent official checks such as the challan system with a stiff fine, are needed.

A much bemoaned fact is that Calcutta's roads occupy a pathetic six per cent of the total area. Yet narrow roads are not the real cause of traffic bottlenecks. Many "arterial" roads have been widened but with minimal gain. Jams occur just as frequently. The reasons are not difficult to uncover. The effective usable width of a road is almost always lessened by incorrectly parked cars, vendors, slow-moving vehicles and hordes of commuters at bus stops.

Garbage is allowed to accumulate on valuable space. Pedestrians walk unconcernedly along the carriageway. Zebra crossings are rarely used.

**Barricaded footpaths:** How footpaths in crowded areas have not been barricaded as in other Indian cities, is beyond comprehension. Railings are a necessity on Lenin Sarani where trams trundle along

the realigned tracks less than a foot from the kerb. With the pavement stalls, hawkers, and the crowds jostling one another, the situation is hazardous.

Such railings are also advisable in the BBD Bag, Esplanade, Chowringhee, Brabourne Road, Bentinck Street, S.N. Banerjee Road and Bowbazar areas.

**Rickshaws,** backed by popular support, will stay despite concerted moves to remove them. These outdated conveyances are a menace to Calcutta's motorised traffic. However, restrictions on their movements are more practical than efforts to remove them altogether. But enforcement of new rules is usually temporary. In any case, a scheme covering a far more extensive network of roads is required.

Motorists can testify to the frustration caused by buses which, without exception, do not stop close enough to the kerb to allow traffic behind to pass on. Their drivers may be justified in blaming commuters who make it impossible for them to do so, but only in part. In the absence of lay-bys for buses, surely the police can ensure that they stop correctly and at specified stops only. The problem worsens when stops are located close to a crossing. Jams become the order of the day.

Rules are made to be broken—the cliché goes. In Calcutta they are a laughing stock, so often are they flouted. The police itself is bewildered by the constant alteration in traffic patterns which is the traffic department's

latest hobby. The result is mishandled traffic requiring initiative and enterprise. Measures are long due to make traffic policemen more efficient and aware of their responsibilities. Given the many improvements in the city's thoroughfares, their widening, placement of dividers, replaving and filling up of potholes, it is a pity that traffic conditions do not improve because of indiscipline that could easily be weeded out.

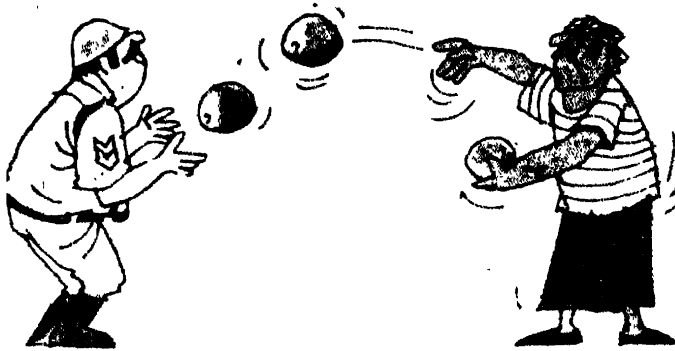
Making traffic movement easier in the city is hardly a dream to be fulfilled at leisure. It is a crying need. Not only are commerce and industry dependent on rapid transport of men and materials, but time itself is a scarce commodity in a competitive age. Also, the cost of operating any form of motorised transport is rising and is linked to the question of the energy crisis. More fuel is spent when traffic moves in jerks. Idling engines spume exhaust fumes, polluting the air, and defective silencers and compulsive horn blowing contribute to noise pollution.

A mass initiative to improve matters would be not just a civic dispensation but an economy drive to save the community's time and money. It is for all city planners, road builders, government officials, and traffic engineering experts, as indeed all users of Calcutta's roads, to ride roughshod over any hurdle whatsoever and strive to put Calcutta's traffic back on its rolling wheels.

**Ajay Agarwal**

# MARKINGS

## A Different Tempo



THE other day, a correspondent witnessed an amusing incident. Near Belle Vue clinic, a portly looking traffic constable, flagged down an obviously overloaded tempo. The tempo, it was revealed, had a cargo of coconuts which were being delivered to the market.

Rapid exchanges passed

between the driver and cop, in true Hindi film undertones. But, finally, a solution was agreed upon. With determined steps, the cop strode up to the bunch of coconuts, tapped a few here and there and finally walked off with two under his arm. A welcome change from his normal 25 paise bribe.

## Keeping Track

WE recently published an item on these pages about a train dacoity in which the *chaiwalas* and police were hand-in-glove with the dacoits.

Two of our reporters who visited Behrampore recently were astonished by their 'Lalgola experience.' While returning by the night train, they were warned by the local people that Beldanga was a place infested with anti-socials and even daylight snatching was the order of the day.

From Beldanga onwards, for the next four stations towards Calcutta, the scene was to be seen to be believed. Throughout

the distance of the four stations, the train would halt every five minutes evidently because someone had tampered with the fishplates or something else. It was pitch dark outside and the train was halting, most of the time, alongside vast empty fields, lined with waiting youths, tough looking and aggressive, smoking peacefully. More important: none of them seemed to be armed at all.

As the "problem" would be solved, the train would start moving. The youths would hang on to the windows and after finishing their snatching, jump off. By then, the

train had gathered enough speed to make it difficult for anyone to do anything. Pulling the chain would be of no help in the situation outside.

What was amazing was the fact that there were around 40 youths hanging on to both sides of the train, including the windows of the RPF van.

And our reporters who had taken shelter in this van itself, sat in the middle of the compartment, protecting their enticing looking reporters' bags (with camera equipment and so on). Even while boarding the RPF van, five youths had casually sur-

rounded them and tried to snatch.

The RPF personnel in the van were two old fogies, but with enough confidence in their own clout. They told the reporters to relax. They were authoritatively told that even businessmen travelled only in their van for security reasons. Of course, they had to pay a price for their safety—some paid Rs 10, some even more.

The reporters took the hint and paid up Rs 10 each. They were then told that they could go to sleep now, not even the "chor ka baap" could do anything to them now.

Illustrations: Debasish Deb



# 7 DAYS

S	M	T	W	T	F	S
18	19	20	21	22	23	24

The information given below is accurate at the time of going to press

## HINDI FILMS

### NEW RELEASES

**Mawaali:** Hind (Ganesh Chandra Avenue: 274259) Naaz (Lower Chitpur Road: 262773), Liberty (Chittaranjan Avenue: 553046). Grace (M.G.

Road: 341544), Chhaya (A.P.C. Road: 351382), Priya (Rashbehari Avenue: 464440), Rupali (Ashutosh Mukherjee Road: 474403).

Directed by K. Bapaiah with music by Bappi Lahiri, the film stars Jeetendra, Sridevi, Jaya Prada, Kader Khan, Shakti Kapoor, Aruna Irani, Asrani and others.

### REGULAR SHOWS

**Agar Tum Na Hote:** Paradise

(Bentinck Street; 235442)-12, 3, 6, 9.

Rajesh Khanna's wife dies during childbirth. He searches for a mother for his child. Meanwhile, he engages a photographer (Raj Babbar) to promote his company's cosmetics. Babbar chances upon an orphan (Rekha), turns her into a model and marries her.

He is then crippled in an accident and Rekha becomes

governess to Rajesh's child. She is forced to hide her married status and Rajesh falls in love with her. The triangle is eventually resolved.

Good photography and haunting tunes enrich this simple film.

**Arth (A):** Metro (Chowringhee Road: 233541), Basusree (S.P. Mukherjee Road: 478808) & Bina (Bidhan Sarani: 341522)-noon.

Shabana Azmi's husband, Kulbushan Kharbanda, who makes ad films, falls in love with Smita Patil, a film star. The abandoned woman is also an orphan, an element in the plot which is dictated by the demands of sentimentality. The film deals with her efforts to become independent of him, and, in the Indian context, conveys a powerful message.

Excellent performances from the cast are the main strength of this altogether commendable film.

**Be-Aabroo:** Society (Corporation Place: 241002)-12, 3, 6, 8.45

A series of instances of the physical violation of women is dealt with. The people involved belong to the underworld as well as to the higher strata of society. All the victims take to prostitution. A love story involving a police officer and a victim is threaded in.

As in most other Hindi films the theme is only an excuse for a generous display of flesh.

**Betaab:** Jyoti (Lenin Sarani: 241132)-12, 3, 6, 8.45.

Star debutants Sunny Deol and Amrita Singh with veteran Shammi Kapoor are in the leading roles of this film, directed by Rahul Rawail with music by R.D. Burman.

**Coolie:** Orient (Bentinck Street: 231917), Krishna (T.C. Dutta Street: 344262); Crown (R.A. Kidwai Road: 244822), Uttara (Bidhan Sarani: 552200), Ujjala (Russa Road 478686).

Directed by Prayag Raj and Manmohan Desai, the film has Amitabh Bachchan in the title role with co-stars Waheeda Rehman, Rishi Kapoor, Rat Agnihotri, Soma Anand, Suresh Oberoi, Kader Khan, Om Shivpuri, new find Puneet Issar and others. Hrishikesh Mukherjee has edited this film whose music is by Laxmikar Pyarelal.



Jeetendra and Sridevi in 'Mawaali': one good turn deserves another

This film has a long and complicated story with Amitabh Bachchan towering over it all. He is an orphan who grows up as a coolie on a railway platform. He fights ill-behaved passengers' romances with well-dressed women and has an aide in a falcon. Waheda Rehman is his long-lost mother. Rishi Kapoor is a fond-of-the-bottle journalist and Rati Agnihotri is a millionaire's daughter whom he loves. There are also Kader Khan, Om Shivpuri, Suresh Oberoi and others who play the villains whom he vanquishes.

There is some disconcerting use of symbols in the film. The hero establishes a workers colony which has a hammer and sickle symbol and his electioneering symbol is his pet falcon rather similar to the Nazi eagle.

In the end this is another big-budget film full of entertainment and stamped with Manmohan Desai's technical virtuosity.

**Justice Chaudhury** Darpana (Bidhan Sarani 552040)-3 shows

The story of this film lacks all sense whatsoever. The characters include a long-lost father and son who look alike, a son who is a tough cop, an evil lawyer with a sexy daughter and a diamond smuggler who has a twin. The story revolves around justice and the elderly lawyer takes the law into his own hands to beat up the villains. He also condemns his own son for a crime which he never committed.

**Karate.** New Cinema (Lenin Sarani 270147) Lotus (S N Banerjee Road 242664), Prabhat (Chittaranjan Avenue, 342683), Talkie Show House (Shibdas Bhaduri Street, 552270)

Mithun Chakraborty and Kajal Kiran are in the lead. **Laawaris:** Majestic (R A Kidwai Road, 242268), Basusree (S P Mukherjee Road, 478808) Purnasree (Raja Raj Kissen Street, 554033), Jagat (A P C Road, 365108)

Amitabh Bachchan, Zeenat Aman and Amjad Khan are in the lead.

**Mujhe Insaaf Chahiye.** Roxy (Chowringhee Place 234138)-12, 3, 6, 9

Rati Agnihotri plays the daughter of a poor clerk and Mithun Chakraborty a rich playboy who is enchanted by her beauty. She too falls in love with him but realises after she becomes pregnant that he will not marry her. She decides to have the child and goes to court to get justice and recognition for her child. Rekha

plays an advocate who had gone through the same experience in her youth and now fights for female emancipation and helps her.

A sentimental film which should appeal to women.

**Namak Halal:** Bina (Bidhan Sarani, 341522)-3 shows

**Rang Birangi:** Metro (Chowringhee Road, 233541)-2, 45, 5, 45, 8, 45, Priya (Rashbehari Avenue, 464440)-4 shows, Mitra (Bidhan Sarani 551133)-noon

Deven Verma is a blunderbuss with good intentions who tries to save the marriage of Amol Palekar and Parveen Babi by encouraging the man to flirt with his secretary Deepthi Naval. She however has a boyfriend Farouque Sheikh who is a college professor.

With a threadbare plot, stale gags and predictability to the point of boredom, it is the good performances of the cast which hold this Hrishikesh Mukherjee film together.

## BENGALI FILMS

### NEW RELEASES

**Agamikaal:** Radha (Bidhan Sarani, 553045)-2, 30, 5, 30, 8, 30 Purna (S P Mukherjee Road, 474567)-3 shows

Directed by Tapan Saha with music by Laxmikant-Pyarelal, the film stars Debashree Roy, Joy Sengupta, Utpal Dutt, Kajal Gupta, Biplob Chatterjee, Bikash Roy, Kali



Debashree Roy in 'Agamikaal': wondering what's ahead



Anup and Joy in 'Jeeban Maran': a parting look

Banerjee Sandhyarani, Anamika Saha and others

### REGULAR SHOWS

**Jeeban Maran.** Sree (Bidhan Sarani 551515) Indira (Indira Roy Road, 471757)-3, 6, 8, 45

A golden-hearted protagonist preaches universal brother-

hood. A golden-voiced hero remains humble after attaining stardom. A famous woman singer extends unwavering hospitality to aspiring singers. Lofty ideals abound in this supposedly commercial entertainer.

Deadpan acting, incoherent dialogue and facile handling of characters are the other elements in this film.

## FOREIGN FILMS

### NEW RELEASES

**Clash Of Titans (A):** Globe (Lindsay Street, 231769)-3, 5, 45, 8, 30

### REGULAR SHOWS

**Carry On Abroad (A):** Tiger (Chowringhee Road, 235877)-12, 3, 5, 45, 8, 15

This is the 24th film of the Carry On series. As is predictable, there is nothing new in it and it constitutes nothing but one and a half hours of dreary familiarity. The humour is bawdy and is more tiresome than funny. The plot is thin and centres, as usual, around husbands and wives chasing other husbands and wives.

**So Fine (A):** New Empire (Humayun Place, 231403)-3, 6, 8, 30

An English professor at an Ivy League college is compelled



led to take charge of his dying father's garment business Richard Kiel is a loan shark to whom Ryan O'Neal's father owes a million and a quarter dollars Matters are further complicated when O'Neal falls in love with this thug's wife in a hilariously funny sequence, O'Neal splits his pants—and denims with see-through seats hit the fashion scene

This is a polished, glossy comedy with a great deal of good humour, occasionally bawdy

## SPECIAL EVENTS

**18 December: 10.30 am**

A grand revival of Vijay Tendulkar's famous social satire *Jaat Hi Puchho Sadhu Ki* by Rangakarmee Directed by Sharad Seth, the cast includes Ashok Singh, Asha Shastri, Vinayak Joshi, Puran Jaiswal, Rajesh Sharma, Om Pareek and others

At Kala Mandir (B) (Shakespeare Sarani 449086)

**18 December: 6.15 pm**

A new classical music group, Mehtil, will make its debut in the city with its inaugural function featuring the renowned Agra Gharana vocalist Ustad Sharafat Hussain Khan and the noted sitarist Subroto Roy Chowdhury

At Gyan Manch (Pretoria Street, 433516)

**18 December: 6 pm**

Abritti Parishad, Durgapur, presents a programme of recitation The participants include Jagannath and Urmila Bose, Partha Pratim and Indrani Mitra, and Ashoke Palit

## BOOKS

Below are the ratings of bestselling books for the week ending December 10 1983

### Fiction

- 1 *On Wings Of Eagles* by K Follet
- 2 *Max* by H Fast
- 3 *We'll Share A Double Funeral* by J H Chase
- 4 *Cloak Of Darkness* by H Macinnes
- 5 *The Seduction Of Peter S* by L Sanders
- 6 *The God Player* by R Cook
- 7 *Ice Breaker* by J Gardner
- 8 *Crossings* by D Steel
- 9 *Space* by J Michener
- 10 *Exout* by J Higgins

### Non-fiction

- 1 *Idols* by S Gavaskar
- 2 *Joys Of Vegetarian Cooking* by Taria Dalal
- 3 *Tintin And The Blue Lotus*
- 4 *Cricket World Cup '83*
- 5 *Calcutta* by Geoffrey Moorhouse

(This list is based on information given by Oxford Book & Stationary Company, Kwaliti Book Company (Dharmatalla and New Alipore), Modern Book Depot and W Newman & Co Ltd)



A scene from 'Jaat Hi Puchho Sadhu Ki'

At Ashutosh Birth Centenary Hall (27 Jawaharlal Nehru Road)

**18 December: 10 am**

Rangabhoomi will stage *Badnam*, based on Tagore's work Directed by Satya Bandyopadhyay, the star attraction is Gopa Aich in the role of Soudamini

At Rabindra Sadan (Cathedral Road, 449937)

**18 to 24 December: 3 pm to 9 pm**

Abani Biswas, member of

the International Project Theatre of Sources has started a workshop from December 15 The second circle begins on December 18 The theatre of Sources is a continuing project directed by Jerzy Grotowski

At Khardah Sahikarth Natya Kendra (Khardah, 582984)

**23 and 24 December: dally 6 pm**

Raginee presents its 11th annual classical music conference with Mona Lisa Ghosh (Odissi), Maharaj Banerjee (solo harmonium), Ravi Kichlu (vocal), and Hariprasad Chaurasia (flute) on the first day, and Urmila Nagar's troupe (Kathak) Kallol Roy (Vocal), Kamal Mullick (sarod), Sumita Chatterjee (vocal), Anjana Banerjee (Bharata Natyam), Binapani Misra (vocal), Bhajanlal Sopori (santoor), Sharafat Khan (vocal) and a jugalbandi by V G Jog and Manlal Nag on the concluding evening

At Rabindra Sadan (Cathedral Road, 449937)

## TV

### DHAKA

- 18 December**  
9 00 Film *Hart To Hart*.  
Second Channel  
7 05 Film *Richard Diamond*.  
**19 December**  
6 30 Cartoon *Woody Wood-*

*pecker*

9 00 Chhaya Chhondo

**20 December**

7 00 Film *Different Strokes*.

**21 December**

9 00 Film

**22 December**

10 25 Movie of the Week *Shane* (cast Alan Ladd Jean Arthur Van Heflin and Jack Palance)

**23 December**

6 30 Cartoon *The Littlest Hobo*

8 35 Drama of the Week *Karkat Kaal*

10 25 Film *Charlie's Angels/ Knight Rider*

**24 December**

11 10 Film *Star Trek*

Note. The timings given here are Dhaka timings IST will be 30 minutes less in each case

The Calcutta TV programme was not available at the time of going to press.

## TRAVEL

### PLANES

### INTERNATIONAL

**Bombay-Calcutta-Bangkok-Hong Kong-Tokyo.** Calcutta arrival AI316 (2) at 2110 Calcutta departure AI316 (2) at 2205

**Tokyo-Hong Kong-Bangkok-Calcutta-Bombay.** Calcutta arrival AI307 (3) at 2345 Calcutta departure AI307 (4) at 0040

**London-Frankfurt-Rome-Bombay-Calcutta.** Calcutta arrival AI132 (1) at 1915

**Calcutta-Bombay-Dubai London-New York** Calcutta departure AI103 (1) at 2355 **Calcutta-Bangkok.** Calcutta departures TG314 (1 3, 6) at 1345 Calcutta arrivals TG313 (1 3 6) at 1225

**Calcutta-Karachi-Copenhagen.** Calcutta departures SK976 (4, 7) at 0820 Calcutta arrivals SK975 (4, 7) at 0705

**Calcutta-London.** Calcutta departure BA144 (2) at 2115, Calcutta arrival BA145 (2) at 1315

**Calcutta-Kathmandu.** Calcutta departure RA214 (1, 4) at 1610, Calcutta arrival RA213 (1, 4) at 1450

**Calcutta-Kathmandu.** Departure, IC247 (1 3, 4, 5, 7) at 1330 Calcutta arrival IC248 (1 3, 4 5 7) at 1250

**Calcutta-Dhaka.** Departure, IC223 (daily) at 1420, Calcutta arrival, IC224 (daily) at 1620

**Calcutta-Chittagong.** Departure IC225 (4, 7) at 1530, Calcutta arrival IC226 (4, 7) at 1830



**DOMESTIC**

**Calcutta-Delhi:** Departures, IC402 (daily) at 1735, IC263 (daily) at 0630; Calcutta arrivals, IC401 (daily) at 1125, IC264 (daily) at 2205.  
**Calcutta-Bombay:** Departures, IC176 (daily) at 0545, IC273 (daily) at 1950; Calcutta arrivals, IC175 (daily) at 1125, IC274 (daily) at 1850.  
**Calcutta-Madras:** Departure, IC265 (daily) at 1700, Calcutta arrival, IC266 (daily) at 2150  
**Calcutta-Port Blair:** Departure IC285 (2, 5) at 0600, Calcutta arrival IC286 (2, 5) at 1040.  
**Calcutta-Gauhati-Tezpur-**

**Jorhat-Lilabari-Dibrugarh:** Departure IC211 (daily) at 0530; Calcutta arrival IC212 (daily) at 1600.  
**Calcutta-Imphal:** Departure IC255 (daily) at 0945; Calcutta arrival IC256 (daily) at 1540.  
**Calcutta-Bagdoga:** Departure IC221 (daily) at 1120; Calcutta arrival IC222 (daily) at 1340.  
**Calcutta-Gauhati:** Departures IC249 (1, 3, 5, 7) at 0600, IC229 (daily) at 1300; Calcutta arrival IC250 (1, 3, 5, 7) at 1445, IC230 (daily) at 1605.  
**Calcutta-Agartala:** Departures IC237 (2, 4, 6, 7) at 0545, IC243 (daily) at 0650; Calcutta arrivals IC238 (2, 4, 6, 7) at 1100 and IC244 (daily) at



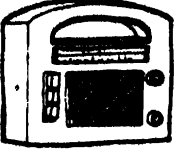
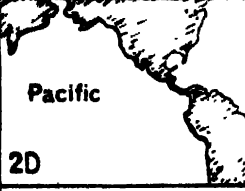
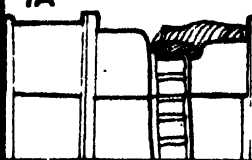





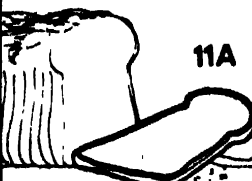

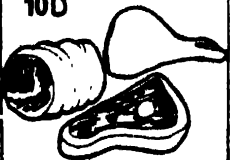
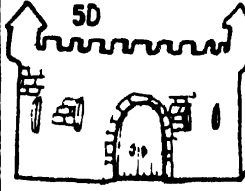
0900.  
**Calcutta-Jorhat-Dibrugarh:** Departures IC213 (1, 3, 6, 7) at 0600; Calcutta arrivals IC214 (1, 3, 6, 7) at 1015.  
**Calcutta-Silcher-Imphal:** Departure IC255 (daily) at 0945; Calcutta arrival IC256 (daily) at 1540.  
**Calcutta-Ranchi-Patna-Lucknow-Delhi:** Departure, IC410 (daily) at 0700; Calcutta arrival, IC 409 (daily) at 1045.  
**Calcutta-Bhubaneswar-Hyderabad-Bangalore:** Departure IC269 (2, 4, 6) at 1140; Calcutta arrival IC270 (2, 4, 6) at 2125.  
**Calcutta-Nagpur-Hyderabad-Bangalore:** Departure IC269 (3, 5, 7) at 1140;

Calcutta arrival IC270 (3, 5, 7) at 2145.  
**Calcutta-Bhubaneswar-Vishakhapatnam:** Departure IC277 (1, 3, 5, 7) at 1210; Calcutta arrival IC278 (1, 3, 5, 7) at 1650.  
**Calcutta-Varanasi-Gorakhpur:** Departure IC281 (2, 4, 6, 7) at 1210; Calcutta arrival IC282 (2, 4, 6, 7) at 1855.  
**Calcutta-Jamshedpur-Rourkela-Ranchi:** Departure PF715 (2, 4, 6) at 0700; Calcutta arrival PF716 (2, 4, 6) at 1305.  
**Calcutta-Jamshedpur:** Departure PF717 (1, 3, 5) at 0700; Calcutta arrival PF718 (1, 3, 5) at 0900.

**TRAINS**

EASTERN RAILWAY (HOWRAH) MAIL				SOUTH-EASTERN RAILWAY (HOWRAH) MAIL			
Departure Up	Time	Arrival Time	Dn.	Departure Up	Time	Arrival Time	Dn.
1	19-20	Delhi Kalka Mail	8-15	2	20-00	Madras Mail	6-10
5	20-00	Amritsar Mail	7-55	6	20-15	Bombay Mail via Nagpur	7-00
3	20-40	Bombay Mail via Allahabad	12-50	4			
<b>EXPRESS</b>							
81	9-45	Air-Cond. Express Tri-Wkly via Gaya	17-10	82			
Dep.—Tues. & Wed. up to New Delhi							
Dep.—Sat. up to Amritsar							
Arri.—Tues., Wed. & Saturday							
103	9-45	Air-Cond. Express Bi-Wkly via Patna	17-10	104			
Dep.—Thurs. up to New Delhi							
Dep.—Sun. up to Amritsar							
Arri.—Mon., & Friday							
101	16-55	Rajdhani Air-Cond. Exp. 4 days a week	11-05	102			
Dep.—Mon., Thurs., Fri. & Sunday							
Arri.—Tues., Wed., Sat. & Sunday							
173	5-45	Himagiri (Jammu-Tawi) Exp. Tri-Wkly	23-35	174			
Dep.—Wed., Sat. & Sunday							
Arri.—Mon., Tues. & Friday							
67	10-55	Bombay Janata Express Tri-Wkly	21-15	68			
Dep.—Mon., Wed. & Friday							
Arri.—Tues., Thurs. & Sunday							
61	22-55	Dehradun Janata Express Wkly	8-15	62			
Dep.—Sunday							
Arri.—Sunday							
9	21-35	Doon Express via Grand Chord	6-55	10			
7	10-10	Toofan Express via Main Line	18-15	8			
49	14-20	Amritsar Express	15-45	50			
11	21-00	Delhi Express via Main Line	6-05	12			
39	21-10	Delhi Janata Express via Main Line	5-20	40			
19	22-00	Gorakhpur Express	10-50	20			
21	16-05	Mithila Express	6-45	22			
57	6-10	Kanchenjunga Express Tri-Wkly	19-30	58			
Dep.—Tues., Thurs. & Saturday							
Arri.—Wed., Fri. & Sunday							
59	18-55	Kamrup Express	6-30	60			
165	12-30	New Bongaigaon Janata Express	13-35	166			
307	6-10	Black Diamond Express	21-25	308			
309	17-15	Coalfield Express	10-30	310			
305	18-20	Asansol Express	8-45	306			
<b>SEALDAH (MAIL &amp; EXPRESS)</b>							
43	19-15	Darjeeling Mail	8-45	44			
53	22-00	Gaur Express	5-00	54			
51	11-45	Jammu Tawi Express	15-40	52			
13	20-45	Upper India Express via SBG Loop	11-55	14			
303	18-20	Bhagirathi (Lalgola) Express	10-20	304			
<b>SOUTH-EASTERN RAILWAY (HOWRAH) MAIL</b>							
3	20-00	Madras Mail	6-10	4			
2	20-15	Bombay Mail via Nagpur	7-00	1			
<b>EXPRESS</b>							
60	14-15	Gitanjali (Bombay) Express 5 days a week	13-40	59			
Dep.— Mon., Tues., Wed., Fri. & Saturday							
Arri.— Mon., Tues., Thurs., Fri. & Saturday							
134	20-50	Ahmedabad Express 4 days a week	4-00	133			
Dep.—Tues., Thurs., Fri. & Sunday							
Arri.—Tues., Wed., Fri. & Sunday							
30	12-45	Bombay Express via Nagpur	13-10	29			
141	16-25	Coromandal (Madras) Express	10-45	142			
37	23-10	Madras Janata Express	4-10	38			
13	17-30	Tata Steel Express	10-18	14			
11	6-20	Ispat Express	21-50	12			
5	22-10	Jharsuguda Express	5-00	6			
15	21-25	Ranchi Hatia Express	6-40	16			
7	22-35	Puri Express	5-30	8			
9	18-45	Jagannath (Puri) Express	8-00	10			
45	10-50	East Coast (Hyderabad) Express	16-15	46			

# WONDERLAND

1A 	<b>PICTUREWORD</b>				1D 
6A 	1	2	3	4	
7A 	5	6	7	8	
8A 	10	11	12	13	2D 
13A 	9D 	4D 			
11A 	12D 	10D 	5D 		

## Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH Colour Magazine, 6 Prafulla Sarkar Street, Calcutta-700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

• **Adaptor:** I would like to exchange an AC adaptor for a new C60 Philips Ferro Popular blank cassette. Contact Subir Basu.

• **Posters:** I would like to exchange 25 posters from Sun and Weekend magazines for books by Kahlil Gibran. Write to Biloo.

• **Stamps:** I want to exchange Indian and foreign stamps for Indian stamps. Contact Manish Ballav.

• **Text books:** I have text books prescribed by the West Bengal Board of Higher Education for classes IX and X in good condition. I would like to exchange them for books by Agatha Christie, Denise Robins and Erich Segal. Write to Sharmishtha Chakraborty.

• **Books:** I have about a dozen books of the Hardy Boys, Nancy Drew and Enid Blyton series which I want to exchange for a pocket-sized transistor. Write to Manish Panjwani.



## JUST-A-MINUTE

### PAIR AND SQUARE

By Shamlu Dudeja

The letters in the pairs of words below can be re-arranged to form the names of two words (or objects) commonly associated with each other in everyday speech. Example: BEACH and TRAILS would give Table and Chairs.

1. CREWEL HAT.
2. BLEAK WITCH
3. REAL WORD.
4. HEAT FIELD.
5. TREAT DUBBER.
6. SURE LOATH.
7. REAL CLOUD.
8. ROUSE STEW.
9. I MINGLE.
10. FORE FINED.

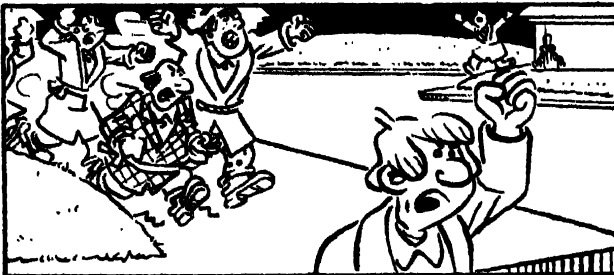
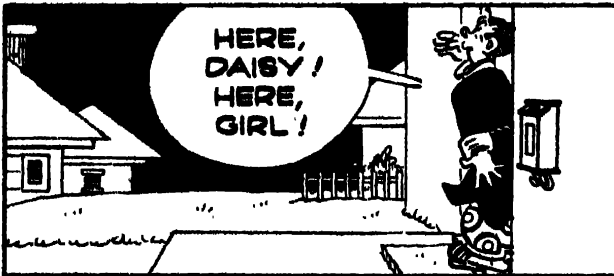
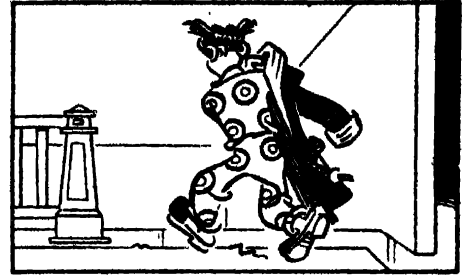
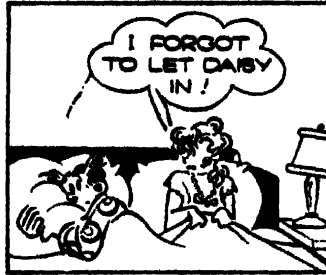
Answers on Page 15

SOLUTIONS  
 Across: 1 Rootlops  
 6 Radio 7 Bunk 8 Dart  
 11 Slice 13 Feathers  
 Down: 1 Rosebush  
 2 Ocean 3 Tat 4 Pad  
 5 Fortress 9 Ankle  
 10 Meat 12 Ice



Comics

**BLONDIE**  
by YOUNG and GERSHER

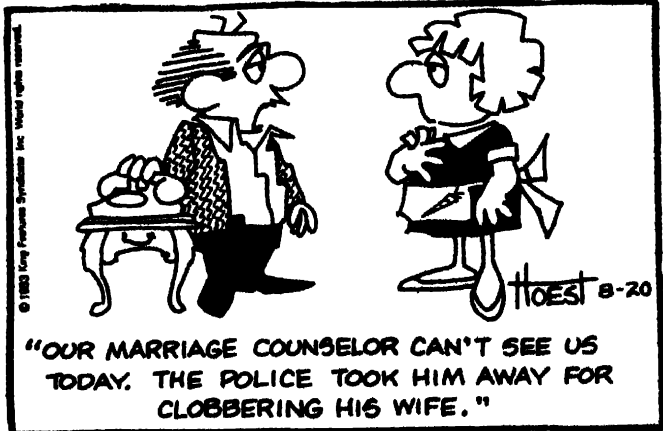


# MOOSE MILLER

By Bob Weber

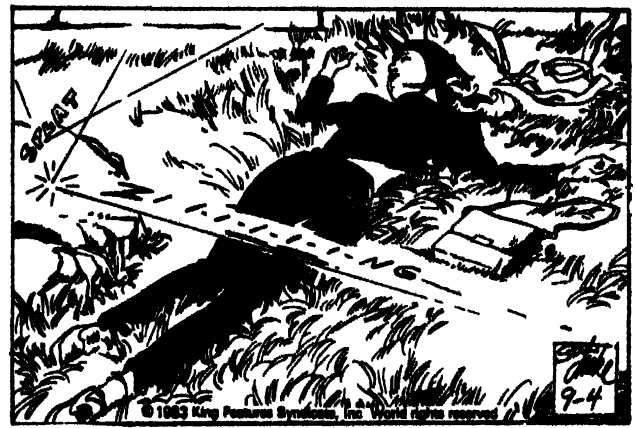
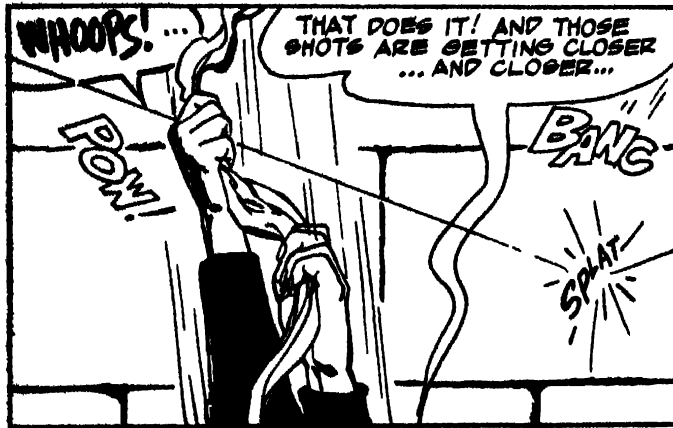


# THE LOCKHORNS



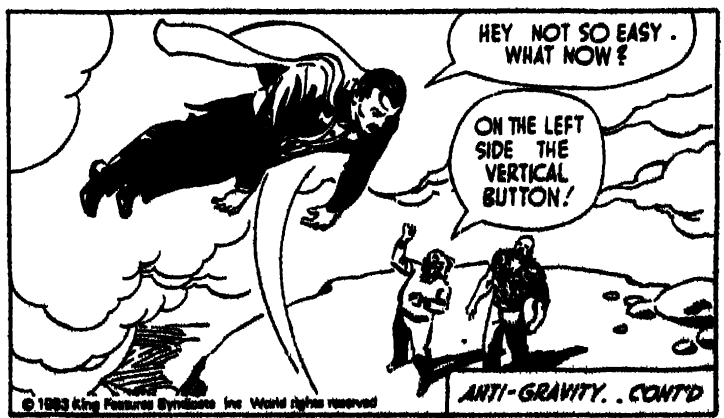
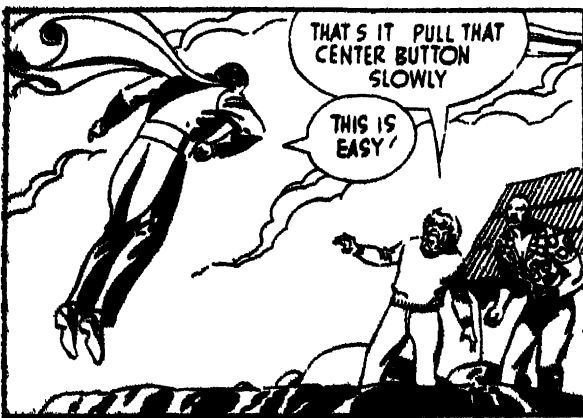
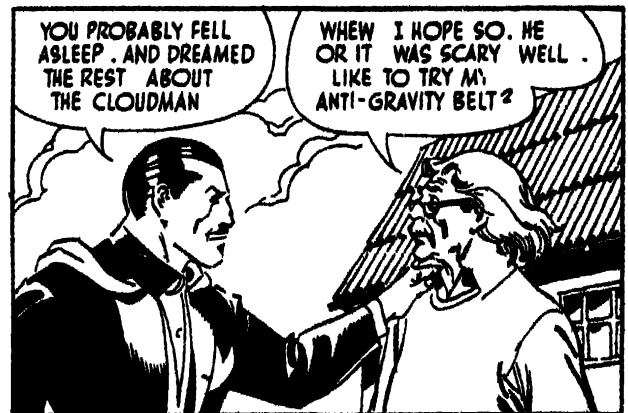
# JULIET JONES

By Stan Drake



# MANDRAKE

By Lee Falk



# ARCHIE



CALCUTTA / Ashoke Chakrabarty







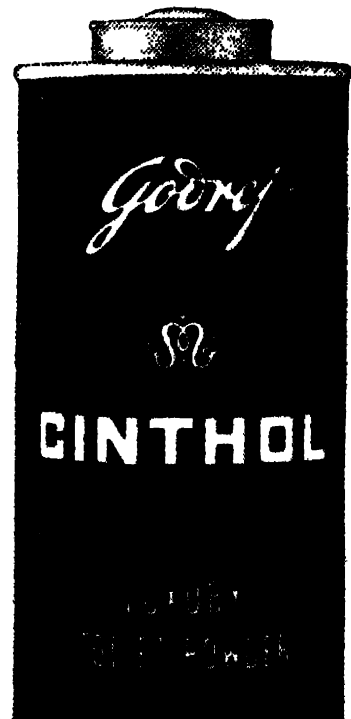
*"That's my Mum and me. Doesn't she look lovely... and that Cinthol fragrance, umm..."*



*"This is my Dad - when we went for a picnic - the same fragrance..."*



*"My Husband and me. Was it tennis or was it Cinthol that brought us together?"*



Available in 400 & 100 g.

Cinthol fragrance.  
Fragrance that brings you  
together. Step into it with your  
family today. And keep your  
precious memories forever fresh.

# 6 hours after birth, your baby gets his first "oral vaccine". From you.



You've got to hand it to Nature. For the thoughtful way she puts protective "antibodies" in mother's milk. Breast-feeding a baby imparts an immunity against gastro-intestinal and other diseases.

**Naturally nourishing.** Nature also strikes the right balance of body building foods (protein), energy foods (carbohydrates, fats) and health guardians (vitamins) to make mother's milk ideal for the new born. (For instance, breast-fed babies don't usually suffer from scurvy, a vitamin C deficiency.)

A breast-fed baby feels more safe and secure too. Because you cuddle him close while he suckles to satisfy his hunger.

### Popular worldwide.

Breast-feeding is now getting more and more popular even in the West as its nutritional and other benefits are getting more widely appreciated.

But what if you're not able to breast-feed for reasons of health or, maybe, because your milk is not sufficient for your baby?

Of course, you must choose the best alternative for him. **Spray dried Amulspray.**

Nutritionally well balanced with prime quality protein, easy to digest fats and carbohydrates and the right blend of essential vitamins and minerals.

It's easy to mix in previously boiled warm water: no need to make a paste first.

### Economical.

And, Amulspray is the most economical among tinned baby foods.

Because it is made by the modern milk complex that pioneered India's "white revolution".

But be sure you use boiled water and hygienically sterilized utensils and feeding bottles. And follow the directions for use on the pack strictly to avoid overdilution and ensure adequate nourishment.

### First Infant Baby Food

Contains 12 essential vitamins in highly digestible form. Contains 10 essential amino acids. Contains 10 essential minerals. Contains 10 essential enzymes. Contains 10 essential hormones. Contains 10 essential antibodies.

Alleviates, Resolves! Problems of Children, and Care of a Sick Child. In English, Hindi, Marathi, Gujarati, Tamil, Telugu and Malayalam. Write to: First Infant Baby Food, Bombay 400 001. For information and orders, contact: Amul Dairy, Gandhinagar, Gandhinagar, Gandhinagar, Gandhinagar, Gandhinagar.



# Amul

Only one in every...  
Amul Dairy...  
Gandhinagar, Gandhinagar, Gandhinagar, Gandhinagar, Gandhinagar.

## Post Mortem Oversight

In my article (Mani Shankar Mukherjee—Going Down in Letters of Gold, Dec 4) an error has appeared due to oversight. *Company Limited* is not the title of the English translation of *Jana Aranya* by Shankar but of *Seemabaddha*. The error is regretted.

Pathik Guha,  
Calcutta

## Calcutta Links

Congratulations to Ashoke Sen for his article on Ketaki Kushari Dyson (Nov 27). Our seniors in college gave us only a sketchy portrait of her and even the professors offered nothing concrete. But that did not prevent us from reading and discussing her. Amit Mukherjee, *Bansdroni*

Thank you for the interesting article on Ketaki Kushari Dyson (Nov 27). Her assertion that geographical distance does not imply that she has severed links with Calcutta, speaks volumes about her love for the city. Her love for Bengal, and particularly Calcutta, is evident in her poetry.

Besides *Desh*, she contributes to other Bengali magazines. I recently came across two beautiful poems in *Pratikshan*.

However, *Noton Noton Pairaguli* would sound more correct if translated as *Those Darling Pigeons* and not *Those Darling Doves*.

Sreemoy Ghosh,  
Jamshedpur

## Gorky Sadan

Susan George's Guide on foreign libraries (Nov 27) was interesting, but it omitted the Gorky Sadan library.

This library at 3, Victoria Terrace (445401), is not as propagandist as might be

expected. Though it is not as large as the American and British libraries, unlike the French and German libraries, it contains a good number of books in English. These include translations of Russian classics as well as contemporary fiction. The books on science, mathematics, engineering and allied disciplines contain a wealth of information and are written in an extremely lucid style. They are invaluable for students.

A nominal fee of Re 1 per annum is charged for membership, but with typical Soviet caution, membership is granted only after your address has been checked. There is also a large number of periodicals and, of course, books in Russian and Bengali. T.S. Ramchander,  
Calcutta

## Correct

Champak Basu spelt the surname of Himansu Rai correctly; P.K.B. Roy (Post Mortem, Nov 27) was incorrect in saying that it should have been spelt as *Rov*. I would like to add that Himansu Rai was my uncle

Kashiri Dutt,  
Calcutta

## The Jains

The article on Calcutta Jains (Nov 20) did not mention chartered accountants like S.P. Bhandari and others who have stood first at all-India CA examinations and also young and promising surgeons like Dr Kiran Mal who was the first Asian and sixth recipient of the prestigious international Bow-Water Fellowship for training in higher surgery.

Geetesh Jain, Calcutta

## Saying It With...

Swapna Gooyee (Nov 27) claims that "the popularity of flowers today is actually a legacy from the British." "In India flowers have been traditionally used for

worship rather than decoration. The concept of using flowers to please ourselves and not the gods, is quite foreign." Isn't that a rather careless remark about the significance of flowers in our culture?

Kalidasa's *Shakuntala* was always bedecked with flowers and, since time immemorial, flowers have been one of the elements of *shringar* for Indian women. Even today, the Doordarshan announcer can be seen with a flower in her hair. Just visualise a British TV announcer with one!

Flowers were used not only for personal adornment, but also to decorate buildings and pandals on festive occasions. It is true that the British needed tea roses for the parlour, and huge floral decorations for the ballrooms—but imagine an Indian wedding (even in the pre-British times), without a *shamiana* done up in intricate floral patterns. Also true, that a young Englishman would woo his true love with a red rose, but how many Indians could marry their beloveds without *varmalas*?

Kavita Panjabi,  
Calcutta

## Factual Error

A very serious editing error crept into my reply (Post Mortem, Nov 20) to certain letters. The first sentence of the third paragraph (as published) says that "there was no factual error in saying that the SMAE is defunct." But of course there is a factual error in making such a statement and I did not make it.

Ananda Roop Ganguly,  
Calcutta

## No Colour, Please

Please do not take Calcutta photographs in colour as some readers have suggested. I would like to add that your magazine is superb.

Subir Basu,  
Calcutta

## Contents

The Telegraph

25 DEC 1983

## 4

What Christmas means to Calcutta today is a valid thought because the 'Burradin' has changed down the years. In a **Festival special**, apart from the lead story, we bring you a Christmas short story, Christmas comics and a special crossword.

## 12

Maharaja Jai Singh's marriage to Vidya Kumari may have been solemnised in Delhi, but they both 'belong' to this city: **Rainbow**.

## 16

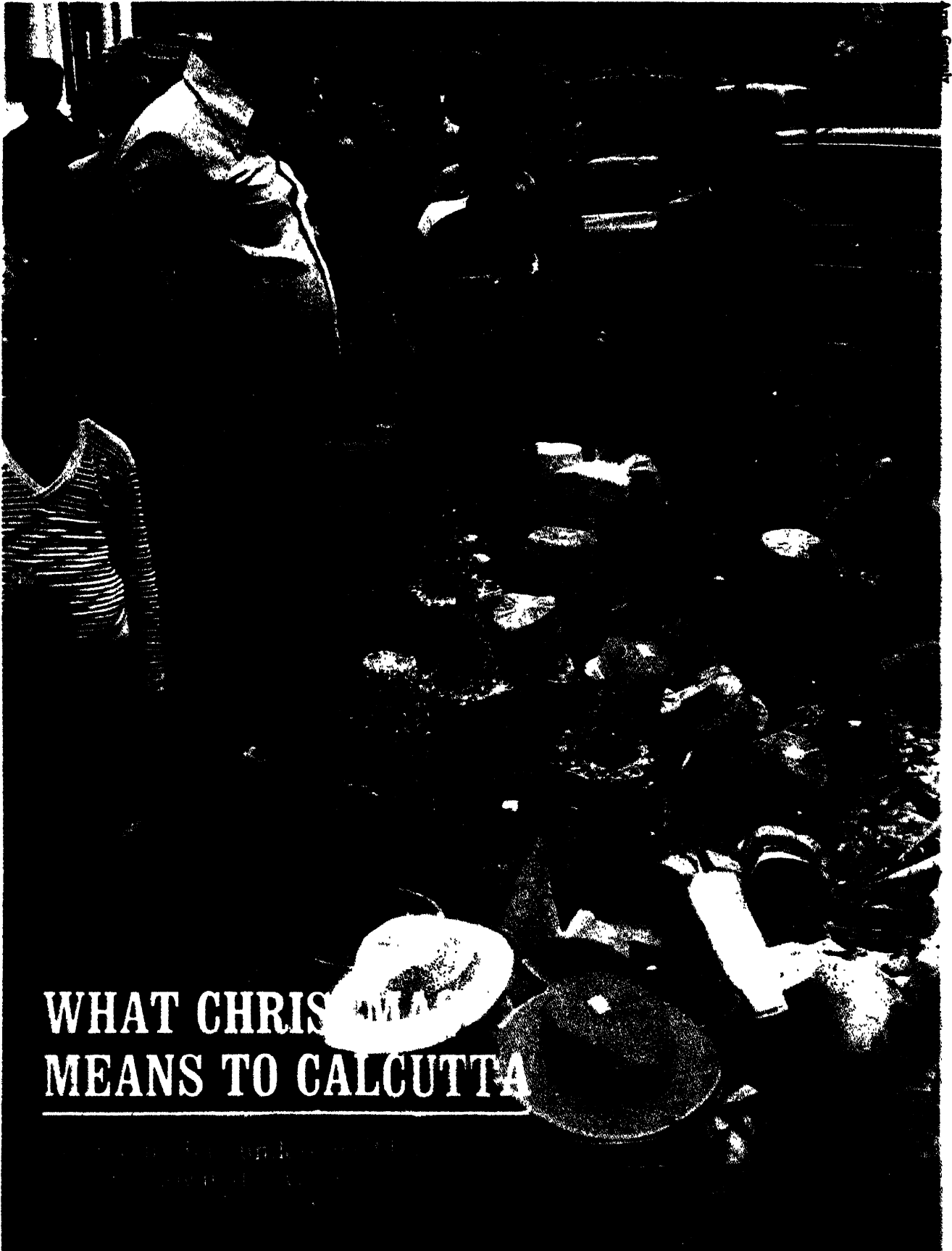
**Panorama** features the Spastics Society of Eastern India and the good work they are doing for children in the twilight zone.

Cover:  
Anup Ray

## SECTIONS

Post Mortem	3
Short Story	8
Quiz	14
Inner Eye	15
7 Days	20
Crossword	22
Comics	24
Markings	29
Calcutta	30

Festival



**WHAT CHRISTMAS  
MEANS TO CALCUTTA**

Pray, do not mock me:  
I am a very foolish fond old man  
Fourscore and upward, not an  
hour more nor less;  
And, to deal plainly,  
I fear I am not in my perfect  
mind.

**P**HRASES rent by tragedy from the lips of Lear, three centuries past, find re-expression through Violet Stoneham of 36 Chowringhee Lane in the nineteen eighties. As, gutted by wearying disappointments, she walks away with unsung cake from a void-filled Christmas in the ravaged city of Calcutta. A city which has suffered disabuse and disappointment in much the same manner as the spinster protagonist of that poignant tale that stretched from one near-hollow Christmas to the next. A city that never slept at night, but yet today is a mere foolish, fond remnant, not quite in perfect mind, or body.

Could it be the same city where the Viceroy camped for a whole month through December to peak with Christmas and New Year celebrations of immeasurable pomp? Where the dinners lavished over this season in the "palaces" and at Firpo's would make the elaborate, evanescent banquets in

the film *Razia Sultan* seem like a corporate Sunday picnic? Where ingratiating roses were scooped up by the Punjab Mail at a no-stop Jasidih station (flowers from an Indian businessman, later knighted) and deposited year after year for Christmas at the Viceroy's lodgings at Belvedere?

These, and many, many more vignettes make up the fraying scenes in the tapestry of the Raj. And it is another era we talk of. But are there no remnants at all?

Calcutta, certainly, is no longer the debutante she used to be, but is now a tried whore, used, pulverized, misspent. Can Christmas really have survived here then?

Judging from sheer appearance, as also from the upped sales of turkey and tinsel alike, from clusters of practicing carol singers to the green and dust that polo, racing and cricket throw up, Christmas still lives and belongs in Calcutta, replete with the necessary rituals. The true spirit is what may have ebbed somewhat, with the diminished population of emigrants and expatriates but the multifarious events that make up the whole ambience of this festival lingers on.

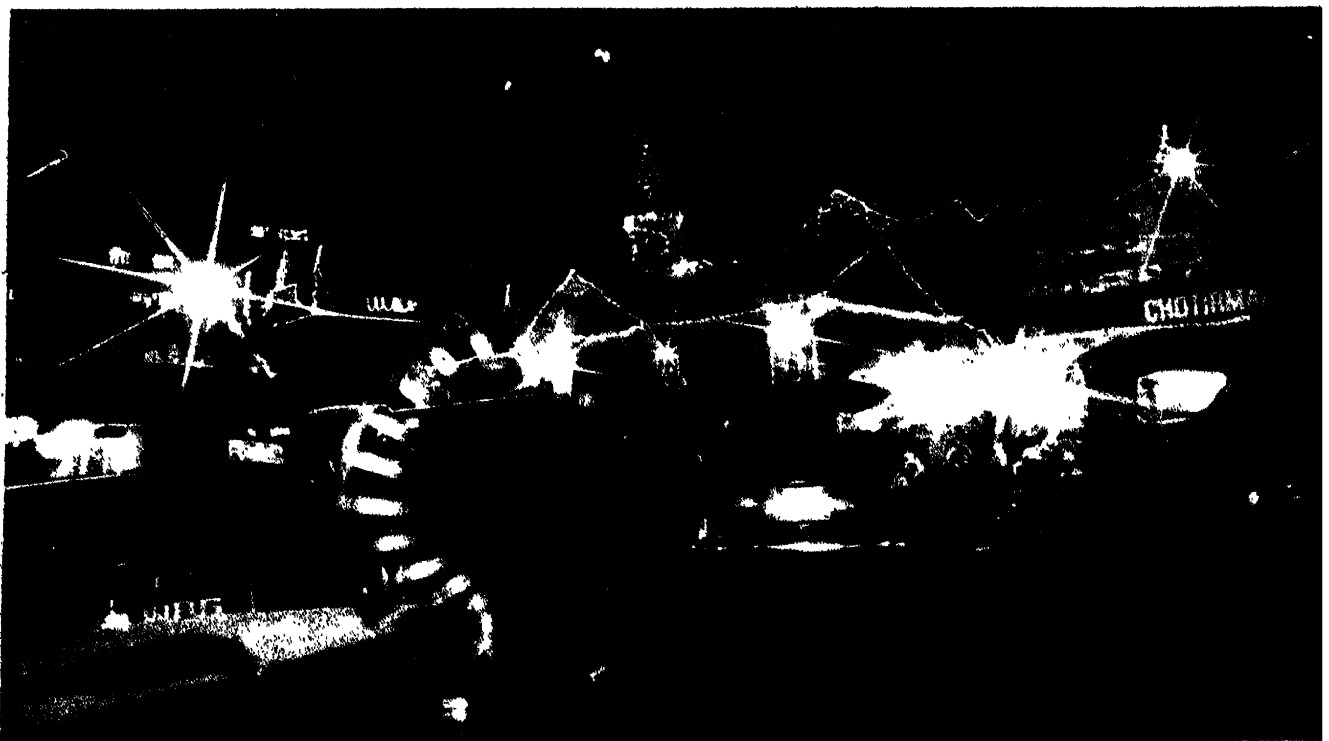
**The old guard:** Among the old guard who find in today's Christmas a diminishment of spirit, is Aurelius Khan, ICS. True, he states that "Christmas in Calcutta came naturally," whereas you would never

hear of it in Bombay for one thing (only a nucleus of wealthy people observed it in those places, and still do), but he finds a distinct change between then and now.

First, there is a change in the character of the population. With the Europeans having departed and only a handful left, and the Anglo Indians scattered in far corners of the globe from Australia to Canada the real hard core Christian population is very small indeed. Even schools which at one time had 80 per cent of their students as Christians (one school used to specify boys of European extraction and Christian denomination for their admissions) now have on their rolls 95 per cent non-Christians.

A second reason, Mr Khan feels is a change in ethos—everything foreign is discouraged by many communities today, so that Christmas celebrations could fall into this category. Why, there are no door to door carol singers around any more he says remorsefully, not of the practiced calibre of groups in the fifties and sixties, and the only ones who do go around are tattily go together unmelodious groups looking for handouts.

Mr Khan fondly remembers his years in England in the twenties and thirties, and the stirring carol singing he participated in. Fond too are the memories of the 300 Club replete with the pomp of army offi



The glitter is still there but...

cauldron and their close group of Su Biren and Lady Ranu Mookherjee the Powalis the Naorons and the Henningsons of Magnolias and Boris the steward who was a great cook himself would arrange every bit of the glorious Xmas eve sit down dinner for which bookings were made way ahead. Even dais in those days filled whole rooms although those in Government were not strictly supposed to accept anything except fruit and flowers.

I was talking to Mr Khan just after he had attended a special service at St John's Church and his regrets for the early days extended to attendance—a mere 75 or so where there ought to have been 300. A visible change in occupation of pews in the last ten years.

Is this all a mere living in the past? Perhaps—and yet when you consider someone who has lived his life to the lees and at eighty is President of Dr Graham's Homes, Kalimpong, President of the council of Serampore College (the only college under which a degree in Divinity can be secured) and is Chairman for the association for Preservation of Historical Cemeteries in India, he could be allowed the regrets of a changed Calcutta with its altered religious ethic.

But for Maureen Willis, champion golfer who has spent every Christmas in Calcutta since 1947, there is no other place to be but here. Home leave is taken mid-year but at Christmas home and heart belong in this city. For husband Christmas (in contrast to popular belief, he was not born on Xmas day but the name was inherited through many generations from the maternal side—a Reverend Christmas there was) the attachment to Calcutta goes back even longer to his army days and for daughter Annabel Duncairn Smith (a top class golfer in her own right who now works for the latter) and who is down here to spend her Christmas vacation, one Christmas spent in England was enough to make her swear that she would never again spend it anywhere but in Calcutta.

Christmas dinner is for a dozen close friends, the turkey is ordered well in advance from Lollygunge Homes (this year was a disaster as Mr Turkey didn't oblige), the farmhouse stuffing is her own adaptation, the Christmas pudding and brandy sauce are her own too and all in all the home country is never



**Cakes do not a banquet make**

missed. If anything there is a lot more festivity—with polo and golf thrown in (this year's Lolly Salver will admit women for the first time). Christmas in the sunshine rather than a cold snowbound one. Servants incidentally are doled out Puja bonus and Christmas *bakshesh* alike.

**Of candles and turkeys.** Recreating a German Christmas is Gabriele Sen as she devoutly lights one red candle per Sunday before Christmas on her *adventkranz*, a little circle that used to be traditionally made up of twisted pine branches and needles and pinecones which now has its variations of material (including a lot of glitter) but the four red candles are constant.

It is a sort of mental preparation for Christmas—as you ritually light each candle. This will be only their third Christmas away from Europe (husband Iapas has spent more Christmases in Europe than he can remember). Yet for their young son this is the Real McCoy as he practices his carols for the big day and sees the orders go out overseas for a fat-sized turkey and mother revises her minced-meat chestnut-apple-thyme stuffing recipe and the *adventskalender* is brought out so that for every day before Christmas from the 1st of December a little pop-up window is opened to reveal a special motif along with a chocolate

As in many Indo-European marriages while there is a total adaptation to the language and culture of this country and a glove-like fitting into Bengali haushu status (including offering *anjali* during pujas) yet Christmas and many other such occasions retain the original flavour of the homeland.

While Daphne D'Souza reads fondly about the pre-Christmas carnivals from emigrated relatives, she still has her feet firmly planted on Indian soil as she makes week-long preparations for Christmas cake, drying out the various ingredients and calls in the baker from a neighbouring shop to mix it all and take it away to a bakery supervised by daughter Lynette so that none of the good cake mix is scooped off.

About twenty pounds of cake are baked and the baker's charges this year are Rs 16 per kilo of sugar used whatever that means. The children have already been outfitted a real tree and tinsel put up as are the stockings for Santa Claus visit. It is something more oriented to children, feels Daphne.

**C**ELEBRATIONS are very often tailored to affordability. And yet in terms of quantifying the typical ingredients—feasting, new clothes, gifts, cakes, baked driver Das does not deny his family any of these. They attend midnight mass in Oriva at the Ental-

ly Utkal Baptist Church, which is followed by a community feast of, say tea and "cutlets" (of the variety that Bengal has patented). Christmas day is to visit relatives, exchange gifts, feast on chicken and pulao and gorge on rosecake (a biscuit-like preparation made with coconut milk) and *pithey*. To the blunt "Do you feel you can afford it," he replies indignantly "Christmas comes but once a year, you know."

Affordability also means being able to shell out Rs 300 per person at the Oberoi Grand to get into the X'mas in the 1900s in Calcutta spirit. This year's Raj theme will be propped up by portraits of Victoria and Albert, a coach and ladies in period costume (dummies, that is), at the entrance of the ballroom while the poolside corridor will sport street lamps of vore as they throw light on window displays of Firpos, Bourne and Shepherd and Cuthbert and Henderson as they were. "Such Christmas *melos* are strictly for the non-Christian moneybags," scoffs a detractor, adding that such people do not even know the difference between Easter and Christmas, except for the confection.

While hotels like the Grand make their special efforts to recapture something of the lost glories of the turn of the century, the Clubs continue their decades-long tradition of family Christmas lunches and dinners. At the Bengal Club, for one thing, at a much lower charge than hotels (Rs 50 per head), and a restriction of four guests per member to keep families in, Christmas lunch will see a buffet for 125 people with clear turtle soup, Bektî Normande, roast stuffed turkey, suckling pig and apple sauce, braised ham a L'orange and Christmas pudding.

**For the vegetarians:** But wait! The vegetarian members need not pick at merely the apple sauce, but will be served asparagus soup, cauliflower, stuffed palval, vegetable korma, alu mutter, karhi-bari panir butter, kachuri and of course the Christmas pudding. The dramatic effects of the flaming would be lost at lunchtime, but then everything changes. P.K. Dutta, steward for 37 years, hasn't changed, but has seen the transition from white sahib to brown sahib, from sit-down dinners until '72 to less formal buffets, from the charcoal stoves which could tenderly roast up turkey to the harsher electric ovens which can house a myriad mincepies.

Yet, closely guarded are age-old recipes for the spice used in sausages and pork pie, mince pies and plum pudding, and the selfsame supplier who has brought the turkey from Allahabad and Motihari for 75 years, continues to supply, at an average of 300 turkeys which members order well in advance.

Manager Hazra of Flury's is expecting more customers than ever before this year (having dispensed over 8,000 pounds worth of Christmas cake alone last year) and certainly there is no match for the centrally located confectionery, with its decorated showwindows and its jostling crowds elbowing each other to get to the boxes of liquor chocolates and soft-centred all-chocolate chocolate cones at ten rupees each, apart from the Rs 70 a kilo plum pudding in enamel containers and the traditional almond-iced X'mas cake, also at this price.

But then, in the running to cater to Christmas demands are a number of other confectioners. Kathleen, the newest of them all, have lower prices for all their cakes—almond-iced Christmas cakes at Rs 60, mince pies at Rs 2.50 each and liquor chocolates at Rs 180 (cf: Flury's at Rs 240). And there are all the oldies—Kalinpong Home Products (in our college days during the sixties, they had the best brandy snaps and brownies in town, along with cokes, all at 25 paise each) Wvse, Nahoum's, D'Gamas, to name a few. You can never have enough in Calcutta.

**T**HESSE, then, are the frills, the icing, that make up what Christmas is to Calcutta, but let us step into the churches for a bit to

#### Mass on Christmas Day



Devil Prasad Sinha

see and imbibe of what it means in religious terms. Congregations, for one thing, swell considerably at this time, with many of the non-regulars making just this annual effort. "What I find most heartening is the process of indigenisation" in both church services and in the way the carol singing has taken shape, believes Bulbul Sarkar, the mellifluous toned Head of Western Music of AIR, who has been associated with the radio for 28 years.

They have relayed carols from a different church each year for the past few decades, and used to earlier even relay a full Christmas service. This year's package comes as Joy to the World with selections from the Annapolis Brass Quintet as well as from the ever popular Songs of the Season.

Miss Sarkar is particularly pleased about this indigenous trend, the striking of roots for Christianity in the native soil, as is evidenced by so many examples—a Bengali Christmas choir witnessed in Barisa, complete with khol and kartal, the performance of appropriate Rabindrasangeet in Bengali services—"Kon alotev praner pradip jalivev," rather than "Away in a manger," the International choir put together lovingly in several Indian languages and English by T.K. Mitter of the YMCA, the Bethel Church services conducted so meaningfully by the Reverend Roy Choudhury.

Where else but in Calcutta will you find a market where the centre is transformed into a fairland of stalls selling the most traditional of Christmas decorations, including mistletoe, glistered balls and hand-painted eggs; where else but in this city the buntings across the roads, the snowy show-windows; where else but in this city will prince and cricketer alike converge for polo and Test cricket during Christmas, and the sport of kings find its best turnout in terms of performers and audience; where else the combination of mellow sunshine and crisp evening air—and as we turn into the night, down deep alleys, Jim Reeves and Ray Charles belting out Christmas songs through scratchy records merge with a myriad proleusmatic carols from a hundred churches, and the candles come to life one by one in St Paul's Cathedral, as the midnight mass brings in yet another Christmas into a hapless city.

Rita Bhimani

## Christmas Short Story

# 'HANDLE WITH CARE'

**A**UNT Jane's letter arrived that morning. I had been expecting it—the annual invitation to spend Christmas with the family in Calcutta. As her only nephew, the sole offspring of her only late sister, my aunt is very particular about her duties towards me. She never forgets to include me on family occasions—Christmas, most important.

However, it was the PS to her letter that set me thinking. It said: 'Fred will be bringing one of his friends to spend Christmas. As usual, I'm hoping!'

Fred is Aunt Jane's son. Like me he works out-station—with the difference that, whilst he's attached to a colliery in Asansol, I belong to an engineering firm in Durgapur. However, from the PS I deduced at once that my aunt's hopes concerned her daughter, my cousin, Mona. And Aunt had match-making in mind—as usual.

Mona's single state had become quite an obsession with my aunt. In fact, Mona's single state had become quite an obsession with her immediate family, that is, her father and brother much included. No doubt they had no real cause for concern. Mona was only getting on to 20. But her family seemed to feel that at the rate at which things were going, spinsterhood eternal seemed to loom large on her astrological horizon.

The trouble was that Mona was the least concerned. Terribly efficient, extremely capable and fiercely independent, Mona has an excellent job in advertising—a typical example of today's liberated young miss.

Unfortunately in Mona's case, exterior belies fact. And therein lay the problem. Pint-sized—petite—Mona is quite exquisite. She has the fragile look of Dresden China, the face of a doll, and large brown eyes of doe-like quality, fringed with sweeping lashes. Aided by soft dark hair, sweeping slender shoulders, and a soft seductive voice to match, she exudes complete helplessness. With the result, that she awakes the protective urge in males. That is, she arouses the Sir Galahad instinct in

them. One and all want to wrap her in cotton wool, and guard and protect her for life. In short, Mona wears a 'Handle With Care' label, without having it spelt out in words.

As can be expected, Mona does not lack admirers. But they come and they go, like the flowing tide. Which is so, because fact and fantasy do not blend, I guess. Each comes guided by fantasy. Each goes disillusioned by fact. While fantasy arises from Mona's appearance, fact, of course, comes from her abilities—her extra-curricular activities, which are responsible.

There is nothing Cousin Mona cannot do, it would seem. From repairing blown fuses to changing car tyres, from manipulating tricky gadgets to opening difficult tins and bottles—her range is quite extensive. It is surprising what those deceptively delicate-looking hands can do. It is surprising how they can handle worker's tools with the

greatest of ease.

Mona, of course, is modest about it all. She says it is not strength that is responsible. Just that she has a knack for doing things. Alas, that knack is to blame!

No doubt, in these days of women's lib, the modern capable miss is much in vogue, and much admired. However, there are limits to such things, I feel. As one of the opposite sex, I am sure that most young men like their girls to be just a little helpless, just a little in need of protection—the very minimum requirement—so as to awake that Sir Galahad instinct in them. Furthermore, I feel boys as a rule do not tend to appreciate girls who excel them in what they consider to be male occupations. While that tends to be a form of poaching on male preserves, which arouses indignation, it tends to produce a complex as well.

And that is Cousin Mona's trouble. Her poaching extends to almost all fronts. It was responsible for that continuous coming and going. A typical example was young Ravi, the son of a business magnate.

Ravi had been hot on Mona from the day he had set his optics on her. He pursued her avidly, was protective to a degree; and things went well for a while. Then one evening Ravi took Mona for a drive. As ill-luck would have it, his car suffered a flat on the way. Since they were not far from a garage, Ravi suggested calling a mechanic, but Mona said it was a waste of money. As there was a spare, she insisted they change the tyre themselves.

Ravi had made all the excuses for employing outside aid. Amongst a lot else, he said it was a messy job. Yet Mona had had her way. Expertly she had changed the tyre, without his assistance. At the end she emerged as band-box perfect, as when she had started on the job.

Of course, that marked the end of Ravi. He fizzled out like a dying sparkler, and the truth was apparent. He didn't know how to change a tyre. Mona's ability, whilst giving him a complex, had destroyed his illusions about her.

And like Ravi there were many more, and many more such instances. I remember Ashoke and



Illustrations: Subrata Gangopadhyay



Sunil Dilip and David Gordon and Gautam Suresh—to name just a few. And it was ever the same.

Why, only about a month back Aunt Jane wrote to say that Mona's latest prospective—a certain James—had gone the same way just when things were looking up! James and Mona had gone to a night movie Aunt had reported. On their return journey they had been waylaid by a pair of miscreants—a recent feature of the Calcutta scene—brandishing formidable weapons and demanding their valuables.

While James had been all for compromise—that is, for handing over without protest—Mona had strongly resisted. She had dealt the miscreants two expert and unexpected karate chops—another of her extra-curricular abilities—which had almost sent the two racing away declaring her a she-devil.

No doubt James had been amazed, chagrined at the same time to discover that instead of protesting, he had been protected. And so he had made his exit—slowly and diplomatically. Aunt had said:

In the light of such background, I did not feel Aunt Jane's current hopes would come to anything. And with such conviction I took the train to Calcutta—arriving early on the morning of December 23 to spend Christmas with the family.

**A**UNT Jane and Uncle John greeted me with the usual warmth—a kiss from the former, a hug from the latter. Mona's greeting was delivered from a distance—perforce.

Hi, Peter! she called down breezily from her perch atop a ladder in the sitting room, busy putting up Christmas decorations.

Hi, you! I called back, smiling up at her, observing how deceptively diminutive she looked, attired in blouse and shorts, hair held back in a bobbing pony tail.

As usual, poaching on male preserves, I went on to remark—and Uncle and Aunt laughed. For in spite of the family's anxiety, Mona's knack for doing things is regarded with some humour by all.

Well, who else is there to do it? answered my cousin, good-naturedly. Dad's got arthritis and Fred's not home any more.

Well, it doesn't have to be you, I pointed out lightly. If you found yourself a lifetime partner, you could pass the buck.



Now lay off, Peter! warned my cousin, making a playful gesture of aiming at my head the hammer she was using at that moment to drive a nail into the wall.

As I pretended to dodge the threatened missile, I continued to tease her. Though some time later, after I had settled in, I spoke somewhat seriously, as I helped Mona to decorate the Christmas tree.

If you don't look out, dear cousin, I began by way of introduction, you'll end up with the proverbial pig in a cage and knitted bag in hand.

Well, if that is to be my fate! she

shrugged, busy tying a tinsel star to the top of the tree. But what's the hurry? Don't I still have time and opportunity?

Fate is rather much dictated by self, I declared, ignoring the questions. If you played your cards right, fate would favour you.

Now what do you expect me to do, Peter? she paused to ask, her expression growing rather serious, as she looked me straight in the face. 'What does everyone expect of me?'

'They expect you to act as you look. That's what!' I replied, I hoped sternly.

But what do I do wrong? she

cried. "I only try to help. What does it matter? If my date cannot do something, I feel I'm being helpful by doing it for him. That's all. Why don't they understand? It is just that I have a knack for doing things, and I don't see why I shouldn't when someone else fails."

Her voice had risen a bit. It held a note of desperation. I guess she was cheesed off with the whole issue, our concern much included.

"Well, you're going to have another chance, when Fred arrives this evening with his friend," I said. "Perhaps if you play your cards right, you could end up hitched! If you don't, I'll buy you a parrot's cage for Christmas."

"Oh, go on, Peter!" she laughed now, back again fastening baubles on the tree. "Fred will probably bring some milkop, some scrawny, lifeless individual, who would perhaps snap his backbone were he to lift a chair."

AS it happened Fred's friend turned out to be quite the opposite of what Mona anticipated. He was well-covered, a judicious combination of flesh and mus-

cle evenly distributed throughout his six-foot frame. His name was George, and within the first half-hour of his arrival, it was apparent that Mona had cast her customary spell on the poor unfortunate.

George could hardly take his eyes off her, and he seemed to have the utmost difficulty in providing coherent answers to the polite conversation Aunt Jane hurled in his direction. While Mona seemed rather non-committal as she sat on the sitting room sofa, looking suitably demure and helpless, I was inclined to think my pep talk of the afternoon was beginning to bear fruit.

It was Fred's idea to open a few bottles of beer before dinner, and as Aunt Jane wheeled in the drinks trolley, loaded with bottles and tall glasses, I threw Mona a warning stare, as I noticed her start to fidget. She was on for popping those beer bottle tops, I could see. To make sure she did not, I quickly called upon George to oblige.

He came forward readily, though in seconds it was apparent he was no bottle popper. Not only did he wrestle with the opener, but when he had succeeded in removing a

cap, a good amount of beer had escaped on to the carpet, before he succeeded in aiming what was left into a glass; and even that spilled over.

Poor George was acutely embarrassed. Uncle John hastened to put him at ease, as Aunt Jane hurried to fetch the floor mop.

"Not to worry! Not to worry!" laughed Uncle. "It's only an excess of Christmas cheer, which cannot be contained." And though everyone laughed at that, I could see Mona was tense, gripping an arm of the sofa, no doubt trying hard not to spring to attention and poach on male preserves.

However, as the next bottle called for opening, heedless of my warning look, Mona was up. It was an involuntary action, I guess, born of habit. But in it I foresaw the ruination of yet another relationship, even before it had quite got started.

I noticed Mona avoided my gaze, as she effortlessly popped open three bottles in a row, aiming each one's contents expertly into glasses, without spilling a drop.

"Hey, that's neat!" cried George. "How do you do it? I'm so clumsy."

"Oh, it is just a knack!" answered Mona, raising her eyes to his innocently. "There's nothing to it, really."

She had said that often before, and it had spelt doom. So as I looked at George's face, I expected to see that fading light of disillusionment. I was surprised to find admiration there.

So far so good! I decided. While as we went in to dinner next, I could hardly resist giving Mona a sly dig in the ribs, accompanied by that cliché of caution: "Watch your step!"

AS the meal progressed, I noticed they seemed to get on well together. Of course Mona played her cards right. For once she could not go wrong, since she was only performing feminine tasks. Like helping George to potatoes and salad, and neatly removing the chicken from the bone on his plate.

"Ah, this is great!" cried George, as he gave himself up to her ministering attentions, "I feel quite like a VIP." And this time I noted that admiration had increased.

By next morning Aunt Jane's hopes had soared. As I watched her prepare a batch of Christmas cookies, and roll out the pastry for the Christmas mince pies, I ant-



whispered to me, conspiratorially: "I think we've at last struck luck. Fred tells me he's doing quite well. He is in the accounts department at the colliery and he has good prospects. His father owns a fruit canning factory in Bangalore. But what makes me most hopeful is that he does not seem to mind her poaching on male preserves. Do you know, this morning she changed a light switch in his bedroom? He even admitted to her quite frankly that he did not have the knack for doing such things."

And it would appear poor George, indeed, lacked that knack, as was proved on several occasions that Christmas Eve day, when Mona came to his rescue--mercifully, without losing face. In fact, I marked, George's admiration was continuously on the up and up. For example, his attempt in spite of his canning background--to open a tin of peaches at lunch threatened to end in disaster had Mona not intervened and finished the job with customary precision. While later that afternoon his efforts to replace a fused bulb in the dining room, almost ended up with him falling off the step-ladder. But once again Mona completed the task with finesse.

"You're great!" declared George, when she had done with the bulb.

He'd been saying that all day. Only this time he added, I thought, a trifle meaningfully "You'll sure make some lucky chap an excellent wife some day!" And it was not difficult to guess whom he was hoping that lucky chap would be.

However, while I soon began to declare it "Operation Successful" I soon discovered that the hitch came from the other side on this occasion.

"Milk-sop! Useless article!" declared Mona to me rather savagely that evening, when I attempted to assess the effect George was having on her. "He doesn't need a wife. He needs a mother... Perhaps a wet nurse, or an ayah," she added uncharitably.

"A sad state of things," moaned Aunt Jane, when I reported her daughter's findings on the latest prospective. "What does she want?"

"A man!" declared Mona tartly, when I relayed her parent's query. "He's so helpless, he might as well be back in his pram."

Though when a short while later it was suggested that George accompany her to the New Market, to purchase some last-minute items



forgotten in the family Christmas shopping list, surprisingly she agreed to go. Out of politeness, no doubt. But reluctantly, it was obvious to a discerning eye. Fortunately George's optics seemed far from discerning. Rather, from their expression, he appeared to be floating on cloud ninety-nine.

**H**OWEVER, Mona's return some two hours later was something else. The spring in her step, the light in her eyes were clearly obvious, in spite of her dishevelled hair and torn sari. While the glow in George's eyes was so bright, it could have lit a room during load-shedding, perhaps! This, in spite of the cut on his left cheek and the slowly-blackening patch around his right eye, not to mention his shirt which was almost in shreds.

"Good heavens!" cried Aunt Jane. "Whatever happened? Have you two been in an accident?"

"In a fight," answered George--painfully, it was clear. "The Market was jam-packed, as it always is on Christmas Eve, I believe. Some toughs got fresh with Mona, and I gave them something to remember!"

"And you'll remember them, too! Tomorrow!" pointed out Fred, nodding significantly at George's wounds.

"Ah, but you should have seen

what George did to them!" announced Mona proudly, before George could answer. "George gave them plenty to remember him by--for a long time."

"Really!" Uncle John raised a querving eyebrow. For that matter, querv was writ large on all our faces.

"Do you know, George is a heavyweight boxing champion!" explained Mona, and the reasons for her volte-face was clear now.

George had proved his manliness. And for once manliness did not conflict with Mona's poaching. Undoubtedly, that made for harmony. George could continue to be a knight in shining armour, protecting his lady when the need arose. I could foresee. While Mona could continue to poach, without losing face, since George respected her knack for doing things.

As such I'm certain they've clicked. Aunt Jane's hopes have reached firmament level. No doubt with Christmas just a few hours away, it is too early to start counting unhatched turkeys. Still I'm most optimistic. Ere next Christmas, I'm confident they'll be stepping in the right direction.

Need I add to what accompaniment?

**Vernon Thomas**

**(Taken from When Christmas Comes)**

## RAINBOW / Royal Wedding

# A SIGHT FOR THE GODS

Jai Singh and Vidya Kumari's marriage revived memories of the days past

**W**ITH the dawn of Independence royal weddings with their matchless pomp and show have become a rare phenomenon. But the wedding of Maharaja Jai Singh of Jaipur with Calcuttan Vidya Kumari, ex-secretary of West Bengal's former chief minister Mr Siddhartha Shankar Ray, had its own charms and disappointments.

Based in Calcutta where he looks after the business interests of the Jaipur family, the Cambridge-educated prince maintains his agility and youthful charm even at 50. Jaipurians who have not forgotten the good old days when such occasions were aglow with fabulous ceremony and gaiety have been invigorated by Jai Singh's wedding, though it is belated. Particularly when after long years of bachelorhood he has succumbed to the charm of Vidya Kumari, who is herself of royal stock.

In her late 30s, Vidya Kumari comes from a small ruling princely family of Jubbal in Himachal Pradesh, but she is domiciled in Bengal as her father, Col Rajendra Singh, was an ADC to the Cooch Behar maharaja, Bhupendra Narain. Jai Singh's mother, the glamorous Rajmata Gayatri Devi of Jaipur, who is barely 10 years older than her stepson, also comes from Cooch Behar and readily gave her approval for the marriage as she has known Vidya Kumari since the latter was a child.

There are a few things in common between Jai Singh and his father, the late Sawai Man Singh, Maharaja of Jaipur. Like his father, Jai Singh is an ace polo player and he too has fallen for a Calcutta girl. Four decades ago, his father had fallen in love with the teenaged Gayatri Devi in Calcutta. Vidya Kumari's charm is a combination of the charm of women from Himachal and Nepal. Her mother comes from the famous Rana family of Nepal. The affair between Jai Singh and Vidya Kumari is a decade old. They

courted in Calcutta and later in London where Vidya Kumari worked in the Tea Board office. She came back to India to join Siddhartha Shankar Ray as his secretary.

The wedding took place at Delhi, which being close to the Pink City was convenient for both. Before the *baraat* travelled to Delhi, a procession of Nikasi was taken out at Jaipur with all the fanfare befitting the occasion. The dress was churidars and *atkhans* with turbans and everyone was resplendent with jewellery. A cavalcade of elephants

brought up the rear end. It was a wonderful sight almost reviving the good old days.

The wedding took place at the Government Bungalow on the posh Aurangzeb Road, belonging to a friend from the bride's side. The Maharajas of Bikaner, Gwalior, Kota, Dungarpur, Imur and Bundi came in royal costume with their maharanis. Dr Karan Singh, the former Maharaja of J&K, and Madhavi Bai Scindia came with their beautiful wives and were joined by Rajiv and Sonia Gandhi. But the decoration and illumination were rather ordinary. One of the servants of the Jaipur family said, "I have served the Jaipur family for five decades now. I saw even the late Maharaja getting married, but this was the most phacky (tasteless) marriage." Perhaps, since times have changed, so have the maharajas.

Many of Jai Singh's women friends from Delhi and Calcutta joined them for the wedding. Moon Moon Sen, who has also married into the Cooch Behar family, flew to Delhi specially for the marriage. Many ambassadors, cabinet members, diplomats, army officers and Jai Singh's polo playing friends also joined the celebrations.

Back at Jaipur, there were receptions and dinners to which various noblemen in white churidars and *atkhans* with saffron turbans added colour.

Jai Singh's marriage aroused curiosity in various royal families as the 50-year-old prince was the most eligible royal bachelor around and had declined many proposals.

Jai Singh himself says, "I belong to the Kachhawas clan. The records say that as far as marriage is concerned, the Kachhawas take it easy. Maybe I'm the slowest. Vidya and I were not too eager to get married quickly but we succumbed to pressures."

The couple has returned to Calcutta where they will hono- evmoon and attend a good many parties which are going to be thrown by their friends.

**Prakash Bhandari**



The groom arrives atop a bedecked elephant



**Clockwise from above:**

**Vidya Kumari just after the wedding;**

**Women in colourful costumes dance with the bride (in green 'ghagra' and 'odhni') and Rajmata Gayatri Devi;**

**Vidya Kumari shows her face to her mother-in-law Rajmata Gayatri Devi just after arriving from Delhi;**

**Women dancing during the Bindora ceremony;**

**Rajmata Gayatri Devi offers sweets to Jai Singh during the Bindora ceremony.**



# QUIZ / Neil O'Brien




Santanu and Sipra Roy, Calcutta 59, ask, 'Why is a married man called a husband?' This is an Anglo-Saxon word and meant a man who derived his status from being a householder (*hus-bonda*). This rank was logically attained on marriage. Since most householders were farmers, 'husbandry' has come to mean the art of farming. Since householders must be prudent, we still speak of 'husbanding one's resources'. In origin the word is clearly one of economic and not marital status. But then there are those who marry and try to live on love and fresh air!

Shohini Ghosh reports from LSR College, New Delhi: "Tarang'83 the annual LST Fest provided a launching pad for 'Shot in the Dark'—a film quiz organised by our film club project.' With questions ranging from *The Great Train Robbery* to *Chokh*, this open-air affair proved most stimulating. One had to do interesting things like identify dialogue, incidents and even pick the 'odd one' out. Soft questions on Hollywood and hard ones on film technicalities were the two poles and plenty were in between.

The shots truly left AFMC (Armed Forces Medical College) and Venk-

ateshwar College in the dark as they had to be content with the 3rd prize. St. Joseph's (Bangalore) unable to amass more than 17½ points, chivalrously (well, almost) made way for the ladies while we from LST marched ahead with 24 points and Rs 200 cash! Credit for able organisation goes to 'Project' in general and Rajita Sinha in particular who let the shafts fly, while staff adviser Vineeta Sinha kept the quiver full.



**11th Question: What is common to Illinois Avenue, New York Avenue, Tennessee Avenue and Pennsylvania Avenue? (M.K. Suresh, Calcutta)**

**Ans: They are all squares on a Monopoly board.**

Nandita Dey, Calcutta-29, writes: "The Rotaract Club of South Calcutta organised a quiz competition at Aban Mahal. The participating teams were various Rotaract Clubs. The quiz master was Debasish Sarkar. South West (15½) topped the list followed by South Calcutta (13½). It was an enjoyable evening."

Last night you must have heard the strains of the hymn *Silent Night* drifting over the radio or echoing in the streets or wafting from the windows of a church into the smog.

Rose Thomas, Calcutta 16, asks for the origin of this carol.

On Christmas Eve, 1818, the organ broke down in the church of St Nicholas in Oberndorf, a town near Salzburg, Austria. Franz Gruber, a temporary organist, saved the day by composing music for a new hymn, which could be sung to the accompaniment of a guitar the only other instrument available. The assistant priest, Joseph Mohr, wrote the words. That night the song was sung to the plaintive and expressive sounds of the guitar.

*Silent Night* might have been lost forever had not Gruber and Mohr given the organ builder who came to fix the organ a special performance of their song. He was so impressed that he memorised the words and sang them to people everywhere he went. Later, he taught the song to a travelling quartet and in 1840 it was published.

By 1954 the hymn had become famous, but the name of the composer had been lost. A search was begun, and Franz Gruber was discovered, still an organist but an impoverished one. Fame did not do much for him, he was then 67, and he died nine years later. But his song remains probably the best loved Christmas hymn, recreating the peace and stillness of that night when the world held its breath at the Birth of the Saviour.

Have a happy Christmas!

## QUESTIONS

1. Other than being place names, what is common to: Rhode Island, Plymouth, Sussex and Cochin? (Reema Virmani, Calcutta-26).
2. What is a claque? (Sanjay Mehta, Calcutta-13).
3. Who were the Lake Poets? (Rajiv Dutta, Sindri).
4. For what is an Aldis Lamp used? (Javed Nishat, Calcutta-46).
5. What is the difference between masculine and feminine rhyme? (Rini Das, Calcutta-17).
6. What is the length of the standard metre? (Shipra Roy, Calcutta-59).
7. What is train oil? (Amit Routh, Calcutta-40).
8. In music, what is the kitchen? (Amrendra Kumar, Sindri).
9. What is common to: Irish Bond, American Bond and Flemish Bond? (Srijit Choudhury, Calcutta-40).
10. What is the name of the wig worn by judges and barristers? (Ajay Kr. Chokhani, Gauhati-1) and Samir Soota, Calcutta-29).

## ANSWERS

1. All breeds of domestic fowl.
  2. A group of bird applauders.
  3. Southey, Coleridge and Wordsworth (who lived in the Lake district).
  4. For signalling in Morse code.
  5. Rhyme between words in which the final syllable is stressed (cage/pages) is masculine rhyme; rhyme of two syllables of which the last is unstressed (pleasure/treasure) is feminine rhyme).
  6. It is exactly 1,650,763.73 wave lengths of the red cadmium line in air at 760 mm pressure and 15°C.
  7. Oil obtained from the blubber of the whale.
  8. The percussion section of an orchestra.
  9. Different types and patterns of arranging bricks in a wall.
  10. A peruke.
- [All answers given by the persons sending in the questions]

# Inner Eye

## NEXT SEVEN DAYS FROM DECEMBER 25 TO DECEMBER 31

**ARIES**  
Mar 21-Apr 20  
Your relationship with influential people will improve. This is a good week for study, payments, letter writing and other intellectual activities. You will receive sympathy and understanding from your loved ones. Obstacles that have arisen in the latter part of 1983 will be overcome.

**T AURUS**  
Apr 21-May 21  
You should be pleased with the progress that you are making in your career. You will be able to clinch a deal or two this week. Romance is likely to preoccupy you. A telephone call will set your mind at rest. Make plans regarding finances. You will obtain the support of influential people

**G EMINI**  
May 22-June 21  
Serious attention should be given to intellectual activities that could bring your talents to the attention of your boss. Make an effort to find ways to cut unnecessary expenditure. You might alienate influential people by being too pushy. A trip undertaken now will be enjoyable.

**C ANCER**  
June 22-July 22  
Use your contacts to further your career. Old financial problems that you have been avoiding tackling, will be dealt with this week. Be extremely careful about trusting people. Do not pass on information that has been given to you in confidence. Stop worrying about personal problems.

**L EO**  
July 23-Aug 22  
Affairs might be slightly out of control this week. You are likely to encounter disturbing circumstances and people. Bankers might not be quite as accommodating as you had hoped. This is not a week for changes regarding career, though setbacks will be temporary. Promises of financial gains.

**V IRGO**  
Aug 23-Sept 22  
A good week is forecast for you. A new friendship or new undertaking may transform your life. You should find fortune is smiling on you. A good week for inviting people at home. You will feel more assured regarding a loved one. Health problems will be sorted out; you are advised to seek medical help.

**L IBRA**  
Sept 23-Oct 22  
Provided you listen to the advice of elders and avoid all quarrels and risks you will be fairly successful this week. You might be irritable with your spouse or partner during the last week of 1983. Avoid discussing sensitive issues such as sex, politics or religion with people of differing views.

**S CORPIO**  
Oct 23-Nov 21  
Follow your own intuitions. They will help you to overcome your problems—one of which may be linked with housing. You are likely to receive a telephone call from an influential person which will make you feel optimistic about future career prospects. A calculated risk could pay off handsomely.

**S AGITTARIUS**  
Nov 22-Dec 22  
The outlook is somewhat bleak; avoid needless risks and quarrels. A happy romance is the only bright spot. December did not have a promising start, but you should be able to catch up now. You will have energy which you can use to carry out any tasks that are assigned to you.

**C APRICORN**  
Dec 23-Jan 20  
There will be splendid opportunities to expand and develop last week's happenings. A happy romance or event is probable. You are on the verge of achieving a breakthrough, you have probably had to wait and work most of last week to do so. Friends will be fun to be with.

**A QUARIUS**  
Jan 21-Feb 20  
Any hopes that you had of tackling jobs that would require team effort are likely to be dashed. Employment affairs will remain unsettled. You may have to complete a number of chores before taking a weekend break. You might suffer from a minor ailment such as a cough or cold.

**P ISCES**  
Feb 21-Mar 20  
Routine chores will be completed smoothly this week. Friction between you and members of your family is likely to be reduced. Romance will figure prominently in your activities this week. People will be cooperative and tend to go out of their way to offer support. You should check extravagance.

## BIRTHDAYS

**December 25**  
Circumstances will aid your ability to make the most of what you do. The new year will give scope for self-development. You will build successfully on foundations laid in 1983 and also start entirely new ventures based on those earlier beginnings and on existing conditions.

**December 26**  
A year of emotional extremes is indicated. Joy and sorrow are likely to be intertwined. Quite a number of domestic changes or rearrangements will occur, particularly during March, June and November. It will be wise not to overdo things and to obtain medical advice when and should indisposition occur.

**December 27**  
Yours is one of the most fortunate and happy birthdays of the year. A happy romance or event may be supplemented by a windfall. You should find personal problems less difficult to cope with, and concentration easier to maintain.

**December 28**  
The keynote this year will be one of activity, but avoid carrying things to extremes. Do not be too particular or too critical. This will be very necessary during the first half of 1984.

**December 29**  
Indications point to a year of slow but sure progress. There will be opportunities to conclude jobs that have been pending. The early part of the year will require tactful dealing with loved ones.

**December 30**  
While the overall prospects are satisfactory, you are nonetheless advised to take extra care to maintain good relations with your employers. You might have speculative gains or win a lottery. You and your colleagues will be able to promote the sort of team effort that leads to additional profits.

**December 31**  
The promise of a successful year—excellent for the marriage of members of the fair sex. But a lot depends on hard work. Business should expand, but a setback, threatened by some unusual event beyond your control, is foreseen.

M.E. RAMAN

### SUGGESTIONS

### LUCKY NUMBER AND COLOUR

SUNDAY	ENTERTAINMENT	DECEMBER 25	6	GREEN
MONDAY	DOMESTIC AFFAIRS	DECEMBER 26	1	YELLOW
TUESDAY	SHOPPING	DECEMBER 27	2	WHITE
WEDNESDAY	CORRESPONDENCE	DECEMBER 28	3	RED
THURSDAY	BUSINESS AGREEMENTS	DECEMBER 29	9	GREY
FRIDAY	MEDITATION	DECEMBER 30	5	ORANGE
SATURDAY	SPORTS	DECEMBER 31	7	BLUE

Panorama

# A WORLD OF FAITH

The Spastics Society of Eastern India, started nine years ago, looks after children seemingly living in a twilight zone



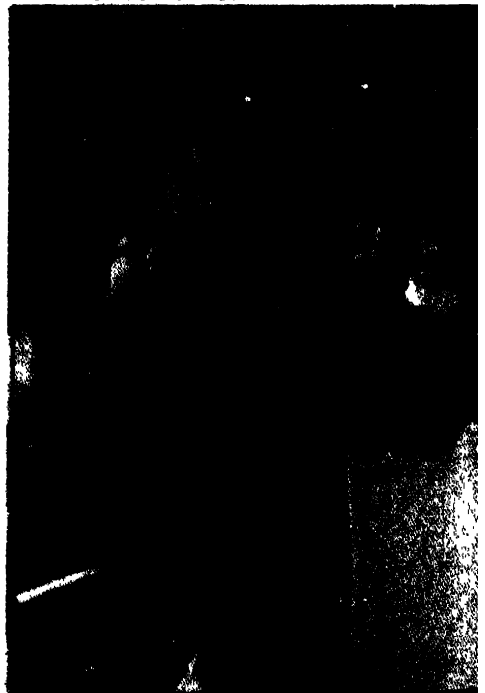
The motherly touch



Time for recreation



Some education, too



Bringing a little music into their lives





**A**T 9 am on weekdays, a part of the quiet Ballygunge Military Camp comes alive with the voice of little children singing *Ananda loka*, *mangala loka* in praise of God. Their eager faces sometimes register the wonder of new challenges and opportunities. At other times their visages are marred by ugly contortions and spasms they cannot control. For most of these children are severely handicapped and all of them are victims of cerebral palsy. Their mental and physical disorders have branded them as spastics for the rest of their lives.

Here, in West Bengal itself, there are over 84,000 spastics. Men, women and children who have been condemned to their faltering universe. Some of them have very intelligent minds trapped in totally disobedient bodies. And that is their ultimate tragedy. There are actually many more hiding behind locked doors. They have no idea how they can face the world and they continue to live with fear and shame, unsure of themselves, uncertain about their future.

It is a twilight world: the world of the spastic, where hope is a rare dream and all the colours are muted. What does it feel to be a spastic? To have a mind that understands and a body that refuses to listen? How does it feel when you want to do simple things like reach for a flower or a friend's hand and you cannot? Not because there is anything wrong with your hand, but simply because the control box in your brain that sends out all the signals to your limbs refuses to respond to your command.

How does it feel when you want to share a moment with those you love but you cannot because your speech is garbled and no one understands what you want to say? When you want to run and play with friends but your legs give way? When you are hungry but you have no means of saying so? When you want to write about those special feelings but your fingers involuntarily reject the pencil?

The world of the spastic is fragmented. It is confused and terribly lonely. They find it extremely difficult to communicate, share experiences or explore the world around them freely. They are trapped by a strange kind of solitude and that is why a spastic child needs so much



**Exercises go a long way in helping to control the body**

love and care and understanding.

It is not their fault that they were born handicapped. Nor is it the fault of their parents. Cerebral Palsy is not a disease: you cannot 'catch' it nor pass it on. It is an accident in nature caused by a trauma at birth, or by illnesses like TB, meningitis and encephalitis. Its cruel attack makes no distinction between the rich and the poor, the white skin and the black. All it leaves behind is carnage. A nastily damaged body, a mind scarred beyond repair.

No two spastics are the same. Their handicaps, their problems, their joys and their loneliness are intensely personal. Each one bears his or her cross alone. Some of them suffer from such severe brain damage that they cannot move at all. On the other hand, there are some who just cannot stop moving and their bodies shake with jerks and spasms all the time. The rest come somewhere in between these two extremes and although they may look

odd and maimed, many of them are intelligent and aware. You can well imagine how deeply they suffer when so called normal people laugh at them, pity them, spurn them for no fault of theirs.

**T**HE Spastics Society of Eastern India, begun nine years ago has, at its Centre For Special Education, presently housed at the Ballygunge Military Camp, over 50 students. When it began, there were just two pupils! Besides the children who go to school, the Society offers help and advice to almost 300 children all over India. Education, therapy, pre-vocational training and co-curricular facilities are some of the areas where the Society has been working for all these years. Most of the children who come to the Centre for help are from middle-class and lower middle-class homes.

Many of them have no money to pay the regular school fees or therapy sessions. The Outpatients De-

partment started three years ago helps and councils over 200 spastic children and their families. These children come from not only Calcutta but from up-country districts of West Bengal as well and the teachers, therapists and social workers co-ordinate as a team to help individual needs.

Often low cost aids are devised and given to the children free. The Society also regularly holds training courses for teachers and management courses for therapists. Efforts are being made to set up many such centres in other parts of Eastern India. Some are even running in places like Gauhati and Jamshedpur.

What the Society needs urgently are funds to carry on their mammoth task and most of their money is generated through the goodwill of the citizens of Calcutta. The generosity of artistes who perform free for their fund raising shows, the support of those who buy their cards

painted by the children and the many warm hands of friendship extended to them has gone a long way to realise many of their dreams.

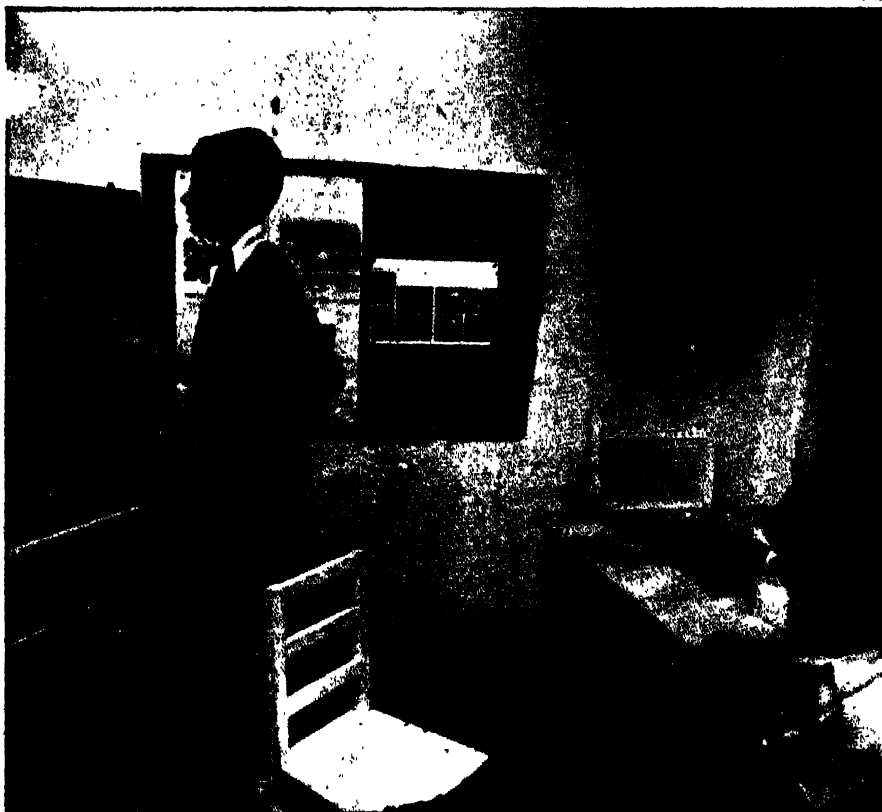
A new building to house their facilities is uppermost on their minds and this will help them to reach many more who need urgent help. A dedicated team of teachers, physiotherapists, speech therapists, social workers and doctors work tirelessly to try and give each child at the Centre a new meaning to life. The children cannot be healed completely but they can be given the strength to face the world on equal terms as you and I. To spread their roots and then reach for the firmament.

**Lingering memories:** If you ever visit the Centre at the Ballygunge Military Camp, what will linger on your mind for a long time is the fact that children will be children, in spite of frightening handicaps. All of them love to sing and play and learn the many lessons of life. They joke, they fight, they tell each other stories. They speak of their ambitions and their secret hopes and they want to constantly reach out and share the world with us.

Some of them want to be doctors. Others want to be journalists. Some even want to enter politics! Every



**Happy among themselves**



**Just as intelligent as anybody else**

ambition is lit by a single fire: to tell the world that given the opportunity they too can make it. They are not looking for pity or empty sympathy. They are searching for opportunities to express themselves, for their place in the sun. The Society is constantly worried about the fact that once their school days are over, what will these children do? What does the future hold for them? This is, indeed, a difficult question to answer. And what concerns them are the apprehensions and the uncertainties.

It is the responsibility of each one of us to help these children rediscover themselves, unearth their hidden strengths and come to terms with their weaknesses. Like all of us they are condemned to face their destiny, each alone, each unaided. The Spastics Society of Eastern India is tirelessly working towards giving them all necessary support. We can only help them seek it out with hope and faith and dignity.

**Subhra/Jayabrato Chatterjee**

**Photographs:  
Tarapada Banerjee**

# 7 DAYS

S	M	T	W	T	F	S
25	26	27	28	29	30	31

The information given below is accurate at the time of going to press

## HINDI FILMS

### REGULAR SHOWS

**Agar Tum Na Hote:** Paradise (Bentinck Street; 235442)-12, 3, 6, 9.

Rajesh Khanna's wife dies during childbirth. He searches for a mother for his child. Meanwhile, he engages a

photographer (Raj Babbar) to promote his company's cosmetics. Babbar chances upon an orphan (Rekha), turns her into a model and marries her.

He is then crippled in an accident and Rekha becomes governess to Rajesh's child. She is forced to hide her married status and Rajesh falls in love with her. The triangle is eventually resolved.

Good photography and haunting tunes enrich this simple film.

**Arth (A):** Metro (Chowringhee

Road; 233541), Basusree (S.P. Mukherjee Road; 478808) & Bina (Bidhan Sarani; 341522)-noon.

Shabana Azmi's husband, Kulbushan Kharbanda, who makes ad films, falls in love with Smita Patil, a film star.

Excellent performances from the cast are the main strength of this altogether commendable film.

**Be-Aabroo:** Society (Corporation Place; 241002)-12, 3, 6, 8.45

A series of instances of the physical violation of women is

dealt with.

**Betaab:** Jyoti (Lenin Sarani; 241132)-12, 3, 6, 8.45.

Star debutants Sunny Deol and Amrita Singh with veteran Shammi Kapoor are in the leading roles of this film, directed by Rahul Rawail with music by R.D. Burman.

**Coolie:** Orient (Bentinck Street; 231917), Krishna (T.C. Dutta Street; 344262); Crown (R.A. Kidwai Road; 244822), Uttara (Bidhan Sarani; 552200), Ujjala (Rusa Road; 478666), Grace (M.G. Road; 341544); Purabi (M.G. Road;



Amitabh Bachchan in a romantic pose with Rati Agnihotri in 'Coolie'

350880)

This film has a long and complicated story with Amitabh Bachchan towering over it all

In the end this is another big-budget film full of entertainment and stamped with Manmohan Desai's technical virtuosity

**Justice Chaudhury Darpana** (Bidhan Sarani 552040)-3 shows

**Karate.** New Cinema (Lenin Sarani 270147) 4 shows

This is not a film full of stunts. The martial arts are part of a sentimental story. The villain separates a pair of brothers Mithun Chakraborty and Deb Mukherjee (who also directs the film) kills their scientist father and has the mother run away. This basic story is peppered with maternity, fraternity, romance and revenge

**Mawaali** Hind (Ganesh Chandra Avenue 274259) Naaz (Lower Chitpur Road 262773) Liberty (Chittaranjan Avenue 553046) Priya (Rashbehari Avenue 464440) Rupali (Ashutosh Mukherjee Road 474403) 4 shows Rupbani (Bidhan Sarani 553413) noon Mitra (Bidhan Sarani 551133) Chhaya (A.P.C. Road) Puspasree (Diamond Harbour Road 77508) 3 shows

Directed by K. Bapaiah with music by Bappi Lahiri, the film stars Jeetendra, Sridevi, Jaya Prada, Kader Khan, Shakti Kapoor, Aruna Irani, Asrani and others

**Rang Birangi** Metro (Chowringhee Road 233541) 2.45 5.45 8.45 Mitra (Bidhan Sarani 551133) noon

With a threadbare plot, stale gags and predictability to the point of boredom, it is the good performances of the cast which hold this Hrishikesh Mukherjee film together

### NEW RELEASES

**Kalaakaar.** Roxy (Chowringhee Place 234138) Majestic (R.A. Kidwai Road 242266) Basusree (S.P. Mukherjee Road, 478808) Bina (Bidhan Sarani 341522) Moonlight (T.C. Dutta Street 343339) Purnasree (Raja Raj Kissen Street 554033)

Sridevi and Kunaal Goswami are in the lead

**Main Aawara** Hoon. Lotus (S.N. Banerjee Road 242664) & Grace (M.G. Road 341544)-4 shows, Menoka (Sarat Chatterjee Avenue, 410417) & Talkie Show House (Sinha)



Arundhati Banerjee (second from right) in 'Medea'

Bhaduri Street 552270)-3 shows

Directed by Ashim Samanta with music by R.D. Burman, the film stars Rati Agnihotri, Jaya Prada, Raj Babbar and Sunjay Dutt

Sharmila Tagore, Victor Banerjee, Ranjit Mallick and Naseeruddin Shah are in the lead of this film directed by Prabhat Roy with music by Bappi Lahiri

### BENGALI FILMS

#### REGULAR SHOWS

**Aagamikaal** Radha (Bidhan Sarani 553045) & Purma (S.P. Mukherjee Road 474567) 2.30 5.30 8.30

Debashree Roy, Joy Sen, Gupta, Utpal Dutt, Bikash Roy, Kali Banerjee, Biplab Chatterjee, Dipak Ganguly, Santhyan, Kajal Gupta and Anamika Saha comprise the cast of this film directed by Tapan Saha with music by Laxmikant Pyarelal

**Jeeban Maran.** Sree (Bidhan Sarani 551515) & Indira (Indra Roy Road 471757)-3 6 8 45

A golden-hearted protagonist preaches universal brotherhood. A golden-voiced hero remains humble after attaining stardom. A famous woman singer extends unwavering hospitality to aspiring singers. Lofty ideals abound in this supposedly commercial entertainer

Deadpan acting, incoherent dialogue and facile handling of characters are the other elements in this film

#### NEW RELEASES

**Pratidan (A):** Rupbani (Bidhan Sarani 553413), Aruna (M.G. Road, 359561) & Bherati (S.P. Mukherjee Road, 474666)-2.30, 5.30, 8.30

### FOREIGN FILMS

#### REGULAR SHOWS

**Clash Of The Titans (A)** Globe (Lindsay Street 243715) 3 5.45 8.30

This is not as spectacular a film as might be expected. To audiences seasoned by fantasy extravaganzas, the monsters seem old-fashioned and the technical wizardry amateurish. Based on the legend of Perseus and Andromeda (played by Harry Hamill and Judy Bowker), this is pleasant though dramatically sterile entertainment. Laurence Olivier and Claire Bloom as Zeus and Hera have little to do

**So Fine (A)** New Empire (Humayun Place 231403)-12 3 6 8 30

#### NEW RELEASES

**Kidnapping Of The President (A).** Elite (S.N. Banerjee Road 241383)

**Attila The Hun.** Jamuna (Marquis Street 243715)

Anthony Quinn and Sophia Loren are in the lead

### SPECIAL EVENTS

25 December: 7.30 pm onwards  
Miss Calcutta (1983) contest

in a fabulous Gaia Nite featuring top bands, lovely crooners, floor shows, competition dances, colourful fashion show and finally the beauty parade for the selection of Miss Calcutta. Comperes: Mahmood Barry and Jimmy Ardeshir. Tickets: Rs 150 per head including a sumptuous dinner. The programme is sponsored by Modi Textile Ltd (Modinagar)

At Oberoi Grand (Chowringhee Road)

25 December 10.30 am

**Naathbat Anaathbat** a play produced by Sombhu Mitra and written and directed by Saoli Mitra will be staged

At Academy of Fine Arts (Cathedral Road 444205)

25 December onwards

Mitra Parishad a social organisation celebrates its silver jubilee with a week-long exhibition and lectures

At 115 A Chittaranjan Avenue 340442)

26 December 6.30 pm

Theatron will stage the Greek tragedy *Medea* in Bengali. The cast includes Arundhati Banerjee, Ranjan Sircar, Bijoy Chakraborty, Babu Dutta, Roy Abhijit, Sen, Faria Adhikari and others. Direction: Selim Banerjee

At Academy of Fine Arts (Cathedral Road 444205)

26 December 6.30 pm

In memory of Sagar Sen, Rabirashmi presents *Biswajana Mohichee*, a programme featuring various forms of Rabindrasangeet accompanied by dances

At Rabindra Sadan (Cathedral Road 449937)

28 December 7 pm

Charbak presents *Ae-Eaklitthas* written and directed by Jochhon Dastidar

At Academy of Fine Arts (Cathedral Road 444205)

30 December 6.30 pm

Body Language School presents a mime play by Ashok Chatterjee and his students

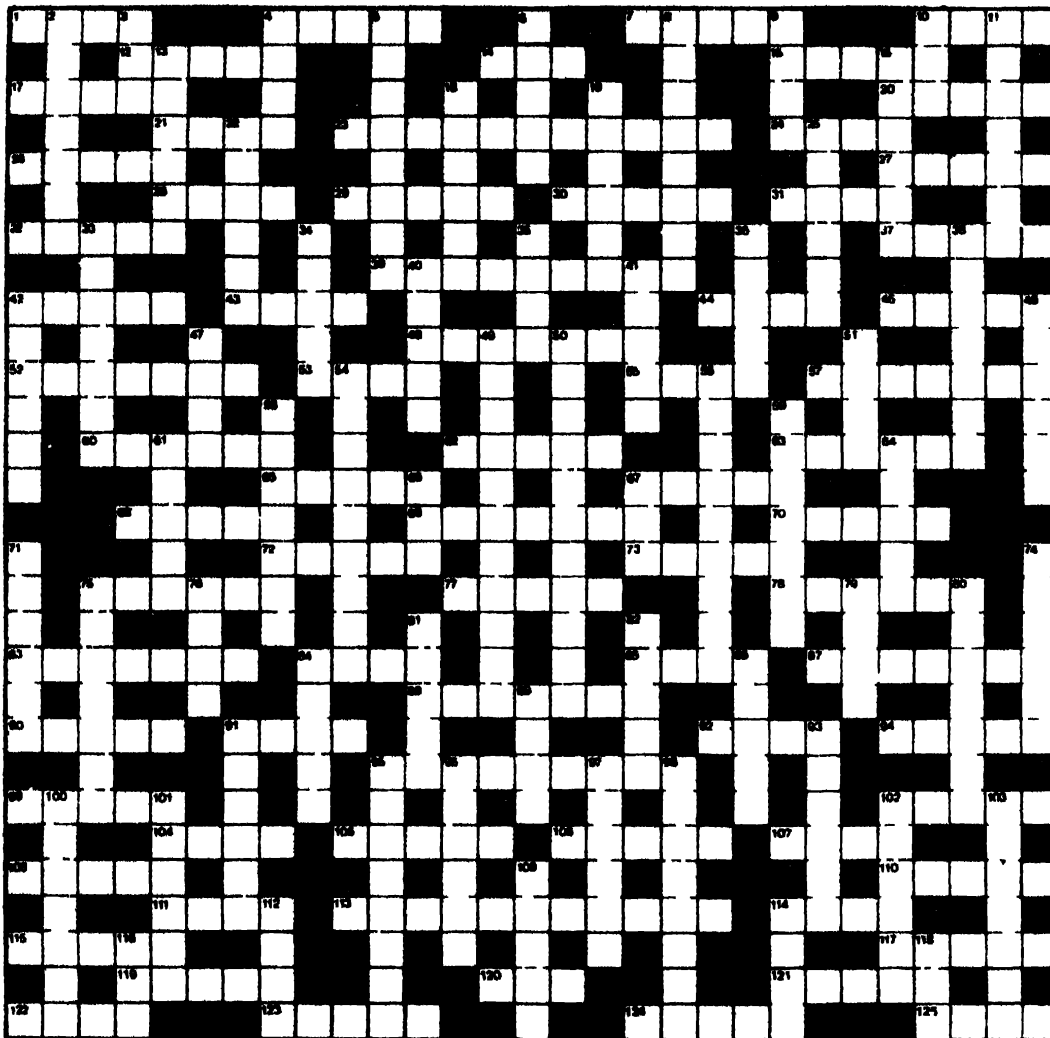
At Bijon Theatre (Raja Raj Kissen Street 558402)

31 December 5.30 pm

Asthai presents Dhananjay Bhattacharya in a programme of Bengali songs of bygone days. Subinoy Roy and Jayashree Dasgupta in Rabindrasangeet and Jagannath and Urmilala Bose Amalendu Bhattacharya and Sreeta Majumdar in an audio play

At Rabindra Sadan (Cathedral Road 449937)

# JUMBO CHRISTMAS CROSSWORD



## STRAIGHTFORWARD—ACROSS

- 1 Yuletide (4)
- 4 Young sheep (5)
- 7 Cake decoration (5)
- 10 Herb (4)
- 12 Black wood (5)
- 14 \* — Baba (3)
- 15 Fireside (5)
- 17 Michaelmas daisy (5)
- 20 Crowd actor (5)
- 21 Church recess (4)
- 23 Christmas fare (4 7)
- 24 Neat (4)
- 26 Saint's name (5)
- 27 Command (5)
- 28 Antlered creature (4)
- 29 Redbreast (5)
- 30 Mail (5)
- 31 Autograph (4)
- 32 Ostentatious (5)
- 37 and 6 Down Father Christmas (5 3)
- 39 Flock minders (9)
- 42 Approaches (5)
- 43 First (4)
- 44 Wide smile (4)

- 45 Let down (5)
- 48 Wind instrument (7)
- 52 Songbird (7)
- 53 Area of land (4)
- 55 Compass point (4)
- 57 Give (7)
- 60 Time of year (6)
- 62 Cattle sheds (5)
- 63 Bearer of frankincense (6)
- 65 Leaves out (5)
- 67 Famous racecourse (5)
- 68 — Twankey (5)
- 69 Royal sons (7)
- 70 Clothes (5)
- 72 Friendly (5)
- 73 Pointed steeple (5)
- 75 Soviet Union (6)
- 77 Perfume (5)
- 78 Confectionery (6)
- 83 Chests (7)
- 84 Former Russian ruler (4)
- 85 Too (4)
- 87 Esteems (7)
- 88 Helps (7)
- 90 Flowering shrub\* (5)
- 91 Mismaid (4)
- 92 Lads (4)
- 94 Splendour (5)

- 95 Nativity location (9)
- 99 Israelite leader (5)
- 102 Clip (5)
- 104 Operatic solo (4)
- 105 Liquid refreshment (5)
- 106 Nimble (5)
- 107 Curved structure (4)
- 108 Christmas song (5)
- 110 Hebrew prophet (5)
- 111 Huge (4)
- 113 Popular carol (6 5)
- 114 Heavenly light (4)
- 115 Large towel (5)
- 117 Prepared (5)
- 119 Monastery head (5)
- 120 Plaything (3)
- 121 Worships (5)
- 122 Continent (4)
- 123 Candy (5)
- 124 Christian symbol (5)
- 125 Piece of vocal music (4)

## STRAIGHTFORWARD—DOWN

- 2 Saviour (7)

- 50 Lightweight decorations (5 6)
- 51 Cupid (4)
- 54 Joyful festival (9)
- 56 Leg coverings (9)
- 58 Icy figure (7)
- 59 Female player (7)
- 61 Sign of the zodiac (5)
- 64 Bit (5)
- 66 Secret agent (3)
- 67 Fool (3)
- 71 Package (6)
- 74 Icy (6)
- 75 Lotteries (7)
- 76 Curtain (4)
- 79 Flat (4)
- 80 Dickensian character (7)
- 81 Elegance (5)
- 82 Flavour (5)
- 84 Tries out (5)
- 86 Seaside air (5)
- 89 Unoccupied (4)
- 91 Flowers (6)
- 93 Ghost (6)
- 95 Watchtower (8)
- 96 Glistening decoration (6)
- 97 Scottish dish (6)
- 98 One of the three kings (8)
- 100 Speechmakers (7)
- 101 Tray (6)
- 102 Fortified wine (6)
- 103 Popular pantomime (7)
- 109 Bow (5)
- 112 Race-track (4)
- 114 Drinks slowly (4)
- 116 Health resort (3)
- 118 Letter (3)

## CRYPTIC ACROSS

- 1 Noel says it's ten degrees (4)
- 4 Sinks announced by coolly young things (5)
- 7 Sweet white coat (5)
- 10 Kind of stuffing for the Wise Man (4)
- 12 Blackwood the English loader gets thin (5)
- 14 B-b-a's first bit of vandalism (3)
- 15 Mingles about the fireplace (5)
- 17 Daisy tears about (5)
- 20 One of the film crowd (5)
- 21 Some cheap seating in the church (4)
- 23 Victoria Sweet's Christmas fare (4, 7)
- 24 Tim goes outside to decorate (4)
- 26 The saint's a little parsimonious (5)
- 27 Command tidiness (5)
- 28 Precious-sounding creature (4)
- 29 Chap seen on many a Christmas card (5)
- 30 King George gets English and French welcome (5)

31. Act as an underwriter (4)
32. Gaudy as a pantomime? (5)
37. Worker in the Salvation Army appearing as Father Christmas (5)
39. They minded when they saw the Christmas light (9)
42. Approaches and points out a listener (5)
43. Winter coat (4)
44. Cheshire cat's pleased look (4)
45. Let down the cow (5)
48. Blasted instrument! (7)
52. What the dog might do with a bird (7)
53. Care about the area of land (4)
55. Point the Three Kings came from (4)
57. Here's a gift (7)
60. The water boy's on time (6)
62. Lowly cattlesheds (5)
63. Wise Man driving round pa's car (6)
65. So Tim dances and skips (5)
67. A mac, perhaps, needed at the race-course (5)
68. One's husband is late (5)
69. E.g. Charles, Andrew and Edward (7)
70. Unusually sober habits (5)
72. Cook my tea to be friendly (5)
73. One pointing to heaven from the Church (5)
75. Prussian republic (6)
77. Perfume supplied by Jack at first (5)
78. Bonbons that are small in some ways (6)
83. Hear the cougher's chests (7)
84. Old ruler of the arts administration (4)
85. As well as some festival songs (4)
87. Unusual reserve one has great respect for (7)

88. Is a help (7)
90. This time it's musical (5)
- 91 and 92. The scruffy slyboots led by Peter Pan (4, 4)
94. Carol says it shone around (5)
95. Royal David's city (9)
99. Prophet tidying mess around the ring (5)
102. Cut and share out (5)
104. Manan's song (4)
105. Doctor taking writing fluid to be rum, perhaps (5)
106. Spry Joe's in "105" (5)
107. Monarchist head (4)
108. Waits to sing one (5)
110. Ale is poured out for a

123. Incline him with a gift of the Magi (5)
  124. A sign of Christ's being angry (5)
  125. Carol's boy appearing before the godhead (4)
- CRYPTIC DOWN**
2. Handel's liberator (7)
  3. Understand it's the bishop's domain (3)
  4. Instrument featured by the telly recently (4)

- to be a worshipper (6)
22. Sigh about the French winter transport (6)
25. Some praising a Christmas cake ingredient (6)
33. Nag Rasc to stew the fruit (7)
34. Headdress that I, a rabbi, hold (5)
35. See much change in a friend (4)
- 36 and 42. Down Number one Christmas (5, 6)
38. Time of resolution (3, 4)
40. Lo! The inn may appear (5)
41. Goes out with the fruit (5)

- (7)
61. Sign to arise perhaps (5)
64. A bit of peace by the sound of it (5)
66. Agent trapped by clamorous pyromaniacs (3)
67. A ship's animal (3)
71. EP Carl made a packet from (6)
74. For a change the pen is icy (6)
75. Gentleman thief puts goods in a lottery (7)
76. Certain to be in the treasure-chest (4)
79. Flat way the snow lay round about (4)
80. One haunted by Christmas ghosts (7)
81. Darling girl (5)
82. Sample some of Greta's teacakes (5)
84. Tries the matches (5)
86. The air's a lightweight one (5)
89. Lied about being unemployed (4)
91. Lisle I pattern with flowers (6)
93. I strip, drunk with brandy, perhaps (6)
95. Cab Brian drove to the arts centre (8)
96. It gives sparkle to Martin's elderberry wine (6)
97. Cronos swallowing American soldier's food (6)
98. Choir Mel arranged for the Wise man (8)
100. They talk of an alternative to roast-pudding (7)
101. Presentation tray (6)
102. Drink sounds dear to the French (6)
103. Lad and I performing in a pantomime (7)
109. Love to stop out in Bow (5)
112. Initially takes up racing lilies at the track (4)
114. Soft-hearted half-sister has a drink (4)
116. Resort featured in a Christmas pantomime (3)
118. A letter from the messenger (3)

Subrata Gangopadhyay



- prophet (5)
111. Figure a saint to be huge (4)
113. Carol's tinsel thing getting torn (6, 5)
114. A highlight of the Nativity (4)
115. One getting fat as Christmas approaches (5)
117. Ed and Ray get set (5)
119. Previous head of the convent (5)
120. Play part of the pantomime yourself (3)
121. Implores Ray to put in a PS (5)
122. Area in Caucasian circle (4)

5. Toys that get blown up (8)
6. Follower of "37 Across" (5)
8. Hers can't upset the singers (8)
9. Joe to foot the present (4)
10. Could be male or female (3)
11. Covering for a new manger at last (7)
13. Name your first drink (6)
16. Pulped melons taste bitter (6)
18. Domain of a politician in Ireland (6)
19. A French artist's right

42. See "36 Down"
46. Shake the child's toy (6)
47. Mince dishes? (4)
49. Sue's gristly pudding unpleasant to Cinderella (4, 7)
50. Pinch a spare piece for the decorations (5, 6)
51. Rose got up as the god of love (4)
54. Festival that has its charms (9)
56. The present holders (9)
58. One won't survive the thaw (7)
59. She has a part to play

**SOLUTION—ACROSS**

1. XMAS 4 LAMBS 7  
 2. MESSIAH 3 SEE 4  
 3. CLAUD 8 CHANTERS 9  
 4. LYRE 5 BALLROOMS 6  
 5. GIFT 10 SEX 11  
 6. NEW YEAR 40 HOTEL  
 7. MAN 59 ADDRESS 61  
 8. STOKINGS 58 SNOW  
 9. 36 CHUM 36 FIRST 38  
 10. 33 ORANGES 34 TARA  
 11. ER CHAINS 51 EROS  
 12. 54 CHRISTMAS 56  
 13. SPY 67 ASS 71 PAR-  
 14. CEL 74 FROSTY 75  
 15. REVERES 98 ASSISIS  
 16. 90 LILAC 91 LOST 92  
 17. BOYS 94 GLORY 95  
 18. BETHLEHEM 99  
 19. 119 PRIOR 120 TOY  
 20. 121 PRAYS 122 ASIA  
 21. PUDDING 24 TRIM 26  
 22. SIMON 27 ORDER 28  
 23. DEER 29 ROBIN 30  
 24. GREET 31 SIGN 32  
 25. 62 BYRES 63 CASPAR  
 26. 65 OMTS 67 ASCOT  
 27. 68 WIDOW 69  
 28. PRINCES 70 ROBES 72  
 29. MATER 73 SPIRE 75  
 30. RUSSIA 77 AFFAR 78  
 31. SWEETS 83 COFFERS  
 32. 84 TSAR 85 ALSO 87  
 33. 108 CAROL 110 ELIAS  
 34. 106 AGILE 107 ARCH  
 35. 104 ARIA 105 DRINK  
 36. 125 SONG

**SOLUTION—DOWN**

1. 98 MELCHIOR 100  
 2. ORATORS 101 SALVER  
 3. 102 SHERRY 103 ALAD-  
 4. DIN 100 STOOP 112  
 5. TURF 114 GIFTS 116  
 6. SPA 118 ESS  
 7. 98 TINSEL 97 HAGGIS  
 8. SPIRIT 95 BARRICAN  
 9. IDLE 91 LILIES 93  
 10. TESTS 88 OZONE 89  
 11. GRACE 82 TASTE 84  
 12. 54 CHRISTMAS 56  
 13. ER CHAINS 51 EROS  
 14. 54 CHRISTMAS 56  
 15. CEL 74 FROSTY 75  
 16. REVERES 98 ASSISIS  
 17. BOYS 94 GLORY 95  
 18. BETHLEHEM 99  
 19. 119 PRIOR 120 TOY  
 20. 121 PRAYS 122 ASIA  
 21. PUDDING 24 TRIM 26  
 22. SIMON 27 ORDER 28  
 23. DEER 29 ROBIN 30  
 24. GREET 31 SIGN 32  
 25. 62 BYRES 63 CASPAR  
 26. 65 OMTS 67 ASCOT  
 27. 68 WIDOW 69  
 28. PRINCES 70 ROBES 72  
 29. MATER 73 SPIRE 75  
 30. RUSSIA 77 AFFAR 78  
 31. SWEETS 83 COFFERS  
 32. 84 TSAR 85 ALSO 87  
 33. 108 CAROL 110 ELIAS  
 34. 106 AGILE 107 ARCH  
 35. 104 ARIA 105 DRINK  
 36. 125 SONG





WITCHES TOWERS, A NEW HIGH-RISE APARTMENT BLOCK IN THE CITY.

**BLAST! BLAST! BLAST!**

© MARSH AND PERKINS 1978

THAT'S EVERY NIGHT THIS WEEK I'VE HAD INTERFERENCE ON MY SET!!!

**ZZZZ! BZZT! BZZT!**

RIDICULOUS! CONSUMER REPORT GAVE THIS MODEL A FIVE STAR RATING IN THEIR UNBIASED TEST PROGRAMME, AND YET I CAN'T GET A DECENT PICTURE...

**TWIDDLE! TWIDDLE! TWIDDLE!**

HELLO, JANITOR? MISS TWITCHY, FLAT 423 I'M HAVING TROUBLE WITH MY TELEVISION CAN YOU HAVE A LOOK? FIVE MINUTES? OKAY, FINE

THAT'LL BE THE JANITOR, FIVE MINUTES INDEED, NEARER QUARTER OF AN HOUR!

**KNOCK! KNOCK!**

AT LAST! I THOUGHT YOU SAID FIVE MINUTES? NEVER MIND, HAVE A LOOK AT MY SET WILL YOU?

I TRIED CALLING THE TELEVISION COMPANY... FIRST I GOT A WRONG NUMBER AND THEN I GOT SOME FOOL ANSWERING DEVICE...

I KNOW... I KNOW THE MACHINES ARE TAKING OVER.

WAIT A MINUTE... STEP INTO THE LIGHT. I KNOW YOU.

**JUST WHO CAN IT BE?**

YOU'RE... BUT YOU CAN'T BE YOU'RE I DON'T BELIEVE IT. YOU'RE

THAT'S RIGHT, MA'AM, **SANTA CLAUS - JANITOR EXTRAORDINAIRE OF WITCHES TOWERS.** AT YOUR SERVICE...

WELL I NEVER...

SIT DOWN, SIT DOWN, HAVE A GLASS OF CIDER...

THANK YOU VERY MUCH. I'D LOVE ONE

BUT TELL ME SANTA, WHY ARE YOU WORKING HERE AS A JANITOR

WELL MISS TWITCHY, IT'S A LONG STORY!

C'MON SANTA, YOU HAD A GREAT JOB, AFTER ALL, YOU ONLY WORKED ONE NIGHT EVERY YEAR... SO WHY DID YOU QUIT?

FUNNY, MISS TWITCHY, EVERYBODY SAYS THE SAME THING... NOBODY THINKS ABOUT THE ADMINISTRATION... THE QUANTITY AND QUALITY CONTROL...

**QUALITY CONTROL.** NOW THAT MUST BE A REAL HEADACHE... MY NEW BROOMSTICK'S NEVER OUT OF THE REPAIR SHOP... FORTUNATELY ITS STILL UNDER GUARANTEE... BUT I THINK I'LL BUY JAPANESE NEXT TIME...

ANYWAY I DIDN'T QUIT.

**I WAS FIRED!!!**



BUT WHO COULD FIRE YOU SANTA?

MY NEW BOSS... CHRISTMAS MERCHANDISING CORPORATION THE WORLD'S BIGGEST GIFT CONSORTIUM...

I THOUGHT YOU OWNED THE FIRM...

MY FAMILY DID FOR GENERATIONS... BUT CHRISTMAS IS BIG BUSINESS NOWADAYS... WE WENT PUBLIC IN 1963...

THEN THE WHIZZ-KIDS MOVED IN... THE ACCOUNTANTS MARKET RESEARCHERS TIME AND MOTION MEN...

I GET THE PICTURE....

YEAH, IT'S THE OLD, OLD STORY, SUDDENLY I WAS TOLD 'SORRY SANTA, WE'RE STREAMLINING OUR OPERATION, AND WE'LL NEED TO LET YOU GO...'

THAT'S A SHAME... BUT THEY'D SEE YOU OKAY FINANCIALLY?

DID THEY?

'FRAID NOT MISS TWITCHY, THAT'S WHY I'M WORKING HERE.

WHAT ABOUT YOUR UNION?

NO UNION, REMEMBER, I WAS MANAGEMENT. NO PENSION EITHER, I'D BEEN SELF-EMPLOYED.

BUT YOU MUST'VE HAD A GOLDEN HANDSHAKE?

NO.. I HADN'T BEEN WITH THE CORPORATION LONG ENOUGH FOR THAT...

IT'S UNBELIEVABLE THAT ANY FIRM SHOULD TREAT ITS EMPLOYEES SO SHABBILY..

OH, COME ON, THE FIRM ISN'T SO BAD... THEY RE TRAINED THE GNOMES AS COMPUTER OPERATORS... BUT THEY DIDN'T DO RIGHT BY THE REINDEER...

WHAT HAPPENED TO THE REINDEER?

WHAT'S THE PROBLEM WITH THE REINDEER SANTA? WHAT HAPPENED TO THEM?

NOTHING!!! I'VE STILL GOT THEM. THEY'RE REDUNDANT TOO! POOR THINGS DONT KNOW WHAT'S HIT THEM.

YOU DONT MEAN YOU'VE GOT DASHER AND DANCER AND FRANCER AND VIXEN, COMET AND CUPID, DONNER AND BLITZEN WITH YOU?

YES... THEY'RE DOWN IN THE YARD!

HOW D'YOU MANAGE?

OH, I GIVE THEM SOME OF MY FOOD, AND THE STAFF IN THE SUPER-MARKET GIVE ME LEFTOVER GREENS AT CLOSING TIME, WE SURVIVE..

BUT I'M AFRAID WE'LL HAVE TROUBLE SOON... SOME OF THE OTHER WITCHES HAVE COMPLAINED ABOUT THE NOISE...

BUT REINDEER ARE USUALLY VERY QUIET...

MISS TWITCHY, UNHAPPY REINDEER TEND TO CRY A LOT...

BROKEN-HEARTED REINDEER!

LISTEN, SANTA BABY THIS IS TERRIBLE. I'M MOTHER OF THE COVEN OF OUR UNION

BUT.

BUT ME NO BUTS.. WE CAN FIGHT YOUR CASE. YOU FIX THE TV SET, I'LL SEE THE REST OF THE GIRLS.

OKAY, SURE..

LATER...

SORRY, MISS TWITCHY I STILL CAN'T GET A DECENT PICTURE.. TOO MUCH INTERFERENCE. PROBABLY FROM THAT BIG NEW COMPUTER OVER AT MY OLD FIRM...

WHAT?

THAT SETTLES IT!!! NOT CONTENT WITH WHAT THEY'VE DONE TO YOU, THE GNOMES, AND THOSE POOR REINDEER.. THEY HAVE THE NERVE TO MUCK UP MY TELEVISION PICTURE.. CMC, THIS MEANS WAR!!!

BATTEN DOWN THE HOLES!

SANTA, AS OFFICIAL SPOKESWOMAN FOR COVEN NUMBER 317 OF THE AMALGAMATED UNION OF WITCHES AND WARLOCKS I CAN TELL YOU NOW..

WE INTEND TAKING INDUSTRIAL ACTION AGAINST THE CHRISTMAS MARKETING CORPORATION STARTING TOMORROW MORNING AT 0830 ..

NOW!

IT'S FANTASTIC THAT YOU SHOULD GO TO ALL THIS TROUBLE, ESPECIALLY SINCE I COULDN'T FIX YOUR SET...

THINK NOTHING OF IT SANTA... OUR REASURE.

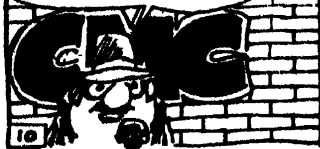
AND SO IT WAS THAT COVEN 317 BEGAN PICKETING CMC...

SANTA BACK- COMPUTER BLACK!

WE WANT SANTA BACK!

AND THE MEDIA BECAME INTERESTED...

TODAY AT THE GIANT CHRISTMAS MERCHANDISING CORPORATION FACTORY, WITCHES BEGAN PICKETING... THEY ARE DEMANDING THE REINSTATEMENT OF AN EX-DRIVER WHO WAS, THEY SAY, VICTIMISED AND MADE REDUNDANT...



A MANAGEMENT SPOKESMAN FOR CMC STATED LATER THAT MR. CLAUS THE EX-DRIVER WAS ACTUALLY PAST RETIRAL AGE WHEN THE FIRM WAS TAKEN OVER IN 1960...



FURTHER IT WAS STATED THAT MR. CLAUS DOES NOT HOLD AND NEVER HAS HELD A COMMERCIAL VEHICLE LICENCE. ALL HIS DELIVERIES HAVE BEEN PERFORMED FROM A SLEDGE DRAWN BY REINDEER...



THESE FACTS, COUPLED WITH THE LACK OF SUPPORT THE WITCHES ARE RECEIVING FROM OTHER UNIONS, NOTABLY THE TRUCK-DRIVERS WOULD APPEAR TO INDICATE MR. CLAUS HAS VERY LITTLE HOPE OF BEING REINSTATED...



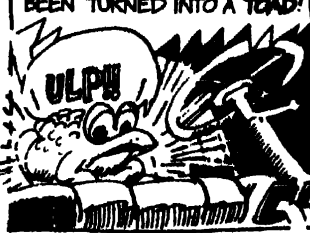
PICKETING CONTINUES ALL WEEK, BUT THE WITCHES' POOR PUBLIC IMAGE DOESN'T REALLY HELP SANTA'S CASE...



DAY SIX HERE AT CMC AND PUBLIC SYMPATHY HAS COMPLETELY DESERTED MR. CLAUS THE SACKED EX-CMC DRIVER...



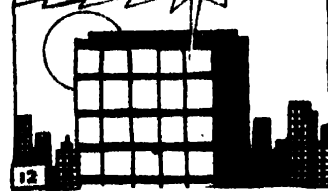
WITCH PICKETS HAVE BEEN INVOLVED IN UGLY SCUFFLES WITH POLICE, AND MORE THAN ONE TRUCK-DRIVER HAS BEEN TURNED INTO A TONN!



APART FROM WHICH, NO-ONE WANTS THE CHILDRENS TOYS TO BE LATE FOR CHRISTMAS. CHRISTOPHER FLY, CMC BIRMINGHAM, FOR NEWS AT TEN...



MEANWHILE, IN A LUXURY PENTHOUSE ACROSS THE CITY... WITCHES TOWERS? I WANT THE MANAGER, MR. JOHNSON, TELL HIM TO SNAP IT UP. MR. BIG IS ON THE LINE.



JOHNSON? MR. BIG HERE, YEAH, FINE, OKAY, LISTEN, THIS GUY CLAUS, YOUR JANITOR, HE'S A TROUBLE-MAKER... GET RID OF HIM! USE THE REINDEER AS AN EXCUSE... NOBODY GAVE HIM PERMISSION TO KEEP THEM AT THE TOWER.



I SHOULD'VE GOT RID OF THEM WHEN I HAD THE CHANCE... MELTED THEM DOWN FOR GLUE EXCEPT WE ONLY USE PLASTIC GLUE NOWADAYS...



ANYWAY, SEE TO IT THAT CLAUS GOES, I WANT HIM OUT OF THAT BUILDING WITHIN THE HOUR! SEE TO IT, OR YOU'RE FIRED! OH, AND JOHNSON, MERRY CHRISTMAS!



AFTER MR. BIG'S PHONE-CALL TO WITCHES TOWERS... WELL THAT'S IT. POOR OLD CLAUS.. HE'S GOT TO GO.. IT'S EITHER HIM OR ME..



...AND DON'T GO BLEATING TO THE PRESS ABOUT VICTIMISATION, OR WE'LL SUE YOU FOR DEFAMATION.. OH, AND ER... MERRY CHRISTMAS...



WHERE DID I GO WRONG?



...TWENTY FLOORS ABOVE MISS TWITCHY IS STILL HAVING TROUBLE WITH HER SET... THAT'S IT! I'VE HAD ENOUGH! I'M MISSING ALL MY FAVOURITE PROGRAMMES BECAUSE OF THIS BLINKING COMPUTER... SO HERE GOES...



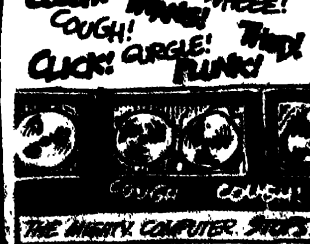
I WON'T PUT UP WITH CMC AND THEIR COMPUTER RUINING MY TV PICTURE FOR ANOTHER MINUTE.



ABRACADABRA, HICKY HUFF... THIES AND COMFER, ALL BLOW UP!!



IN THE HUGE FACTORY COMPLEX THAT FORMS THE CHRISTMAS MERCHANDISING CORPORATION... COUGH! COUGH! WHEE! COUGH! COUGH! CLICK! GURGLE! RUMBLE!



...THE PRODUCTION LINES GO TO A STANDSTILL... AND ALL THE LIGHTS... GO OUT!



THE GREAT CMC FACTORY LIES STILL AND SILENT BENEATH THE PALE AND WINTRY MOON

I SAY HAVE YOU NOTICED THAT THE LIGHTS HAVE GONE OUT?

HAVE THEY? GOOD I THOUGHT FOR A MOMENT THAT I'D GONE BLIND

15

THE GNOMEES WHO HAD BEEN RETRAINED AS COMPUTER OPERATORS ARE AT A LOSS

WHAT CAUSED THE LIGHTS TO FAIL, FRED?

I DON'T KNOW, I'M AS MUCH IN THE DARK AS YOU

IF IT WERE A CUCKOO CLOCK, I COULD FIX IT WITH MY LITTLE SCREWDRIIVER

QUITE SO BUT FEW COMPUTERS ARE MADE ON THE SAME PRINCIPLE AS CUCKOO CLOCKS

OBVIOUSLY WE NEED GUIDANCE, WHAT SHALL WE DO?

LEAVE US PHONE THE GENERAL-MANAGER PERHAPS HE CAN THROW SOME LIGHT ON THE PROBLEM

CMC

WANT TO BET?

HELLO GENERAL MANAGER?

YES, IT IS WHO'S SPEAKING?

CHIEF GNOME FINNEGAN, SIR

DO YOU KNOW WHAT TIME IT IS FINNEGAN?

NO, SIR, THE CLOCK'S STOPPED

SO LOOK AT YOUR WATCH

16

WOULDN'T HELP, SIR THE LIGHTS ARE OUT

NO SIR, BUT WE LOST ALL ELECTRICAL POWER

WHY ARE THE LIGHTS OUT FINNEGAN? YOU CAN'T WORK IN THE DARK

WHEN? STRIKE A MATCH AND SEE WHEN THE CLOCK STOPPED

I DOUBT IF I COULD SEE THE CLOCK THROUGH THE SMOKE

WHAT SMOKE, FINNEGAN?

SOB! WHAT FIRE?

THE SMOKE FROM THE FIRE SIR

WHY THE FIRE THAT STARTED WHEN WE LIT A MATCH TO LOOK AT THE CLOCK TO SEE

...WHEN THE POWER WENT OFF, THANK YOU, FINNEGAN, I'LL BE RIGHT OVER...

VERY WISE!

OUR REPAIR STAFF ARE NOT ON DUTY THIS IS A RECORDING. KINDLY LEAVE YOUR NAME, ADDRESS AND THE NATURE OF YOUR PROBLEM WHEN YOU HEAR THE TONE YOU HAVE THIRTY SECONDS. THE MACHINES ARE TAKING OVER...

17

AND MORE TROUBLE FOR THE GIANT CMC FACTORY IN BIRMINGHAM TONIGHT A COMPUTER BREAKDOWN CAUSED A COMPLETE SHUT DOWN OF PRODUCTION LINES

SEVERAL SMALL FIRES BROKE OUT, BUT WERE QUICKLY BROUGHT UNDER CONTROL. DAMAGE IS EXPECTED TO BE SLIGHT BUT IT IS NOT YET KNOWN WHEN PRODUCTION WILL BE RESUMED

LISTEN DIMKINS, DON'T TELL ME THE COMPUTER CAN'T BE FIXED IF THE TOYS DON'T GET DELIVERED ON TIME, YOU ARE FIRED! MERRY CHRISTMAS!

MERRY CHRISTMAS!

UNLESS THE FACTORY RESTARTS PRODUCTION IMMEDIATELY WE'LL NEVER GET THE TOYS OUT ON TIME FOR CHRISTMAS WHICH MEANS I GET THE CHOP AND NO CHRISTMAS BONUS

TRIVLY CAPTURING OF REVEREND CLAUSS BY THE PROBLEMS

18

I KNOW I WILL GO FOR A WALK IN THE PARK AND TRY TO THINK OF A SOLUTION

IN THE PARK, WHO SHOULD MR DIMKINS BUMP INTO? RIGHT! S. CLAUS ESG, EX-DRIVER FOR THE CHRISTMAS MEGACORPORATIONS CORPORATION...

EVENING CLAUSS NICE, SEASONAL WEATHER

YEAH! FOR THE TIME OF YEAR

LOOKS LIKE SNOW THE KIDS'LL LIKE THAT HAVING SNOW AT CHRISTMAS ONLY HOPE IT MAKES UP FOR HAVING NO TOYS

WHY NOT?

WHY NOT INDEED?

LISTEN CLAUS, I KNOW YOU'VE HAD A HARD TIME - DON'T BE BITTER WHAT DO YOU KNOW ABOUT COMPUTERS?

THEY GOT YOU FIRED!

19

YOU COULD BE RIGHT THERE OUR BIG NEW SHINY COMPUTER HAS BROKEN DOWN AND WITHOUT IT WE CANNOT POSSIBLY GET THE TOYS OUT FOR CHRISTMAS

WHAT?

CALL YOURSELF A MANAGER? YOU COULDN'T ORGANISE A RAVE-UP IN A BREWERY BEAT IT OR I'LL SET MY REINDEER ON YOU

I DON'T BLAME YOU FOR BEING ANGRY BUT IT'S THE KIDS WHO'LL SUFFER!

CLAUSS! YOU'RE RIGHT I WAS FEELING SORRY FOR MYSELF WE CAN'T LET THE KIDS SUFFER

WHY NOT CALL SANTA DOP?

YOU'VE TRIED THE COMPUTER OUTFIT, AND THE GNOMES DON'T KNOW ENOUGH... WHAT CAN WE DO?

20

WELL, IF WE DON'T HAVE THE TOYS READY BY TEN O'CLOCK TONIGHT... WE MISS THE DELIVERY HELICOPTERS... WHICH MEANS WE CAN'T POSSIBLY DELIVER THE TOYS ON TIME ANYWAY...

IS MY SLEDGE STILL AT THE FACTORY?

YES, IT IS, WHY?

DON'T ASK ME, I'VE GOT THIS CRAZY IDEA, BUT IT JUST MIGHT WORK...

WHAT HAS SANTA IN MIND?

SANTA RETURNS TO WITCHES TOWNERS AND EXPLAINS THE SITUATION TO MISS TWITCHY...

I SEE YOU'RE GETTING A GOOD PICTURE NOW THE COMPUTER'S SHUT DOWN...

21

SANTA... I'VE GOT A CONFESSION TO MAKE... I'M RESPONSIBLE... I HEXED THE COMPUTER...

I FEEL TERRIBLE ABOUT THOSE POOR KIDS... NO TOYS AND ALL BECAUSE I WANTED TO SEE THIS IS YOUR LIFE!!!

NEVER MIND THAT, MISS TWITCHY... CAN YOU HELP?

CAN I? YOU FORGET THAT INDUSTRIAL WITCHCRAFT IS MY SPECIALITY... YOU PUT YOUR FEET UP, HAVE A CIDER AND LEAVE THIS BIT TO ME...

WHAT CAN MISS TWITCHY DO?

THE REST IS NOW HISTORY... NOW THE WITCHES GOT OUT THEIR SPELL-BOOKS, THEIR PRESSURE COOKERS AND THEIR ELECTRIC MIXERS AND WORKED A BIT OF MAGIC...

SHAZZAM!

22

SUDDENLY AT THE GIANT CMC FACTORY.. THE LIGHTS COME BACK ON AND THE PRODUCTION LINES BEGIN TO ROLL AGAIN...

WHICH ENABLED MR. DIMKINS TO TELL MR. BIG...

MR. BIG? GOOD NEWS! THE FACTORY'S RUNNING AGAIN AND THE TOYS ARE ALL READY TO GO... YES, WE'VE GOT TRANSPORT... SOME VOLUNTEER WORKERS.

THAT'S NICE, DIMKINS, BUT THEY BETTER NOT BE AMATEURS...

I CAN PROMISE YOU MR. BIG.. THEY'RE VERY PROFESSIONAL...

THAT'S THE TRUTH!

MISS TWITCHY... YOU'R A LIVING DOLL!!!

...AND ALL THE OTHER WITCHES...

23

WELL, THAT'S THE STORY... THE KIDS ALL GOT THEIR TOYS ON CHRISTMAS MORNINGS... WHICH WAS NICE... AND I GOT MY JOB BACK AT THE CHRISTMAS MERCHANDISING CORPORATION... I'M A TRANSPORTATION CONSULTANT NOW.

THE REINDEER ARE ON A RETAINER, AND THE GNOMES HAVE GONE BACK TO BEING GNOMES, SO THEY'RE QUITE HAPPY TOO...

OH YES, THE COMPUTER... WELL IT NEVER DID GO A-GAIN, SO CMC INSTALLED A NEW ONE WHICH IS FULLY SUPPRESSED AND DOESN'T INTERFERE WITH MISS TWITCHY'S TELEVISION RECEPTION...

TEAR HIS LEG OFF!!!

THE PROGRAMMES ARE STILL LOUSY, BUT YOU CAN'T SOLVE THE WORLD'S PROBLEMS IN ONE STORY! AND THE TRUCK-DRIVERS WERE ALL CHANGED BACK FROM TOADS, THOUGH IN CERTAIN CASES YOU'D NEVER KNOW... MERRY CHRISTMAS ONE AND ALL!

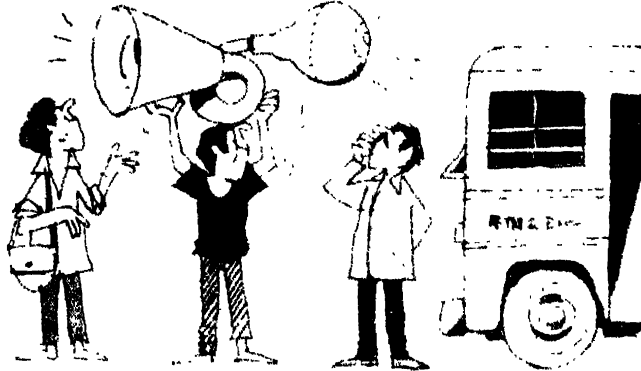
# MARKINGS

## Horn for a Horn

MINI buses in the city were not meant for standing passengers, but as with everything else in Calcutta, the rules succumbed to the needs.

Now, the minis have been officially allowed to carry standing passengers. And once this is allowed, there can be no restriction to the number. In fact, many minis have a wooden plank attached above the engine near the driver's seat where another three-four passengers can be seated.

Such arrangements, of course, lead to sighting problems and when the bus is thus full, the driver can see nothing but the front and the right side. It



is here that the conductor's mate comes in handy. Previously, he only shouted out the route and destinations for the passengers trying to get in or out. Now, the mate also screams out detailed directions from his side so that the driver can man-

oeuvre accordingly. One doesn't know if specialised training is given at any motor driving school to drivers with the uncanny instinct of driving with partial remote control.

Then, again, invention is the mother of necessity.

Recently, a colleague of ours didn't know whether to be amused or impressed by one such mate in a mini. He was sitting on the seat adjacent to the driver, just in front of the entrance. Twice, he was startled by a blowhorn too close to his ears for comfort. He couldn't understand the source of the sound till the second blast.

The mate instead of screaming his lungs out all the time to vehicles and pedestrians on the left side of the bus, had fixed a blowhorn near the entrance, onto the window of the front seats. Quite easily done, as they say at the end of theorems.

## Via Media

EVERYONE, no matter what the age, in the city knows that the people responsible for our safety, the policemen, openly accept bribes. It is quite a common scene in the city to see the policemen spread out their hands and gleefully accept whatever is dropped into their palms. Numerous pictures have been printed in the various city dailies, but this hardly has any effect on our so-called guardians.

But to their credit goes the fact that they have indeed developed a novel idea of taking their bribes. This is what a correspondent found out while travelling in a truck from Dankuni to the city.

This correspondent was sitting between the driver and the cleaner of the truck. At various points on G.T. Road, there were policemen waiting for their tips, which was being provided for by the cleaner. But after it en-

tered the city limits, this correspondent found that the policemen were no longer coming to collect their dues, but at the same time, the cleaner was giving it to someone.

Our correspondent was quite astonished and asked the cleaner to whom he was giving the money. Before he could answer, the driver, who all along appeared not bothered with the proceedings, said: "Babu, this

is the new trend. This starts from Dakhineswar. The traffic policemen employ a local urchin to do the job for them. These urchins come and climb at the side of the truck on the left and after they have been tipped, they get off. You must have noticed I slow down when we approach a crossing."

Keeping a close watch at the next crossing, our correspondent did see a small boy climbing onto the side of the truck and, after getting the money, which is a standard 25 p, getting off.

When asked why the drivers are willing to part with the money, the burly driver, who hailed from Rajasthan said: "We hardly have any option. If we do not give, they will stop the lorry and create a lot of hassle. This will take up a lot of time, which can prove very costly for us. So we give this amount and avoid the hassles."

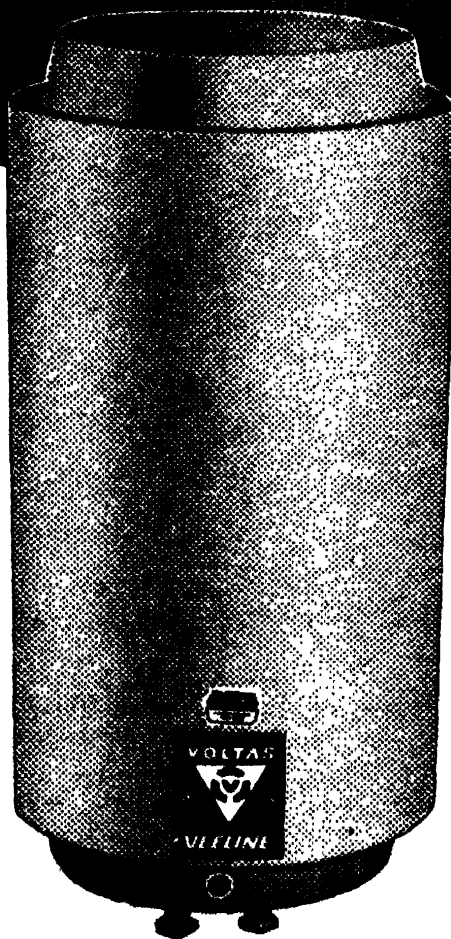


Illustration: D. S. Das

CALCUTTA / Ashok Asopa



# The toughest water heater is also the safest!



## **VEELINE** Water Heater

### **Vitreous enamelling makes it tough and more durable**

A special steel inner container is vitreous enamelled to make Veeline Water Heaters corrosion proof. Vitreous enamelling, an American process, is a time tested one, and is used in the manufacture of over 90% of the water heaters made. This exclusive feature, introduced for the first time in India, makes the Veeline Water Heater the most durable water heater.

### **Three special features make it safer**

A pressure release valve that relieves excess pressure. A thermostatic temperature control. And more, a fusible plug that melts, thereby preventing excessive temperature build-up.

### **A wide range**

Veeline Water Heaters are available in 5, 15, 25, 35, 50, and 70 litres storage capacities.

### **Unique versatility**

Veeline Water Heaters (except the 5 litre model) are suitable for both horizontal and vertical mounting.

### **Unmatched quality**

Designed for the discerning buyer, Veeline Water Heaters continue the tradition of quality long set by Voltas.

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## Post Mortem

### Them On Shankar

The comments of the three most eminent writers in the box entitled, 'Them on Shankar' (Dec 4) were shameful. One said that he had read only one novel of Shankar's (published three decades ago); another said that he has not read any of his 33 novels (one of which was already sold over a lakh copies); and the third was evasive—he has not read Shankar's work "thoroughly."

These three writers strangely enough, all associated with Ananda Bazar Patrika Ltd) have exposed their jealousy of Shankar's success, their poor reading habits, their bad taste, lack of decency and largeheartedness, the last two being qualities associated with Bengalis.

Personally, I am no blind admirer of Shankar's but that does not make me lose all sense of courtesy and propriety. In sharp contrast to theirs are Shankar's own comments on contemporary litterateurs. These three men seemingly do not know what happens when one spits upwards into the sky.

Sitansu Sekhar Ghosh,  
Howrah

It was a pleasure to read such a well written article as Pathik Guha's on Shankar (Dec 4). Shankar's own story, from his beginnings in the footpath of Canning Street to where he is today, is far more fascinating than any of his novels.

Sunil Banerjee,  
Calcutta

### Worst Hit

In his survey of north Calcutta schools (Dec 4), Das Kumar Chakravarty failed to mention Sarada Charan Aryan Institution.

This school was the worst hit in that area dur-

ing the Naxalite movement. The building was set on fire while classes were going on and the teachers had to rush the boys to the terrace because the entrance was blocked.

The school, which is situated at the crossing of B.K. Paul Avenue and Chitpur Road, celebrated its centenary last year.

Anomita Roy,  
Calcutta

In the article on north Calcutta schools, 'Where Have All The Students Gone?' I have been quoted as saying that the discipline in Shambazar A.V. School is very poor. I'm sorry to state that I have been misquoted. I did not say anything about Shambazar A.V. School. In fact, I couldn't have because I completed my studies from Baghbazar High School which was not even mentioned in the article. I was in Shambazar A.V. School only till Class VI and from what I remember I have nothing but reverence and regard for its teachers.

Subrata Gangopadhyay,  
Artist, Ananda Bazar Patrika Ltd,  
Calcutta

We liked the article on north Calcutta schools (Dec 4). But we were surprised to find no mention of our *alma mater*, Keshub Academy, which is situated at 148 Ramdulal Sarker Street. This school has had as distinctive a past as the schools mentioned and will observe its centenary in 1986.

Saurav Raut and five others,  
Calcutta

The omission of Maharaaja Cossimbazar Polytechnic Institute (MCPI) in the article on north Calcutta schools (Dec 4) was unfortunate.

This was the only school in Bengal where technical education was free and compulsory along with general education and for which a first class work-

shop was maintained. Before the Partition of Bengal, many of its students figured regularly among the first 10 in the matriculation examination.

Bhaskar Ghosh,  
Calcutta

### Eye for an Eye

The astrological forecast (Nov 20) promised me one of the best weeks I was to have had for quite a while. As a matter of fact, it turned out to be the worst I have ever had.

First, I had a sudden heart attack. Then I had to go to the doctors and to hospital, instead of the travelling that I had been assured I would undertake. Needless to say, all hopes of a secret love affair and a happy romance, which had been predicted for me, were dashed. I am still languishing in bed.

Sanjeev Deblaskar,  
Silchar

### Pioneer Ray

Annadasankar Ray's life (Nov 13) made delightful reading. Readers will be interested to know that Ray, born, brought-up and educated in Orissa, started his literary career in Oriya. Indeed, during his college days at Ravenshaw College, Cuttack, he was a pioneering figure in the contemporary romantic movement.

N. Pradhan,  
Calcutta

### After Doig

I am in full agreement with Sunil K. Dutt's suggestion (Oct 30) that a road, square or some place in Calcutta be honoured with the name of Desmond Doig who very aptly said, "My involvement with the city never ended even if I do not live here any longer. My heart still belongs to Calcutta."

Debeswar Bhattacharjee,  
Itanagar

## Contents

The Telegraph

1 JAN 1984

4

Jeffrey Archer is a novelist who sells a novel in Britain once every 15 seconds. This week we start a Serial by him, 'On the Sixth Day.'

10

Begin the New Year with fun and games. Our Guide this week picks on the most interesting picnic spots in and around the city.

16

A colour centrespread on the news of the world: Rainbow.

18

The Beijing Opera which performed in the city recently is featured in a photo-feature. Zooming In.

Cover:  
Bob Williams (Courtesy: Asia Features)

### SECTIONS

Post Mortem	3
Dress Circle	12
Inner Eye	14
Quiz	15
7 Days	20
Wonderland	24
Comics	26
Calcutta	30

SERIAL / Jeffrey Archer



# ON THE SIXTH DAY

The year is 1988, and Russian tanks and troops are massing on the West German border. Just an exercise? Or is the balloon going up? This week we start the sensational story of a crisis that could trigger a nuclear holocaust. By the novelist who sells a novel in Britain once every 15 seconds.

Monday  
October 31, 1988

**W**HEN Ogarkov entered the room they all stood and remained standing until he had taken his seat at the head of the vast table. Lenin, Stalin, Krushchev, Brezhnev, Andropov, and now Ogarkov. He stared around impassively at his 22 colleagues.

At 71, he had waited a long time for the leadership, but he felt confident that he was still young enough to emulate the achievements of all his predecessors.

True, Andropov had taken over direct control of Finland but everyone knew the Americans would do nothing about that. Like candy from a child, if he remembered the Western expression correctly.

After all, most Americans couldn't have pinpointed Finland on the globe. On the other hand, the march into Poland on Christmas Eve, two days after the death of Pope John Paul II, had been masterly.

A country consisting of 90 per cent Catholics were almost all on

their knees mourning, when the tanks crossed the borders of Poland. And as for the West, typical of a democracy, none of them returned to work before January 2 and by then it was all part of history.

The American president had huffed and puffed but there had been no sign of any houses falling down in the East yet.

The Yugoslav invasion had been a little bolder because some of the peasants had put up a fight and were still causing trouble to the divisions Ogarkov had had to leave posted there. In time it would become like Afghanistan, and who bothered with the truth of that now?

But even Ogarkov had to admit Andropov's seizing of Turkey had been both bold and brilliant, a stroke worthy of Napoleon.

The chances of an election falling in America, Britain and Turkey all within a period of three weeks and none of them producing conclusive results, gave Andropov the opportunity he had waited for.

The day before Andropov ordered the final assault he had instructed



the Moscow Narodny Bank to release four billion dollars on the world's foreign exchange market, throwing the international money market into chaos.

True, the White House had made threatening noises when Russian troops entered Istanbul but the bankers of America did not want a further run on their beloved dollar because of Turkey.

By the time the money men had finished putting their case to the Senate Investigation Committee, Turkey had been removed from the front pages.

The story had been replaced by news of the US being selected to host the World Cup, and that only because the Russians had had to withdraw their application.

Andropov had considered Turkey a fair exchange for the World Cup, especially as they had told him that was one tournament he couldn't expect to win.

And then Andropov had died suddenly, propitiously Ogarkov

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### **By the time the money men had finished putting their case to the Senate Investigation Committee, Turkey had been removed from the front pages.**

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considered, because the West immediately retreated into its shell waiting to see who would take over his post as Secretary General of the Politburo.

Marshal Ogarkov had been the chosen one, well not so much chosen as self-selected. There were just enough members of the Soviet Defence Council who were also on the Politburo to believe it would be unwise to back the ailing Moscow party boss Grishin.

They feared that if Grishin's reign was short, Ogarkov would quickly exact revenge on those who had held him up and reward those who had supported him the first time round.

Kremlinologists throughout the world had placed files on Ogarkov and Grishin in front of their own elected or self-appointed heads of State. Without exception those lead-

ers had all hoped and some had even prayed for Grishin.

The Kremlin hadn't seen it that way and the vote had ended up 13-11 in Ogarkov's favour. A year had passed since then and Ogarkov had now prepared a master plan to remove Grishin and those of his henchmen who still dared to oppose him.



"I blame the politicians myself," said Mr Frampton, staring at the *Daily Mirror* headline, "Russians camped along West German border."

"You always do, Dad," said Roger, not looking up from his copy of the *Times*.

"I bet you voted for the National Unity Party at the last election," said his father, almost spitting out the words.

"Actually, I voted Conservative," said Roger, seemingly able to read the *Times* at the same time as conducting a conversation with his father. "I think you'll find it was Susan who supported the NUP."

"Reactionaries, that's what my children have turned out to be," said Mr Frampton, laughing. "I don't know what they teach you at the LSE because you certainly haven't come up with anything to replace the old values."

"And now would I have shown my understanding of the old values—by voting Labour perhaps?" said Roger.

"That's like saying I should eat porridge rather than cornflakes because you do."

"No, no, if I started eating cornflakes you'd take up porridge the next day."

"Well, let me know when you join the Tory party, Dad, because that will be the day I vote Socialist."

"The Labour party was good enough for my father and I would hope it would have been good enough for my children."

"The world has moved on since the heady days of Harold Wilson's white heat of a technological revolution," said Roger.

"And Margaret Thatcher's fascist regime come to that," retorted Mr Frampton. "Because if that lady had won her third election she would have been issuing jack boots instead of supplementary benefits."

"Listen Dad," said Roger, finally abandoning his paper. "In the end we have to face the fact that the British people didn't agree with

either of us and voted for a National Unity Government. Perhaps in the present crisis it would be wise of us to support them."

"Support them, they got us into this trouble in the first place and they still haven't made up their minds what they would do if push came to shove."

"When, Dad, not if," said Roger.

"They won't do anything if they have any common sense," said his sister Susan as she entered the room.

"Did you vote for the NUP in the hope they wouldn't do anything when they were faced with a crisis?" asked her father incredulously.

"No, I voted for them because I believed they were the least likely party to take us into a nuclear war," said Susan, her eyes flashing.

"That bunch of turncoats," said Roger, trying to read about Watfords relegation problems as well as conduct an argument with his father and sister.

"A combination of men and

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### **'You're a warmonger,' said Susan, 'always looking on the bleak side. You haven't changed in six years. I can still remember what you wanted for your 15th birthday.'**

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women from all parties whose primary interest is national was bound to appeal to intelligent people like me," she said, attempting to butter toast while she was standing up.

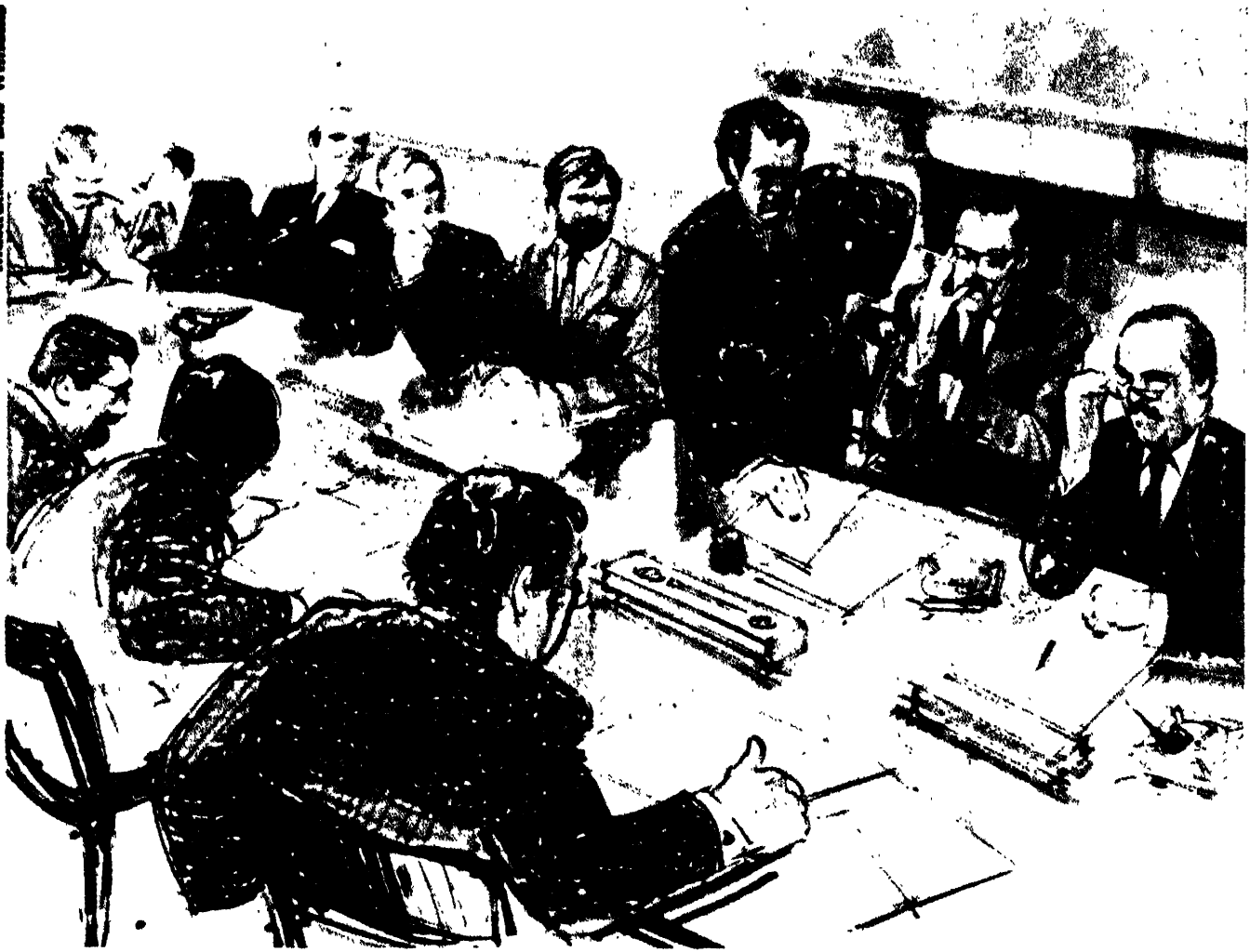
"And do you still feel the same way?" asked her father.

"Yes, I do," said Susan firmly. "I also believe they will show the same courage as the SPD have done in Germany when with the help of the Green Party they threw out Chancellor Kohl."

"And their deterrent at the same time," said Roger looking up.

"A triumph for common sense," said Susan as she buttered a second piece of toast. "The first country in Europe to get rid of Pershing II and the Cruise Missiles. I predict we will soon follow their example."

"Depends who gains overall control of the Cabinet," said Roger, his voice rising.



"Don't be pathetic, you know very well our cause will win in the end. The truth is that I voted to stop another world war, and I thought the National Unity Party were the best bet for that."

"Depends if they've got the guts to stand up to the Russians," said Roger, wagging a finger at his sister.

"Are you three arguing again" said Mrs Frampton, as she brought in a plate of eggs and bacon for her daughter. "Who is it this time, Watford or the Russians?"

"The Russians," said Roger, "but we're disagreeing, not arguing," he added. "Can I pour you a cup of tea, Mum?"

"That's the first sensible thing I've heard this morning," said his mother.

"Where do you stand on this issue?" Roger began to pour his mother a cup of tea.

"Would you prefer to be governed by the Russians or the National Unity Party?" asked Susan.

"The British people might even show some sense and return to the

Socialists," chipped in Mr Frampton.

"Frankly, I'm not sure it would make a great deal of difference who I voted for," said Mrs Frampton, sipping the hot tea.

"I would still have to cook three meals a day and run after the three of you."

"Come on, Mum, it could be worse, at least you have one bread winner in the family." Susan regretted the words as soon as she had said them. Mr Frampton remained silent as his wife left to refill the kettle so that they could all have a second cup of tea.

"So, Father," said Roger, "what would you do about the present crisis if you were Prime Minister?"

"I would have banned the bomb 20 years ago, and then the problem need never have arisen," he said looking more interested in his eggs and bacon.

"Then the Russians would have been able to march in as and when it suited them?"

"You know very well that wasn't

what I meant."

"But it's what would have happened," said Roger. "And have you forgotten it was Attlee's Labour Government which was responsible for our first nuclear deterrent?"

"You're a warmonger," said Susan, "always looking on the bleak side. You haven't changed in six years. I can still remember what you wanted for your 15th birthday."

"What was that?" asked Roger.

"A Falklands war medal," she replied, laughing. "You've read every book written on the subject of war I know because you've already emptied Watford library. Wouldn't be surprised if you know more about how to start a war than the Minister of Defence."

"The Secretary of State for Defence is a courageous man," said Roger. "The only mistake he made was to leave the Conservative party and join the National Unity Government."

"The National Unity Government isn't going to do anything rash. In any case I would rather be taken

over by the Russians than die a slow death caused by nuclear fallout thanks very much."

"Perhaps there is no need to be either," said Roger. "If we make a firm stand as Kennedy did over Cuba, we know the Russians will back off."

"And what remedy do you suggest if they decided to fire one of their nuclear weapons at us?" said Susan, annoyed that the teapot had run dry.

"They wouldn't if they believed we could and would retaliate. Bullies never hit anyone who is even the same size as they are."

Mrs Frampton returned with another pot of tea. "Who will be in for dinner tonight?"

"Not me," said Susan. "As soon as I finish work at the library John is taking me up to London to see that new French film at the ICA."

"And you, Roger?"

"Yes, I'll be home, mum, I've some reading to catch up on this evening which may turn out to be a waste of time if the Russians don't let me take my finals."

Susan laughed and kissed her mother on the cheek, checked her watch and had to run all the way to the bus stop to be sure she did not miss the 8.35.

Too much time wasted talking about nuclear disarmament, she considered; why hadn't we followed Germany's example and refused to allow any nuclear weapons to be based on British soil.

Roger disappeared upstairs to his room to collect some books and put on his father's old donkey jacket in time for his first lecture. Mr Frampton helped clear the table trying to kill the time of another unemployed day.

"I blame the politicians," he said, but this time there was no one left to disagree with him



Ogarkov fingered the file in front of him that contained all the details of his plan, "Operation Reverse Takeover," which he was about to initiate and which would guarantee his place in Russian history.

Once more he stared round the table wondering which one of his colleagues wouldn't have the stomach for it. He had already during the year removed two obvious opponents, but he still couldn't be certain on which side the waverers would fall.

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**Too much time wasted talking about nuclear disarmament, she considered; why hadn't we followed Germany's example and refused to allow any nuclear weapons to be based on British soil.**

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"Comrades," began Ogarkov. "during this session I want to discuss Operation Reverse Takeover." He thought the West would enjoy his capitalistic code name when they came to write history.

Every eye was now on their leader, some showing excitement, some bewilderment, while in others he recognised fear.

"I will need your loyal support to carry out such a noble enterprise in the name of the Soviet Union." He paused to let his well chosen words sink in.

"This time," he continued, "we will have to be bolder and swifter than ever before. But the plans are now fully prepared for the liberation of the West German people." He paused again for effect—even his mother had thought he should have been an actor.

"Each of you have had a copy of the invasion plan and following our endless discussion last Friday, there is little for me now to add.

"We must strike on Saturday, the day chosen by the Green Party in

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**'Amazing how little we had to contribute to ensure Herr Vogel's death. Perhaps because unlike the clumsy attempt on Pope John Paul II's life, our assassin this time is more interested in filial revenge than financial reward.'**

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Germany to hold their 'Peace by Example' demonstration outside those American Army bases still left on German soil.

"Every penny we allowed to reach the Green Party will now be repaid by Operation Reverse Takeover."

"The German Chancellor, Hans-Jochen Vogel, will be in Brazil on a state visit at the time, which is just playing into our hands.

"When he opens the new Volkswagen factory in Brazilia we shall be ready to move because Chancellor Vogel will be dead 30 minutes later. His assassination will be attributed to and carried out by a member of the Bader Meinhof gang.

"Amazing how little we had to contribute to ensure Herr Vogel's death. Perhaps because unlike the clumsy attempt on Pope John Paul II's life, our assassin this time is more interested in filial revenge than financial reward.

"If the West behaves sensibly," Ogarkov added, "Vogel's may well be the only German life lost." His lips turned up at the sides. Everyone else at the table remained poker-faced.

"As you know, comrades, 500,000 of our troops have been moving into strategic positions for the last three weeks. Twenty thousand T-64, T-72, and T-82 tanks are already massed along the German border and 15 of our SS20 missiles remain constantly fixed on London, Paris, and Bonn.

"If there were any retaliation we might well have to obliterate London in order to leave the American President in no doubt of our determination.

"I am hoping such a course will prove unnecessary and the whole operation will be over within a matter of hours. We are fully prepared to move at first light on Saturday morning which will be midnight in America and five o'clock in Britain.

"By the time the President sits down to breakfast, 'Operation Reverse Takeover' will be completed."

But what contingency plan have we made if the Americans or the British do decide to retaliate. Comrade General Secretary?" Ogarkov took his time before turning to face Deputy Chairman Grishin, the man he had defeated so narrowly the previous year.

"If the British threaten us with the use of their nuclear weapons, I will give the order to obliterate London. As for the Americans, they eat too many hamburgers and drink too



much Coke to have any stomach for a real fight.

"In any case after the Vietnam debacle Mondale will never go to war over Germany a few days before an election."

"But what about the French? Don't forget they have their own deterrent," said Grishin.

"At the first sound of gunshot the French will run to their kitchens and cathedrals to start eating or praying.

"When they discover we have no plans for them..." He paused. "...yet, they will rejoice and return to drink their wine. Any more questions?" asked Ogarkov in a voice that left no one in any doubt that he did not anticipate a reply.

"Should we not be concentrating our efforts on Austria and Norway, by signing the proposed 'Friendship Treaties' rather than risk confrontation with NATO over Germany? "After all," continued Grishin, "that is how we took control of Finland without any interference from the West."

"When we have reunited Germany," snapped Ogarkov, "Austria and Norway will be rushing to sign a 'Friendship Treaty' with us on terms which we will be able to dictate.

"But perhaps we should also take into account our current oil and wheat shortage?" persisted Grishin, undeterred.

"When the victory is ours, Comrade Grishin, it will be a German wheat and oil shortage. Soviet citizens will eat as they have never eaten before. And do not fear we will still have all the spare oil we need for our tanks and planes. Added to that I have over the last year been building up our dollar reserve and on Thursday we will flood the world's foreign exchanges causing a currency crisis in London, Tokyo and New York."

"But we have always avoided direct confrontation with the West as a matter of policy," said Grishin.

"I did not avoid direct confrontation when a Korean airliner flew into Soviet air-space, some five years ago, and gave the order to shoot it down," said Ogarkov.

No one responded so he continued. "Have you forgotten that it was Lenin who taught us 'war is a tool of policy'?"

Ogarkov paused again but Grishin remained silent. "So let us move on to the vote," demanded Ogarkov.

Time is no longer on our side. Those of you who support me raise your hands."

Nine hands shot up immediately, but Ogarkov could have named everyone of them even before the meeting had begun. A few moments passed before first one and then a second hand was raised in support.

Ogarkov then put his own hand

up, making it 12—10. He waited for more to join him but he waited in vain.

Someone he realised must have been working behind his back, but as he had secured a clear majority no one could stop him now. There were only five days left and by then the cowards around the table would have been proved wrong.

How simple it would then be to demand their resignation from the Politburo. Ogarkov's only fear remained Grishin who had always been a compromiser but as Moscow Partyboss he remained popular with the people. Not for much longer, Ogarkov anticipated, would he have to suffer Grishin's probing stare.

He could not remember the name of the English politician who had said, "A week is a long time in politics."

"Good, then it is settled," said Ogarkov. "We will meet again tomorrow to go over the final details of the liberation of West Germany.

"Be certain, comrades, that every department of State is ready to answer any queries that might arise." He paused before adding with a smirk. "At least this will allow us the opportunity to give in to one of the West's perpetual demands."

"And what might that be?" inquired Grishin.

"When we have the whole of Germany under our control I shall issue an order to dismantle the Berlin wall." Ogarkov laughed at his own joke.

"There's no need to remind you," he continued, "that any discussion concerning Operation Reverse Takeover must only be made inside this room. That is all, comrades."

Ogarkov rose and quickly left in the hope that his action would discourage any further discussion. As he walked away several of those around the table followed him, although some hung back and chatted among themselves. They knew it would be hard for them to be accused of conspiracy while they remained in that room.

"THE problem with a National Unity government," said the Prime Minister addressing the Cabinet, "is that it's almost impossible to carry out any major decision without imposing perpetual referenda on the country."



"Nevertheless," he continued, "we now face the one crisis on which this administration will undoubtedly be judged. I will call upon the Secretary of State for Defence to brief us on the latest position."

The Secretary of State for Defence opened the file in front of him "Our Intelligence reports have shown that the Russians are massing 10 full divisions—500,000 troops—more than 20,000 T-80 battle tanks, and 300 MiG-27 bombers armed with nuclear warheads along the East German border. It has taken them three weeks just to establish their position."

"What's new about that?" asked the Foreign Secretary "They have been carrying out the identical exercise once every three months since Ogarkov took power."

"In the hope of lulling us into a false sense of security."

"Why should it be any different this time?" demanded the Foreign Secretary.

"Because on this occasion the German Chancellor is on a State visit to Brazil and our intelligence reports confirm that the whole build-up has a more operational look about it.

"We must therefore try to anticipate Ogarkov's every move and leave him in no doubt that if it is his intention to take one pace over the West German border we will, along with our NATO allies and the Americans, retaliate immediately."

He paused to allow his Cabinet colleagues to take in the gravity of the statement. "And to that end I suggest we move all our Cruise missiles out of Greenham Common and into firing positions so that Ogarkov will realise that we have called his bluff."

"And at the same time frighten the life out of every Godfearing citizen in this country," said the Foreign Secretary.

"My purpose is to frighten Ogarkov into believing that he has made his last advance without retaliation."

"Surely it would be simpler for us to do nothing, and let the Americans scare them off."

"Britain is a little closer to Russia than America," said the Secretary of State for Defence sarcastically.

"Gentlemen, gentlemen," said the Prime Minister, aware that his two colleagues could never forget they had both served in past administrations though not in the same party.

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**'If the British threaten us with the use of their nuclear weapons, I will give the order to obliterate London. As for the Americans, they eat too many hamburgers and drink too much Coke to have any stomach for a real fight.'**

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"Would you be willing to go to war over West Germany?" asked the Foreign Secretary quietly.

"If we don't," replied the Defence Secretary, "you will be asking the same questions about France before the end of this administration and Britain before the turn of the century."

"We may find that the Americans themselves are not willing to go to war over Germany," said the Foreign Secretary, "but I remain confident they would never allow Britain to be invaded."

"A future invasion may not prove necessary to ensure a Soviet victory. They could just pick off our cities one by one the moment they were certain we could not retaliate."

"And in any case we must face the fact that there is still a group of Americans who wouldn't agree to go to war until the Russians had landed in Canada and some of those would wait for them to reach Texas."

The Prime Minister was grateful for the laughter that broke out relieving the tension that had been

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**'When the victory is ours, Comrade Grishin, it will be a German wheat and oil shortage. Soviet citizens will eat as they have never eaten before. And do not fear, we still have all the spare oil we need for our tanks and planes.'**

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building up around the Cabinet table.

"I suggest," he said, "that the Secretary of State for Defence along with the Foreign Secretary and myself spend the rest of the day preparing alternative plans."

"In the meantime I will contact President Mondale at the White House to find out his assessment of the situation while pressing Chancellor Vogel to return to West Germany immediately."

"Let us meet again in exactly 24 hours and be sure you go about your normal duties without showing any outward signs of anxiety. I also want to frighten Ogarkov, not the British people."

At 11.30 that morning the Prime Minister sat alone in the Cabinet room of No 10 Downing Street. He picked up the phone by his side and asked his private secretary to get President Mondale on the line.

"It's still only 6.30 in Washington, sir."

"Don't worry about that," said the Prime Minister, "the President sleeps even less than I do."

IN Moscow it was two thirty in the afternoon and Ogarkov had already sent a staff officer to brief army General Skokov on the German front.

He informed the General of the Politburo's decision and confirmed that this time the mock attack would not just be an exercise.

Ogarkov also assured Skokov that if he succeeded promotion to Marshal of the Soviet Union and the award of "Order of Lenin" could be his in a week's time.

The General had allowed himself a wry smile only because the Comrade General Secretary was unable to see him.

Ogarkov couldn't wait to show those Americans that he had a new weapon which would only highlight how bad the CIA Intelligence really was.

By this time next week "Operation Reverse Takeover" would be a *fait accompli*.

Ogarkov smiled at his choice of words thinking how much more appropriate they would be when he carried out the second part of his plan in two years' time.

An idea so daring in concept that he hadn't yet confided the details even to his closest aide.

To be continued  
Courtesy: Asia Features





## Guide

# FOR A SPOT OF FUN

At this time of the year most Calcuttans seek picnic spots

**W**INTER has set in. It is the time for inter-para matches, frequenting parks and other local places of interest and, of course, picnics. Picnics have become a sort of seasonal ritual for Calcuttans during the cold weather. Families, groups of friends, clubs, offices, all take time out from their busy schedules and move out to spend a day in one of the picnic spots scattered around the city and its neighbourhood. Accompanying them are lunch boxes, transistors or tape recorders, sports equipment and—in some cases—chullis along with crockery for those who wish to get a taste of the real *charuibhati*. Choosing a picnic spot is not difficult—it can be the Calcutta Zoo or Diamond Harbour, the Botanical Gardens or the lawn of your own house.

The Zoological Garden, of Allipore comes first to mind. Having completed more than a century of existence, the zoo is one of the most well-maintained and lively places of interest in the city. It has a large collection of animals, birds and reptiles, and also a children's zoo at the centre. It remains open during the months from October to March from 6.30 am to 5 pm and during April to September from 6 am to 5 pm. One can take in cooked food, the charge

per picnic box being Re 1, but cooking in any form is strictly prohibited.

When the group is very large, permission has to be obtained from the director, Mr A. K. Das, whose office is by the main gate. There is also a restriction on taking in tape recorders and transistors.

Rabindra Sarobar (formerly known as the Dhakuria Lakes) needs no introduction to a Calcuttan, whichever part of the city he or she may reside in. This is the one place with a vast amount of shady greenery where people can spend a nice, cool day. It is not a bad idea to take your lunch boxes along and enjoy every moment of your stay there by basking in the mellow sunshine beside the water.

The lakes also offer scope for a number of swimming and rowing clubs to function. The Lily Pool, the Rabindra Sarobar Stadium and an open air theatre built by the CIT add to the novelty of the place.

The sprawling maidan, also known as Garer Math, is another favourite afternoon resort for Calcuttans during winter. In spite of the fact that a large chunk of the maidan has been eaten up by the Metro railway, it still retains a good deal of charm.

Princep Ghat and Eden Gardens, almost on the Hooghly, are two of the most attractive spots in the city.

The Eden Gardens are under the control of the park and gardens wing, department of forestry, government of West Bengal, and they remain open daily from 5 am to 8 pm.

Isolated from the clamour of the city, it is a cool place with objects of interest like the Burmese Pagoda, the band stand, lakes with a ghat, a children's corner and a rockery. It is a very good picnic spot though only cooked food is allowed there. The legendary Ranji Stadium and the Akashbani Bhawan are also located within its area.

**O**UTSIDE CALCUTTA: Moving out from Calcutta, in Howrah district are the Sibpur Botanical Gardens. The Gardens are situated on the west bank of the Hooghly and cover an area of 273 acres. Its main attractions are a banyan tree which is more than 250 years old, a house containing over 40,000 species of dried plants, and a library of books on botany.

The Gardens are 9 kms from Calcutta and the convenient bus services are No.55 (from Howrah), No 16, and minibuses from BBD Bag. It is open to the public from 7 am to 5 pm and picnickers are allowed to cook on the riverbank.

Barrackpore, specially after Gandhighat was built by the river, has become a lovely spot. The local trains from Sealdah take about 40-45 minutes to reach the Barrackpore station from where rickshaws are available.

The regular bus route is L20 from Esplanade, plying through BT Road which is the usual roadway. Apart from scenic beauty, the Golapbag (which is marvellously illuminated in the evenings) is another attraction. Again, cooking is not allowed. The tourism department of the government of West Bengal has recently put up a number of cottages.

Bandel has earned its place on the picnicker's map, mainly because of the historical Portuguese church. The bank of the Ganga is the place where visitors do their cooking and other chores. Bandel can be reached



Bakkhali: a place to get away from it all





**The Zoological Garden at Alipore: still the most popular place**

from Howrah by local trains (it takes about an hour), and the roadway is GT Road along which it takes about two hours.

Another place, about the same distance, and also beside the Ganga, is **Phuleswar**. Local trains are available from Howrah while the road route is the Bombay Road. The actual picnic spot is now well cared for and there is also an irrigation bungalow which has to be reserved in advance. Cooking is allowed.

The **Kalyani Picnic Garden** is another popular name among picnickers. This garden is rather far from the Kalvani railway station and takes about an hour and 15 minutes by train from Sealdah. Many express bus services are available from Babughat and the ride takes about two and a half hours ordinarily. This picnic spot has small cooking sites with crockery, available for hire.

Picnics and **Diamond Harbour** have become almost synonymous over the years. This town is 48 kms south of Calcutta and is situated at the delta of the Ganga. Trains from Sealdah take about two hours, to reach there and a bus service, No.76, is also available. There are a PWD bungalow and a tourist lodge, **Sagariku**, run by the West Bengal tourism development corporation, which also runs a restaurant where visitors are allowed to rest and use the toilet for a nominal charge of Re 1. There

are no restrictions on cooking at the usual picnic spots.

For those looking for a place which is off-beat yet having reasonable facilities, **Gadiara** (98 kms from Calcutta) should get the tick. It is situated at the confluence of the Ganga and the Rupnarayan, and is approachable by both rail and road. The rail route is from Howrah to Bagnan, from where buses take you to Gadiara en route Shvampur. It is far better to travel by bus for it stops at a place called Sibpur from where the place is a 10-minute walk.

An alternative bus route is the Calcutta-Nurpur one (it takes about an hour and a half), with the latter end of the journey being completed by ferry. The tourism department of the state government has recently built a lodge and a dormitory there. A number of shades have also been built to provide cooking areas for picnic parties, and crockery can be hired from the lodge itself.

At present, the tourism department also conducts one-day picnic tours to Gadiara at a fixed rate of Rs 87 per head. If not Gadiara, one can opt for Nurpur (52 kms from Calcutta) just across the river. The bus route is the same. Nurpur has an irrigation bungalow.

**Kolaghat** (74 kms from Calcutta), on the way to Digha, is another popular picnic spot. Local trains from Howrah take about an hour and a half to two hours. By road, the

route is National Highway 6. The picnic spot is off the Kolaghat bridge, on the bank of the Rupnarayan. There is also the Kolaghat bungalow which is under the administration of the SDO, Kolaghat.

A little further on from Diamond Harbour is **Kakdwip**, another immensely popular picnic spot. It is a 40-minute bus journey from Diamond Harbour, but a better alternative is the Calcutta-Namkhana bus route from Esplanade which passes through Kakdwip. This takes about two to two and a half hours. There is a beautiful irrigation bungalow beside the river, and the spot is one of serene beauty.

**Bakkhali** (132 kms from Calcutta), though farther than the places mentioned, is now becoming popular as a picnic spot. It is a sea resort where a tourist lodge has been opened by the WBTDIC.

To reserve any of the irrigation bungalows or tourist lodges run by the West Bengal government, one should contact: The Tourist Bureau, Govt of West Bengal, 3/2 BBD Bag (East) (238272), the Executive Engineer, Howrah Irrigation Div, the Executive Engineer, Canals Div, Irrigation and Waterways Directorate, 11A Mirza Ghalib Street, (243521, 241811); the Executive Engineer, Kakdwip Irrigation Directorate, Survey Buildings, (451678).

**Gautam Bhattacharyya**

# DRESS CIRCLE

Deepak Bhattacharya



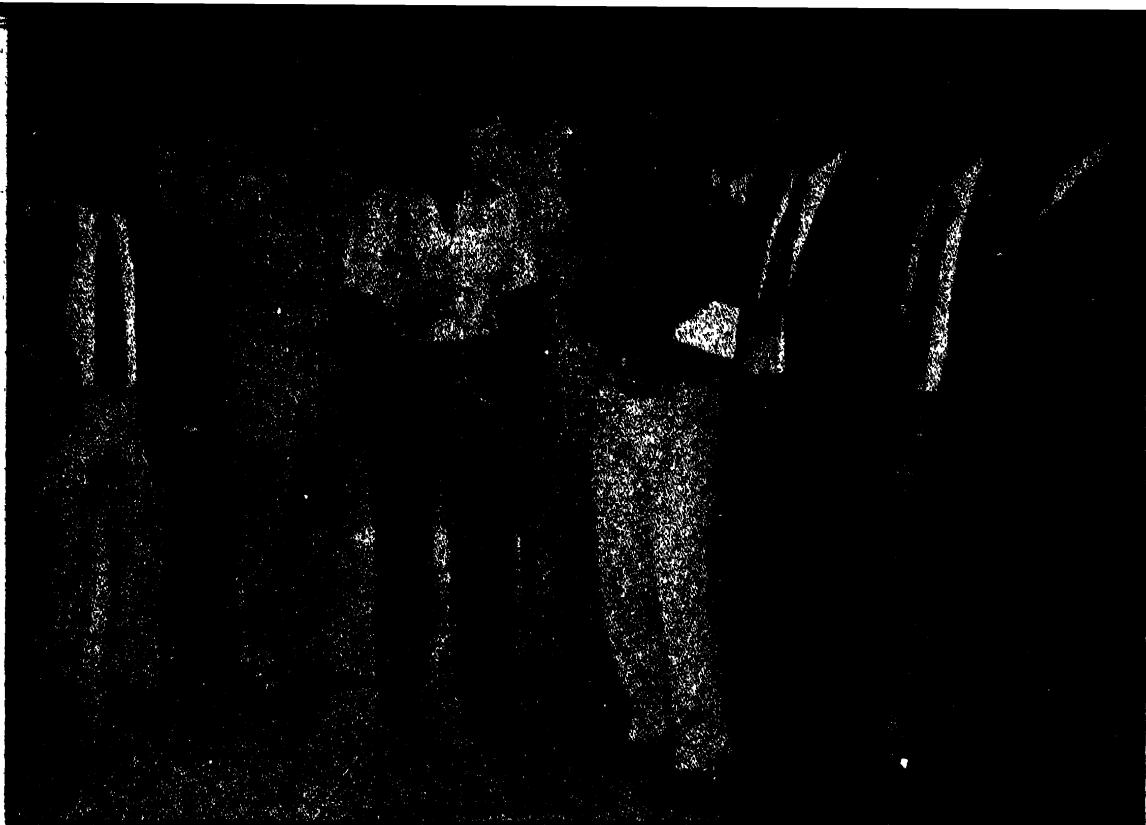
## SPLENDID ISOLATION

*Left:* Presenting a six-item programme of solo contemporary dance called *Splendid Isolation* at the Max Mueller Bhavan some days ago was **Nana Gleason**. She also conducted a lecture-demonstration for Dr Manjuri Chaki-Sircar's Dancers' Guild here who specialise in modern dance. According to Gleason, modern dance "isn't a strict technique, but innovative sensation and an emotional movement."

## SCIENTIFIC IMAGE

*Below:* In the 22nd session of the General Conference of UNESCO, held recently in Paris, India was represented in the Commission-III (Science and Technology) by **Dr Sanat Biswas** (left) and **Dr Jawahar Dhar**. Dr Biswas is an eminent nuclear engineer scientist and Dr Dhar a noted physicist. The performance of both helped in renewing India's good image in the world of science.





### GOOD SHOT

Above: Not everybody was a loser when the fifth Test between West Indies and India finished on the fourth day. The makers of 'Thums Up' for one. They promptly seized the opportunity and in collaboration with the Oberoi Grand Hotel, the hosts for both teams, held an informal pool-side party. Picture shows **Ramesh Chauhan** (extreme left), the managing director of Parle Exports Private Limited, the makers of 'Thums Up,' **Syed Kirmani** (third from left) and **Sunil Gavaskar** (fifth from left), among others.



### STEP BY STEP

Right: When the Guruji confirms that his disciple has all the necessary gifts, you cannot take the disciple lightly. **Ratna Ghose** had her initial training in Odissi under Kelucharan Mahapatra. She got her first gold medal at the age of five and was awarded the Singarmani in 1973. Recently, she participated in the dance drama, *Champu*, and gave an Odissi recital at Padatik.

# Inner Eye

## NEXT SEVEN DAYS FROM JANUARY 1 JANUARY 7

**ARIES**  
Mar 21-Apr 20  
Keep your long-term aims and objectives at the back of your mind. Continue your efforts to bring your work to the attention of people in a position to do you some good. You should try and summon up enough energy for this. But more care of your own physical welfare will be required.

**Taurus**  
Apr 21-May 21  
A good week for operating in the background, but it might be all too easy to jump the gun. You should find opportunities to rub shoulders with superiors, access to whom you find difficult normally. It is important that you get out and about more. You need to give preference to lucrative jobs.

**GEMINI**  
May 22-June 21  
A happy week is confidently predicted with a strong probability of a happy romance or "event." The general picture is one of good health and good luck. A romantic attachment will need careful consideration—if permanent happiness is sought. You should be able to let your hair down.

**CANCER**  
June 22-July 22  
Provided you are watchful against a threatened attempt to swindle you, the week will bring some fine business opportunities and enable you to expand last week's successes. You should do all that you can to make a success of plans held up for one reason or another in the week that has just finished.

**LEO**  
July 23-Aug 23  
Mixed fortunes are foreseen and often success will crown your enterprise but be followed by extravagance due to the opposite sex. Short trips they suggest are likely to be fun, especially if out-of-the-ordinary activities are involved. But romantic developments will more than compensate for letdowns.

**VIRGO**  
Aug 24-Sept 23  
The stellar portents point to the week ahead being one of steady progress and much domestic happiness—a "happy event" being likely on the domestic front. Now is the time to give priority to obtaining useful knowledge that could help you branch out in an entirely new direction.

**LIBRA**  
Sept 24-Oct 23  
This is not the right week for attempts to put your own point of view over forcefully. Schedules are apt to be rearranged. Superiors will not wish to discuss in any great detail the alterations that they are planning. There is some ground for fearing pillage unless care is taken. You are warned against litigation.

**SCORPIO**  
Oct 24-Nov 22  
Business should be expanding but there is a threat of a setback caused by some unusual event quite beyond your own control. Although you will want to spend quite a lot of time with family members, you will also be pleased to get out of the domestic environment at some point in the week.

**SAGITTARIUS**  
Nov 23-Dec 21  
There are any number of projects that you can deal with that do not require you to take any sort of gamble. It is vital now that you do what you can to satisfy the desires of your mate or parents. Although there will be financial strains, a great improvement in your health should be a relief.

**APRICORN**  
Dec 22-Jan 21  
Moves can be made to improve jointly held resources. Mutually held funds or resources can be increased by dealing with people in the background who could supply information you would not come by in the normal run of affairs. A highly successful week, thanks to your own initiative.

**AQUARIUS**  
Jan 22-Feb 20  
Do not take the easy way out. Take care not to arouse the antagonism of an elderly relative or associate. Work industriously and success is assured. A new friend will be of great help to you in facing up to one or two troublesome obstacles—in some cases emanating from an old person.

**PISCES**  
Feb 21-Mar 20  
Your week is likely to begin quite well but towards its close there are likely to be some serious delays and obstacles to surmount. Contacts with people who like to keep out of the limelight may lead to reducing your immediate financial problems. Some of you will be thinking about redecoration.

## BIRTHDAYS

**January 1**  
A year of excellent progress is foreseen, a property matter and association with an old friend being particularly bright. You will be very successful in your business or profession this year. One or two serious, sudden reversals notwithstanding, you will achieve much in this important year through hard work.

**January 2**  
Provided a tendency to impulsive conduct is controlled the new year will be one of steady progress with much help from old relatives. Obstacles that there were in your way towards the latter part of 1983 can be successfully eliminated.

**January 3**  
A happy, successful year is foreseen especially if concerned with art or literature. Look towards the bright side of life: count your blessings. There will be excellent opportunities to make progress in your career. Influential people will realize your potential.

**January 4**  
Exercise caution in business and finance. Insure valuables and refuse needless risks—some good fortune will then be realized. You are likely to have a number of disturbing conditions and people to deal with.

**January 5**  
A happy and very prosperous year is foreseen with gains through the cooperation of a partner and a distant interest. The stellar portents this year are particularly favourable for foreign travel which could result in business or studies advancement.

**January 6**  
A year of average fortunes but with heavier than usual domestic expenses, perhaps through a marriage. Apart from a minor domestic trouble the year may be chiefly notable for a welcome improvement in your health and wealth. Let your own intuitional guide you.

**January 7**  
Somewhat slow but very sure progress should be yours. Much will depend on checking a marked tendency to be extravagant chiefly linked with friends of the opposite sex. Discuss the financial situation in its totality with your spouse or partner.

**M.B. RAMAN**

### SUGGESTIONS

### LUCKY NUMBER AND COLOUR

SUNDAY	ENTERTAINMENT	JANUARY 1	4	GREEN
MONDAY	FAMILY AFFAIRS	JANUARY 2	9	GREY
TUESDAY	TRAVEL	JANUARY 3	1	ORANGE
WEDNESDAY	SHOPPING	JANUARY 4	6	SLIMY GREY
THURSDAY	BUSINESS AFFAIRS	JANUARY 5	2	WHITE
FRIDAY	ENTERTAINMENT	JANUARY 6	8	RED
SATURDAY	ENTERTAINMENT	JANUARY 7	9	BLUE

# QUIZ / Neil O'Brien

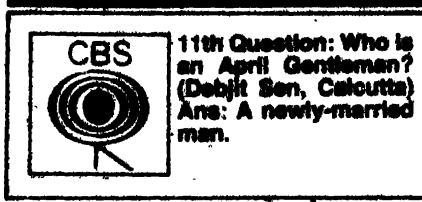


Here's a slightly delayed report from Vikash Khandelwal on the Eddie Hyde Memorial Shield (1983). "Big-time quizzing returned to Calcutta with the staging of the

Eddie Hyde Memorial quiz at Christ The King Parish Hall. However, it appeared to be a subdued return, somewhat shorn of the glamour, the competition, as well as the audience interest that one has come to associate with open quizzing. However, none of this seemed to trouble the DI(A) outfit, (Phyllis McMahon, Neil O'Brien, Sadhan Banerjee and Souvik Guha) as with 41 points they made mince-meat of the opposition on the way to their fifth successive win of the season with only the Round Table Quiz to follow, kudos to DI(A) for a fantastic run. Motley Crew (34½ points) on the other hand, have probably resigned themselves to playing second fiddle to DI(A). The era of nail-biting finishes seems to be all but over though Red Everready (the sponsors) had us believe otherwise. Surely, not a healthy trend, when the third team, DI'B, were as many as 15 points behind the second placed team.

Acoustics, which have always been the bane of quizzes in the Parish Hall, were for once very good thanks to a new stereo system installed by the Parish Club.

Allowances have to be made as it was Milford Hennessey's debut as an open quizmaster, but the height of the Niagara Falls, or for that matter the address of the Park Street Post Office and the Indian Airlines Building don't real fit into an open quiz. In the audio-visual rounds many questions never directly pertained to the piece played or the



visual projected. However Mr Hennessey had certainly vastly improved by the time the final came round where his questions were more like what they should have been earlier. As for Jayshree Singh, she gathered on her wide experience as a quizzard to put on a stellar show.

Not suprisingly, there was a near-total absence of trivia in the quiz. Therefore, when an occasional one like 'Which cigarette did Sanjeev

Kumar advertise for?' (Superstar) or 'What special privilege was bestowed on Princess Anne in the 1976 Montreal Olympics?' (she was spared from a sex test) came up, it regaled the audience. Of the rest, revelations that Kipling thought Calcutta to be the 'City of Dreadful Night' and that Winston Churchill wrote to his mother something like "Calcutta is full of supermely uninterested people endeavouring to assume a haughtiness suitable for the season" sounded more like black humour rather than stark truths.

But all said and done, the Eddie Hyde is a landmark as Calcutta's first open quiz as we know it and therefore still has that little old something which gives it its character."

A brief report on an unusual quiz from Toumoy Mukherjee, Calcutta 9: "The students of the Calcutta Homoeopathic Medical College organised an Intra-College Quiz on Materia Medica on the College Campus. Many students participated in different groups. Dr Clarke's group defeated Dr Tyler's group in the final. Students from different Homoeopathic Medical Colleges enjoyed the quizzing provided by quizmaster Dr S.K. Dubey."

I wish all of you a very happy New Year!

## QUESTIONS

1. What was the code name of the atombomb dropped on Hiroshima? (Rajeev Bajoria, Calcutta-6)
2. What is the meaning of 'glitzy'? (Prabal Guha, Calcutta-33).
3. Besides Grenada, which other country was absent from CHOGM in New Delhi? (M.K. Suresh, Calcutta-29)
4. Who said, "Give me blood and I shall give you freedom?" (Gayatri Mondal, Calcutta-6)
5. Who is a stegophilist? (Raja Biswas, Calcutta-29)
6. What does the inscription INRI shown above the crucified figure of Christ mean? (Santanu Roy, Calcutta-59)
7. Which US city is the 'City of Brotherly Love'? (Ashoke Sengupta, Calcutta-75)
8. What is the Scotland of the East? (Ravi Kedia, Bombay-4)
9. Which US President was born Leslie Lynch King Jr? (Parthasarathi Ghose, Calcutta-19)
0. Which is the world's highest selling cigarette? (Sanjeev Bhattacharya, Agarpara)

## ANSWERS

1. Little Boy.
  2. It is a US and Canadian colloquialism meaning 'glittering, dazzling, flashy, showy'. Probably from the German glitzer(n); to glitter.
  3. Vannatu.
  4. Netaji Subhas Chandra Bose.
  5. One who climbs buildings for sport (practising for leadsheddng?).
  6. The full form is Iesus Nazarenus, Rex Iudaeorum (Jesus of Nazareth King of the Jews)—the sign put at the top of the cross on which Christ was crucified.
  7. Philadelphia.
  8. Shillong.
  9. Gerald Ford, who took his stepfather's name—Gerald Ford.
  10. Marlboro made by Phillip Morris.
- (\* Answer given by the person sending in the question)

Answer to CRACKING UP

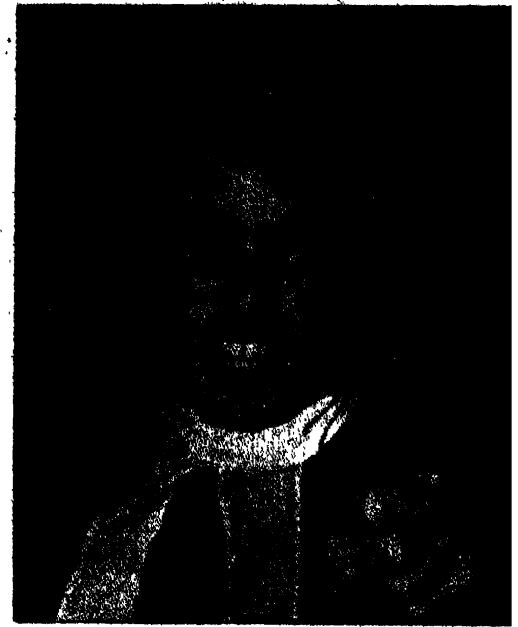
1. MAO TSE-TUNG. 2. MARIE CURIE. 3. INDIRA GANDHI. 4. RAJESH KHANNA. 5. MARLON BRANDO. 6. SHAKUNTALA DEVI. 7. WINSTON CHURCHILL. 8. WILIAM SHAKESPEARE.



Mick Jagger, the Rolling Stone who has just turned 40, and who was divorced from Bianca some time ago, was recently at Gibbs Beach, Barbados, with his fiancée, Jerry Hall. The lady, who is pregnant, is a fashion model.



Prince William is 17 months old. The blond toddler prince, dressed in a navy blue snow suit, embroidered with 'ABC,' was presented to photographers last month in the garden of Kensington Palace, London. Lady Diana and Prince Charles watch him with obvious parental pride.



Prince Edward, the youngest son of Queen Elizabeth, is following in the footsteps of his older brother, the Prince of Wales, by appearing in a stage production at Cambridge. He plays the role of the witch hunting Judge Danforth in Arthur Miller's *The Crucible* at Jesus College Chapel.



Connery. Sean Connery. The British actor returns to Bond movies with *Never Say Never Again*. In tuscious company again. Connery stars with Barbara Carrera (right) who plays Fatima Blush, and Pamela Salem who is in the role of Miss Money Penny.

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ZOOMING IN / Yantai Beijing Opera

**NOT JUST SONG AND DANCE, THIS**







**A** metaphor for all that is superb in Chinese theatre today is the Yantai Beijing Opera. The three spectacular shows by the 52-member opera from China at Rabindra Sadan recently, sponsored by the ICCR, revealed the classical repertoire in all its beauty.

The artistes excelled in interpreting the traditional themes in their exquisite form and technique with characteristic charm and professional skill.

An innovative approach in combining the classical ingredients (singing, dialogue, recitation) with the dynamic art forms (pantomime, dance movements and martial arts) distinguished the Beijing Opera, which dates back to the Qing dynasty, from the Western variety.

Representative symbolism, an essential element of folk art pervades all through Grand gestures, rich costumes, poetic visuals, melodies, snappy and incisive dialogue, all recreate a fairytale atmosphere. Acts of bravery and martial arts techniques are sharply contrasted with a satirical view of things.

**Photographs:**  
**Deepak Bhattacharya**

Wang Xiaoyan and Fu Feng play the lovers in 'Jade Bracelet' (facing page); Jin Derim and another actor in 'The Crossroads' (top); and the Yantai Beijing Opera in a freeze shot (below)



# 7 DAYS

S	M	T	W	T	F	S
1	2	3	4	5	6	7

The information given below is accurate at the time of going to press

## HINDI FILMS

### REGULAR SHOWS

**Agar Tum Na Hote:** Paradise (Bentinck Street; 235442)-12, 3, 6, 9.

Rajesh Khanna's wife dies during childbirth. He searches for a mother for his child. Meanwhile, he engages a photographer (Raj Babbar) to promote his company's cosmetics. Babbar chances upon an orphan (Rekha), turns her into a model and marries her.

He is then crippled in an accident and Rekha becomes governess to Rajesh's child. She is forced to hide her married status and Rajesh falls in love with her. The triangle is eventually resolved.

Good photography and haunting tunes enrich this simple film.

**Arth (A):** Metro (Chowringhee Road; 233541), Basusree (S.P. Mukherjee Road; 478808) & Bina (Bidhan Sarani; 341522)-noon.

Shabana Azmi's husband, Kulbushan Kharbanda, who makes ad films, falls in love with Smita Patil, a film star. The abandoned woman is also an orphan, an element in the plot which is dictated by the demands of sentimentality. The film deals with her efforts to become independent of him, and, in the Indian context, conveys a powerful message.

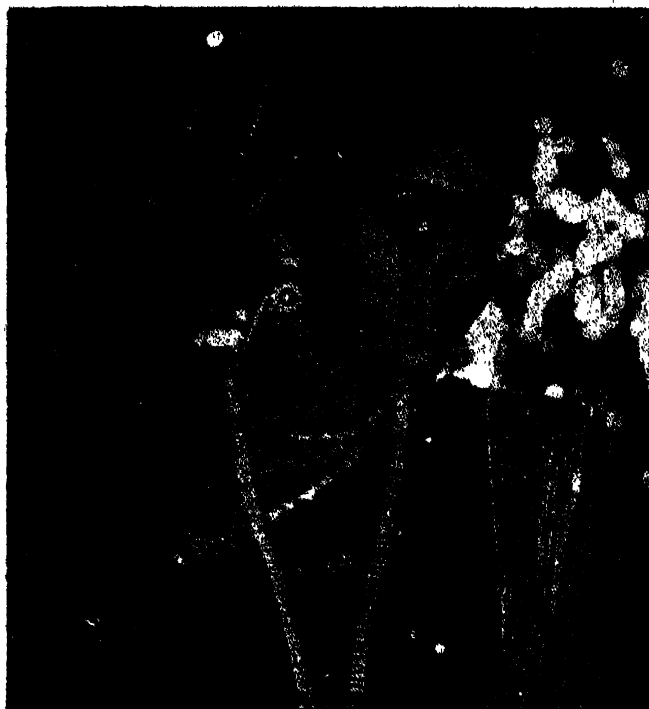
Excellent performances from the cast are the main strength of this altogether commendable film.

**Be-Aabroo:** Society (Corporation Place; 241002)-12, 3, 6, 8.45

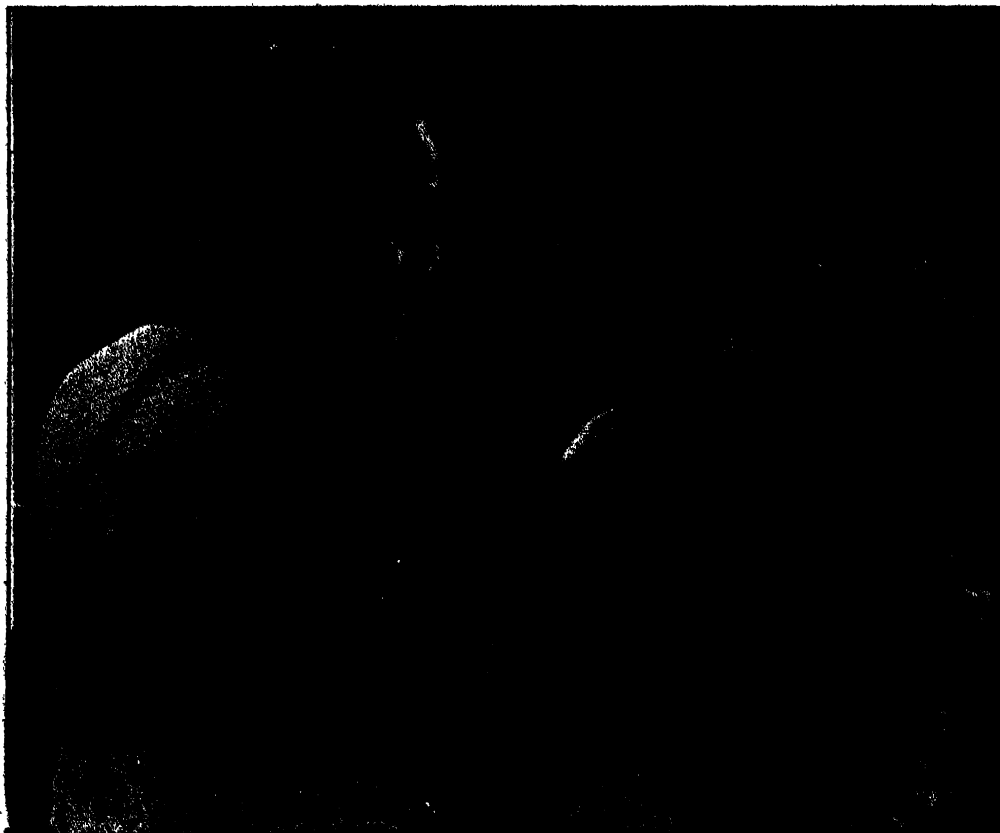
A series of instances of the physical violation of women is dealt with.

As in most other Hindi films the theme is only an excuse for a generous display of flesh.

**Betaab:** Jyoti (Lenin Sarani; 241132)-12, 3, 6, 8.45.



The come hither look: Sridevi in 'Kalaakaar'



A tense moment for Debashree Roy: With Utpal Dutt in 'Aparajita'

Star debutants Sunny Deo and Amrita Singh with veteran Shammi Kapoor are in the leading roles of this film directed by Rahul Rawail with music by R.D. Burman.

**Coolie:** Orient (Bentinck Street; 231917), Krishna (T.C. Dutta Street; 344262), Uttara (Bidhan Sarani; 552200), Ujjala (Rusa Road; 478666) Purabi (M.G. Road; 250680).

This film has a long and complicated story with Amitabh Bachchan towering over it all. He is an orphan who grows up as a coolie on a railway platform. He fights ill-behaved passengers, romances with well-dressed women and has an aide in a falcon. Waheeda Rehman is the long-lost mother, Rishi Kapoor is a fond-of-the-bottle journalist and Rati Agnihotri is a millionaire's daughter whom he loves. There are also Kader Khan, Om Shivpuri, Suresh Oberoi and others who play the villains whom he vanquishes.

There is some disconcerting use of symbols in the film. The hero establishes a workers colony which has a hammer-and-sickle symbol, and his electioneering symbol is his pet falcon, rather similar to the Nazi eagle.

In the end, this is another big-budget film full of entertainment and stamped with Manmohan Desai's technical virtuosity

**Justice Chaudhury:** Darpana (Bidhan Sarani; 552040)-3 shows

The story of this film lacks all sense whatsoever. The characters include a long-lost father and son who look alike, a son who is a tough cop, an evil lawyer with a sexy daughter, and a diamond smuggler who has a twin. The story revolves around justice and the elderly lawyer takes the law into his own hands to beat up the villains. He also condemns his own son for a crime which he never committed.

**Kalaakaar:** Roxy (Chowringhee Place, 234138), Majestic (R A Kidwai Road, 242266) & Purnasree (Raja Raj Kissen Street, 554033)-4 shows, Basusree (S.P. Mukherjee Road, 478808), Bina (Bidhan Sarani, 341522) & Moonlight (T C Dutta Street, 343339)-3 shows.

Sndevi and Kunaal Goswami play the lead in this musical love story

**Main Awara Hoon.** Lotus (S N Banerjee Road, 242664) & Grace (M G Road, 341544)-4 shows, Menoka (Sarat Chatterjee Avenue, 410417), Talkie Show House (Shibdas Bhaduri Street, 552270)-3 shows

Rati Agnihotri, Jaya Prada, Raj Babbar and Sunjay Dutt are in the lead of this action-packed, romantic and musical family fare, directed by Ashim Shamanta, with music by R D. Burman

**Mawaail:** Hind (Ganesh Chandra Avenue, 274259) Naaz (Lower Chitpur Road, 262773), Liberty (Chittaranjan Avenue, 553046), Chhaya (A.P.C Road, 351382), Priya (Rashbehari Avenue, 464440), Rupali (Ashutosh Mukherjee Road, 474403)

There are two Jeetendras, one good and the other tough. There are two girls (Srdevi and Jaya Pradha) and two villains (Kader Khan and Shakti Kapoor). There is no story but there is the usual murder, chase, fight, romancing and dancing.

This is a film with all the usual ingredients, so much so that there is nothing to say about it.

**Rang Birangi:** (Chowringhee Road; 233541)-2.45, 5.45, 8.45.

Deven Verma is a blunderbuss with good intentions who tries to save the marriage of Amol Palekar and Parveen Babi by encouraging the man to flirt with his secretary, Deep-



Rati Agnihotri and Sunjay Dutt in 'Main Awara Hoon'

ti Naval She, however, has a boyfriend, Farooque Shaikh, who is a college professor

With a threadbare plot stale gags and predictability to the point of boredom, it is the good performances of the cast which hold this Hrishikesh Mukherjee film together

## NEW RELEASES

**Chor-Police:** New Cinema (Lenin Sarani, 270147), Mitra (Bidhan Sarani, 551133), Jagat (A.P.C Road, 365108), Kalika (Sadananda Road, 478141)-4 shows

Ashok Kumar, Shatrughan Sinha, Parveen Babi and Amjad Khan star this film, directed by Amjad Khan with music by R D. Burman

**Meera:** Elite (S N Banerjee Road, 241383) & Ganesh (Upper Chitpur Road, 332250)-4 shows.

Directed by Gulzar with music by Pandit Ravi Shankar, the film stars Hema Malini (in title role), Vinod Khanna, Shammi Kapoor, Vidya Sinha, Amjad Khan and others.

## BENGALI FILMS

### REGULAR SHOWS

**Agamikal (A):** Radha (Bidhan Sarani; 553045) & Purna (S.P. Mukherjee Road; 474567)-

2 30, 5 30 8 30.

Married off to a brute of a husband, Debashree Roy, after an unsuccessful suicide attempt, becomes a call girl to support her family. She meets Joy Sengupta, falls in love and many a rendezvous follows. One day he comes to know the truth about her. All ends happily after she comes forward with the money required for the treatment of Joy Sengupta's ailing father. She is accepted as the daughter-in-law of the family.

Debashree Roy, Joy Sengupta, Utpal Dutt, Bikash Roy, Kai Banerjee, Biplob Chatterjee, Dipak Ganguly, Sandhyarani, Kajal Gupta, Bula Bhattacharya and Anamika Saha comprise the cast of this film, directed by Tapan Saha with music by Laxmikant-Pyarelal

**Jeewan Maran:** Sree (Bidhan Sarani, 551515) & Indira (Indra Roy Road; 471757)-3, 6, 8 45

A golden hearted protagonist preaches universal brotherhood. A golden voiced hero remains humble after attaining stardom. A famous woman singer extends unwavering hospitality to aspiring singers. Lofty ideals abound in this supposedly commercial entertainer.

Deadpan acting, incoherent dialogue and facile handling of characters are the other elements in this film.

**Pratidan (A):** Rupani (Bidhan Sarani, 553413), Aruna (M G Road, 359561) & Bharati (S P Mukherjee Road, 474686)-2 30, 5 30, 8 30

Sharmila Tagore, Victor Banerjee, Naseeruddin Shah and Ranjit Mullick play the lead in this film, directed by Prabhat Roy with music by Bappi Lahiri

## FOREIGN FILMS

### NEW RELEASES

**Little Lord Fauntleroy** Minerva (Chowringhee Place 241052)-12, 3, 6, 8 30.

Alec Guinness and Ricky Schroder are in the lead

**Mad Monkey Kung Fu:** New Empire (Humayun Place, 231403)-12, 3, 6, 8 30

The hero is a young man who enjoys spending his time with the monkeys in the forest. In town one day, he rescues an old man who is being abused by some people. This happens to be a famous monkey man who trains monkeys to perform kung fu shows on the street. A rival had chopped off his fingers and since then he had fallen on hard times. He runs into this rival again, is beaten up and his monkey killed. Our young hero befriends the old man, learns monkey kung fu and takes

revenge on the rival

**The Fox And The Hounds:**  
Tiger (Chowringhee Road,  
235977)-12, 3 5 45 8 15

A full-length cartoon delight  
of Walt Disney

**The Hot Touch (A):** Jamuna  
(Marquis Street 243715)

Wayne Rogers stars in this  
not romantic affair

## TV

The weekly programme was  
not available at the time of  
going to press.

## RECORDS

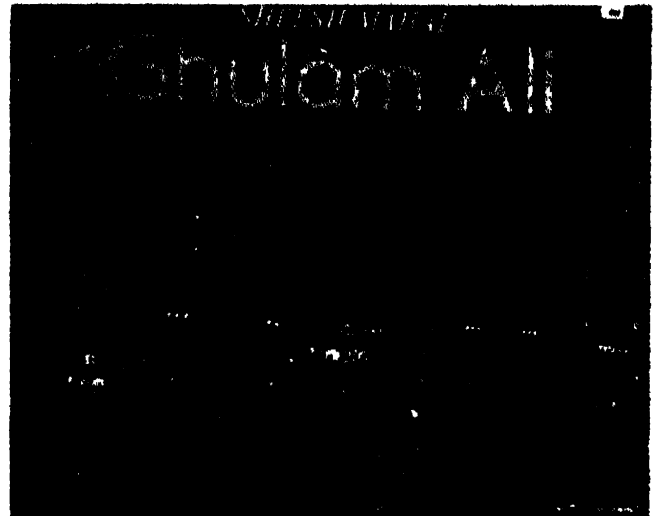
*Sheesh Mahal*, is the latest LP  
of Ghulam Ali the cynosure of  
ghazal lovers with a different  
flavour. In this album (ECSD  
2929), produced by HMV there  
are thumris in Mishra Pilu and  
Mishra Khammaj Dadra and  
Mahiya.

It is a mediocre production

by any standards particularly  
to a classical enthusiast, but  
the commercial success is yet  
to be seen because the very  
name of Ghulam Ali has given  
an overwhelming success to  
all the record producers in the  
recent years.

Side one starts with a thumri  
in Mishra Pilu, a light melody,  
very popular with both vocal-  
ists and instrumentalists. He  
starts with an in-depth explora-  
tion of the Raga, but the devel-  
opment of the tune in the  
later part is simply methodical  
though well-knit. The Dadra in  
the next cut is much more im-  
pressive.

The flip side carries a thumri  
in Mishra Khammaj. Perhaps  
this is one of his favourite tune,  
we had the same in his earlier  
ghazal records. The use of  
*Komal Nis* beautiful and melo-  
dious and he has mixed *Ga, Ma,*  
*Pain* this Mishra Raga occa-  
sionally. It is evident that the  
singer is deeply influenced by  
the Patiala *gayaki* of which  
Ustad Bade Ghulam Ali was



the high priest

Finally the record carries a  
Mahiya, a rare presentation

## SPECIAL EVENTS

1 to 5 January: 3 to 8 pm

daily

A painting fair organised by  
College of Visual Arts

At Apeejay (15 Park Street)

1 January: 10.30 am

*Naathbati Anaathbat*, a play  
produced by Sombhu Mitra,  
and written and directed by  
Jaoli Mitra will be staged

At Rabindra Sadan (Cathedral  
Road 449937)

1 January, 6 pm

Penn Friends Club presents  
Talat Aziz in a musical  
evening

At Kala Mandir  
(Shakespeare Sarani,  
449086)

3,4,5, and 6 January: 7 pm

Youthatre presents *The  
Dragon* a fairy tale by  
Yevgeny Shvarts, directed by  
Ashish Sen with music by Dilip  
Balakrishnan. The cast in-  
cludes Monojit Dasgupta,  
Masoodul Huq, Kersi Master,  
Ranjan Kamath, Ishan Raina,  
Ruma Sircar, Chinky Tagore  
and others.

At Max Mueller Bhavan  
(Pianathesh Barua Sarani,  
479404)

6 to 8 January

St Xavier's College Stu-  
dents Union holds its annual  
festival *Xavotsav-IV* comes  
with a new wing a separate  
Higher Secondary section.  
Events on the first day include  
the English debate, HS elocu-  
tion, Bengali extempore, Hindi  
JAM, 'What's the good word',  
ad spoof, quiz prelims, HS  
dumb charades, Bengali de-  
bate, media quiz eastern  
nonclassical music, HS debate  
and English caption contest.  
Events on the second day  
include English JAM, Bengali  
JAM, Vuteez quiz and Who am  
I skits, soap box, creative  
writing, mono acting, Hindi de-  
bate, antakshan and western  
music. Also an exhibition of  
photography.

At St Xavier's College (30  
Park Street)



Vidya Sinha and Dr Shreeram Lagoo in 'Meera'

## THEATRE

**Aghatan:** Rangana (153/2A Acharya Prafulla Chandra Road; 56846).

Written by Biru Mukherjee, the play has been directed by Gyanesh Mukherjee, and the star attraction is the versatile Anup Kumar.

Susovan, a jolly extrovert, marries Anita, only child of Jitu Sarkar, a merchant, and Swayangprava, a hot-tempered society lady. They are invited to stay at a zamindar's house at Muchkunda-Kundaleswari but at the station Susovan meets an old friend, Santwana, and misses the train. So he decides to go with Santwana in a taxi. But Anita, upset, returns to Calcutta and Swayangprava, furious starts for Muchkunda with Anita and Jitu.

Meanwhile Susovan and Santwana put up at an inn as a married couple after the taxi's breakdown. Santwana's husband accepts it sportingly and pacifies the others who arrive at the inn. On her way back to Calcutta, Swayangprava meets Sadarangal who witnessed the inn incident, realises she has been made a fool of, and returns with him on his motorcycle. An accident occurs and they take shelter in a *panthanivas*. Susovan and others, hearing of the mishap, rush to the *panthanivas* where things are sorted out.

**Anandamath:** Biswaroopa (Raja Raj Kissen Street; 553262).

In 1176 B.S., because of the greed of the East India Company, the instrument of the British imperialism, and the callous tyrannic administration of Nawab Mirzaffar, an awful famine ravaged Bengal. Hundreds and thousands of people died of starvation.

Thakur Satyananda, founder of the Sanatandharma, led to the revolt against the forces of the Nawab and the British. The Shibboleth of the Sanatans was *Bande-Mataram* (Worship thy Mother). Jibananda of Bhairabipur village took up Sanatandharma. His wife Shanti also followed her husband in the guise of a young man. Mahendra Singha, zamindar of Padachinha village, joined Swami Satyananda, who with the help of his disciples and followers won the battle against the combined forces of the Nawab and the British.

After the victory, everybody returned to their homes, but Jibananda and Shanti went to the Himalayas in search of eternal peace.



Soma Mukherjee and Santu Mukherjee in 'Prajapati'

Supriya Devi is the star attraction of this play, based on Bankimchandra's novel and directed by Rashbehari Sarkar.

**Bibor:** Rungmahal (761B Bidhan Sarani; 551619).

The story deals with a model Neeta who had to look after the family for her incapacitated father. She dreamed of a new life since she met Palash, Bohemian. Palash also turned a new leaf after he got to know Neeta. But though Palash and Neeta loved each other yet they did not have faith in one another. They could not accept each other as an independent entity and thereby suffered from pangs of primitive jealousy. Their bouts of love were followed by fits of fighting. And during one such quarrel, the primitive man in Palash comes out of the cave. Subrata Chatterjee along with Santosh Dutta, Saikat Pak-rashi and Tapati Bhattacharya form the leading cast in this play directed by Samar Mukherjee from Samareash Basu's story.

**Char Prahar:** Pratap Manch (Acharya P.C. Road; 359219).

Samiran Chatterjee is an honest project engineer working on a dam construction. But he is a square peg in a round hole because his fellow workers are corrupt. Then follows conflicts and conspiracies. Chatterjee's life is at stake. His family life is at a breaking point, all because he stands on his principles.

Eventually, however, nobility and honesty win. Gyanesh Mukherjee acts in and directs this play which has Ashim Kumar and Basabi Nandy in the lead.

**Nagpash:** Tapan Theatre (Sadananda Road; 425471).

Based on Samir Rakshi's *Hatyakaree*, and directed and acted by Satya Bando-padyay, the play has Chiranjee, Ratna Ghoshal and Tarun Kumar in the leading roles.

**Prajapati:** Minerva (Beadon Street; 554489).

Directed by Samar Mukherjee from Samareash Basu's popular story, the play has Santu Mukherjee and Soma Mukherjee along with Kall Banerjee, Robin Mazumdar,

Bankim Ghosh, Biplob Chatterjee, Manu Mukherjee, Anamika Saha, Sumita Senyal, Sumita Chatterjee and Miss Papi in the lead.

**Rajkumar:** Kashi Biswanath Manch (Canal West Road; 355598).

Soumitra Chatterjee is back on the stage with this play written and directed by him, it is also the first play with Soumitra Chatterjee and Sabitri Chatterjee together.

**Rangini:** Circarena (6 Raja Raj Kissen Street; 557213).

The play is based on Samareash Basu's *Bijon Bibhuin* and directed by Samar Mukherjee.

Abha, the daughter of a poor school teacher, turns down the love of pop-singer Subeer in order to marry Jolly, the only son of the politically-influential industrialist, Sir J.C. Majumdar. But her dream of building a home with a loving partner is shattered when she realises that she is married to the licentious son of a greedy, lusty pervert. Ultimately, Sir J.C. who from the very beginning had opposed their marriage, tries to kill Abha and her son little knowing that he himself is hunted by his mistress-niece Jaya who wants to avenge her mother's death.

The leading artistes are Haradhan Banerjee, Sailen Mukherjee, Samar Mukherjee, Sriup Mitra, Bapi Mitra, Jayaree Sen, Aloka Ganguly, Geeta Karmakar Geeta Dey, Debika Mitra and Miss Shefali.

**Samadhan:** Star (79/3/4 Bidhan Sarani; 551139/4077).

The story centres around Arati who lives with her maternal uncle Binode, aunt Kamala and grandfather Satyaprasanna. They live in harmony till Kamala's niece Rekha comes to stay for her BA exams.

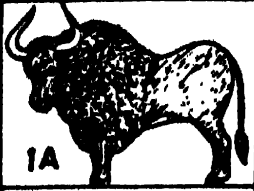
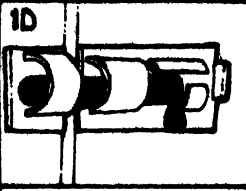
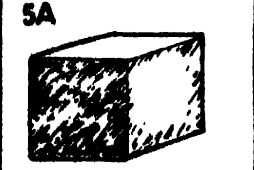

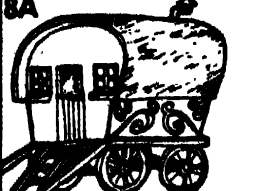

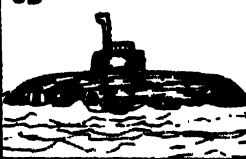

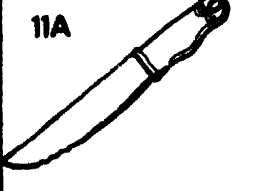
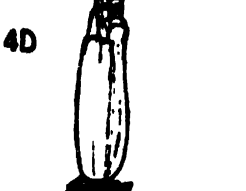


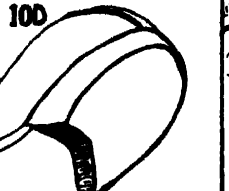
Trouble starts when after paying Rekha's examination fees, Kamala runs out of money. To complicate matters, Rekha makes advances to Manoj, a rising doctor intended to be Arati's groom. However, all the complications are solved amicably.

Ranjitmul Kankaria directs this family drama which has Mahendra Gupta, Haridhan Mukherjee, Satindra Bhattacharya, Kalyani Mondal, Manju Chakraborty and Prasenjit in the leading roles.

**Sundari Lo Sundari:** Jogesh Mime Academy (Kalighat Park; 460746).

The cast includes Meenakshi Goswami, Subir Ganguli, Deb Sinha, Durgadas Banerjee, Jun Banerjee and Chinmoy Roy, who also directs.

# WONDERLAND

	<b>PICTUREWORD</b>				
	1	2	3	4	2D
	6	7			<i>Yours sincerely John Smith</i>
	9		11	10	3D
	12		13		
					4D
	13A		10D		
					
					

## Barter Bank

If you read an item in this page that you wish to respond to, please write in to Barter Bank, c/o THE TELEGRAPH COLOUR MAGAZINE, 6 Prafulla Sarkar Street, Calcutta 700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

• **Books:** I offer five illustrated (in colour) books about the GDR in exchange for a pocket camera. Write to Ajay Kumar.

• **Comics:** I want to exchange old issues of Wisdom and Indrajal comics for Kontakt magazines from the GDR. Contact Kamal Kant.

• **Book:** I offer a brand new copy of A History of Europe by H.A.L. Fisher for any good book of the same value. Write to Arvind Kumar Mukul.

• **Textbook:** I am willing to exchange a copy of Business Economics by N.C. Shah, used in Class XI and XII, for an LP of Laxmikant-Pyarelal. Contact Manoj Kumar Jain.

• **Radio:** I wish to exchange a Philips electric radio for books by Enid Blyton, Alfred Hitchcock and Arthur Conan Doyle. Write to Kaushik Chowdhury.



## JUST-A-MINUTE

### CRACKING UP

By Shamlu Dudeja

Some famous people have been known to have split personalities, that is, they are cracking up. Their names have been divided into groups of two letters: for example, LATA MANGESHKAR is LA TA MA NG ES HK AR. These groups have been arranged alphabetically, i.e. AR ES HK LA MA NG TA.

Can you put the following personalities together again and discover their real names?

(Example: AN FR IS ZL ZT—FRANZ LISZT.)

1. MA NG OT SE TU
2. EC IE MA RI UR
3. DI GA HI IN ND RA
4. AN JE KH NA RA SH
5. AN BR DO MA ON RL
6. AK DE LA SH TA UN VI
7. HI HU LL NC NS RC TO WI
8. EA HA IA KE LL MS RE SP WI

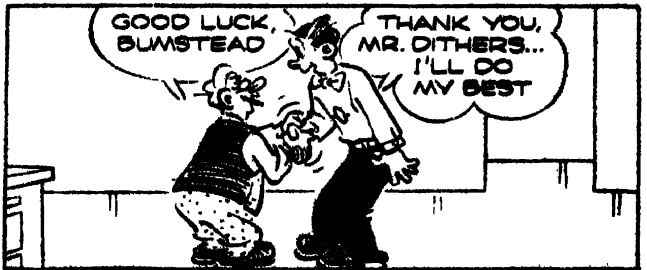
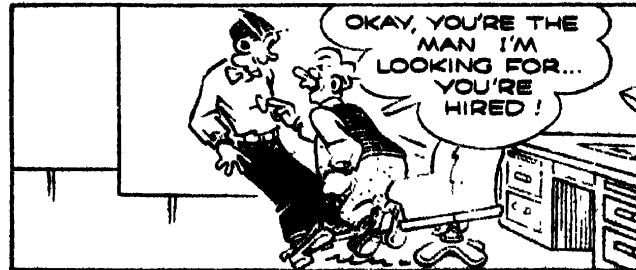
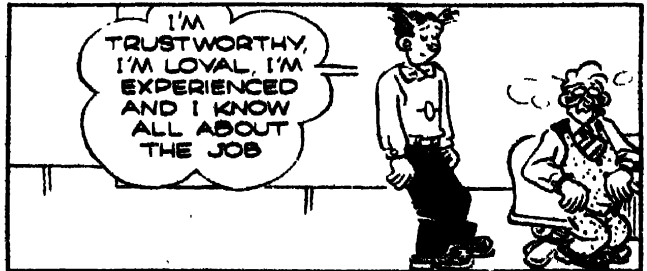
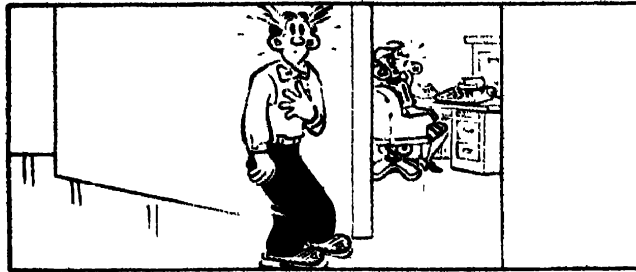
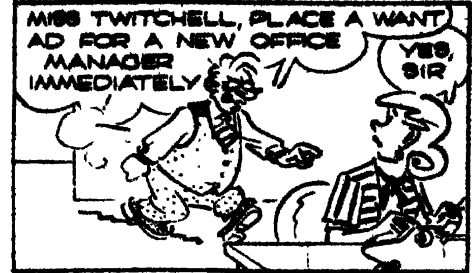
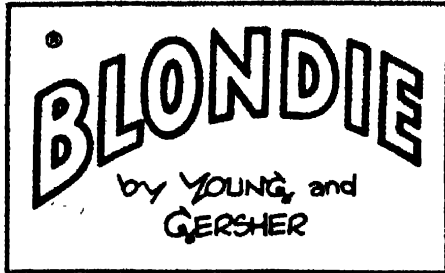
Answer on Page 15

### SOLUTIONS

Across: 1 Bison, 5 Cube, 6 Light, 8 Caravan, 11 Knife, 12 Cut 13 Wheel  
Down: 1 Bolt, 2 Signature, 3 Submarine, 4 Leak, 7 Track, 9 Rock, 10 Heel



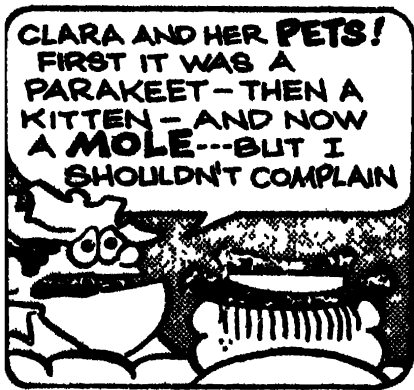
# Comics



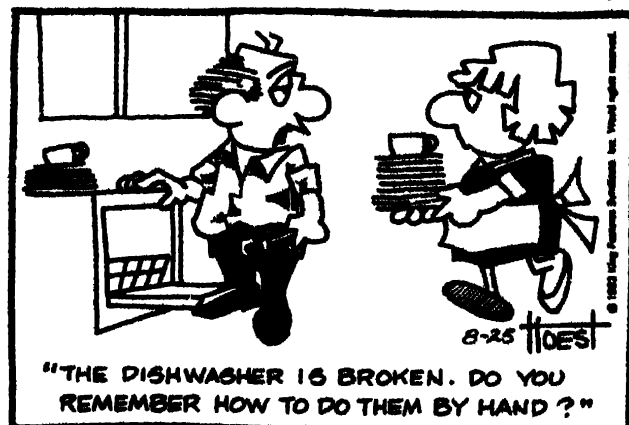


# MOOSE MILLER

By Bob Weber



# THE LOCKHORNS



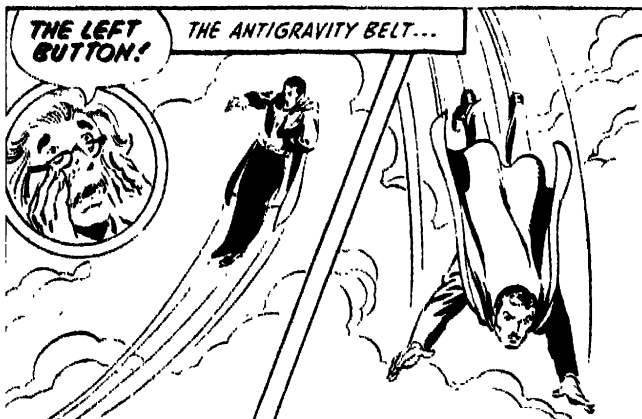
# JULIET JONES

By Stan Drake

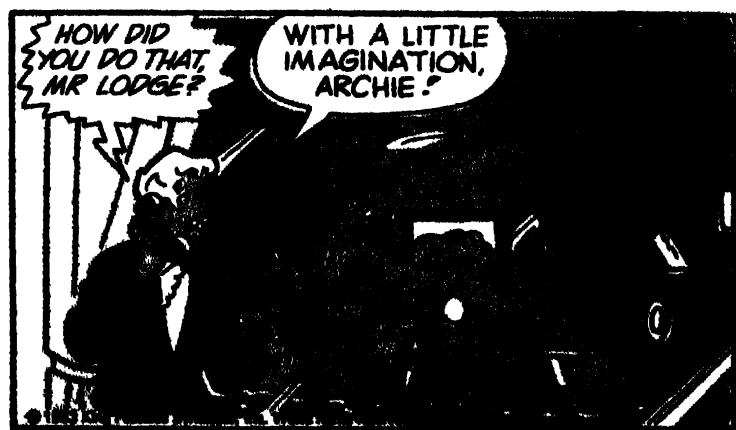
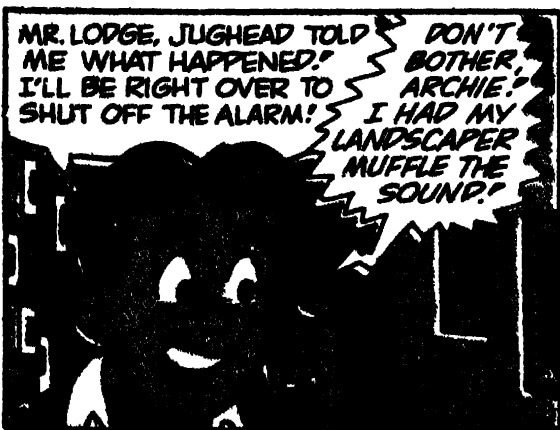
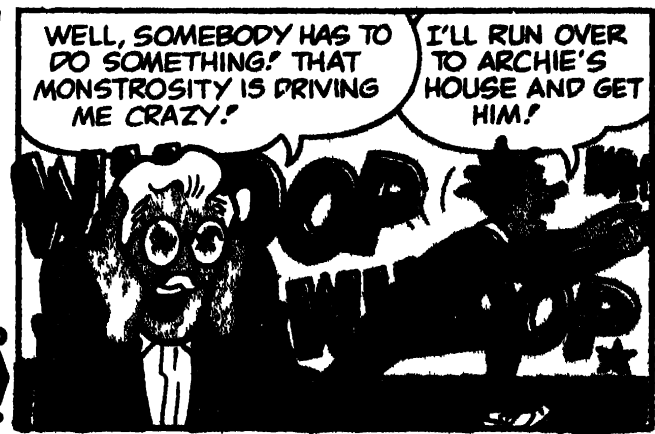
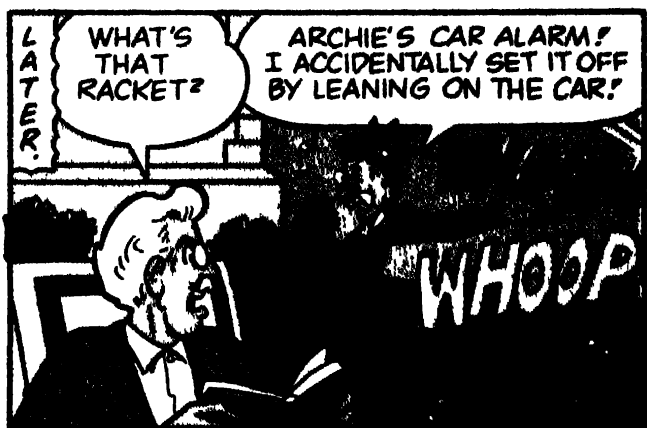


# MANDRAKE

By Lee Falk

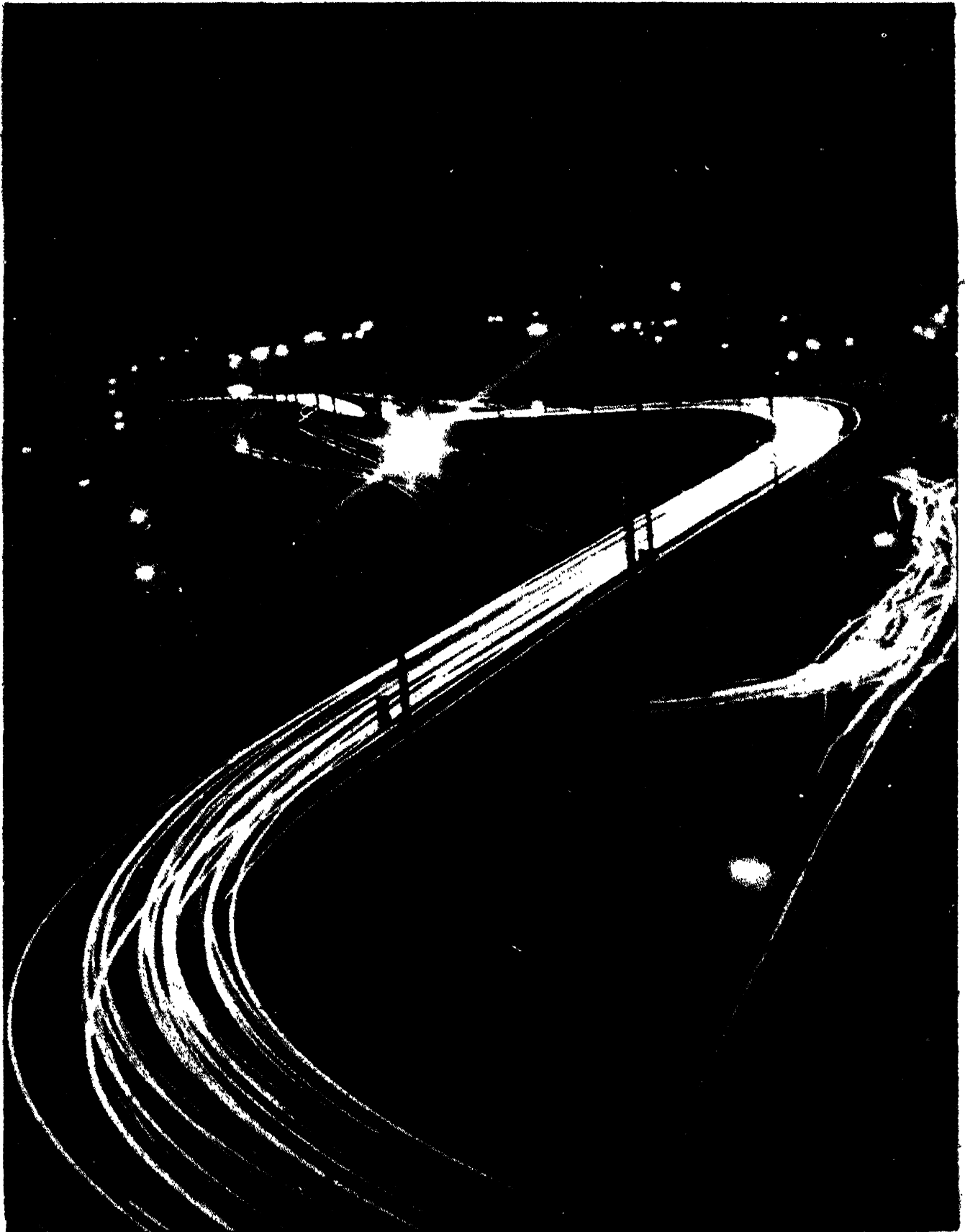


# ARCHIE



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CALCUTTA / Ratan Gomes





"I feel soft and silky  
and woman all over."

Lakmé





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Date of Birth \_\_\_\_\_

Address \_\_\_\_\_

Name of school you attend \_\_\_\_\_

Class \_\_\_\_\_

Hobbies/Interests \_\_\_\_\_

## Post Mortem

### Not She

Ananya Mukherjee's article (Dec 18) carried a photograph of members of the Women's Coordinating Council. I would like to point out that the caption was wrong—it was not Renuka Roy (President) but I, Bejoli Ghose (Honorary General Secretary) who appeared in the left foreground.

Bejoli Ghose,  
Calcutta

### Which Ones?

Thank you for the Limelight feature on Bimal Mitra (Dec 18). It is a pleasure to see you drawing eminent writers into the limelight.

However, I was astonished to read Shankar's statement about the Sahitya Akademi award "which has been given to Toms, Dicks and Harrys." It would have been a befitting statement by Shankar had he himself received the same. May I humbly ask him to name these Toms, Dicks and Harrys?

S. Pranaban,  
Calcutta

### Instrumental

Nostalgia (Dec 11) made interesting reading. It came at an appropriate time, on the second day of the fifth Test match. I feel that this article was instrumental in preventing another riot on the fourth day, after the West Indians' victory.

I would like to point out a glaring omission in Pataudi's article. He did not mention the important role Conrad Hunte played in saving the situation for the CAB. And Lloyd's comment, that Hunte was "funny" smacked of bias. In his autobiography, *Playing to Win*, Hunte says that he wanted to get the flags because he wanted to "avoid surrendering them, the symbol of sovereignty of our two nations, to mob rule."

Joydeep Bhattacharya,  
Calcutta

## Scholarly Misses

The article on north Calcutta schools (Dec 4) was informative. But the statement that in the last five years no student from Shambazar A.V. School has secured a scholarship, was incorrect. In 1979, I was one of the four students who were awarded national scholarships for our performances in the Madhyamik examination.

I would also like to point out that every year, at least two or three recipients of national scholarships belong to this school though the credit is probably due more to the students themselves than to the teachers.

Dipankar Ghosh,  
Calcutta

### Naked Facts

The feature on Shankar (Dec 4) was excellent. I have read many of his books and came to know a great deal more about him from the article.

His books contain naked facts about our society. He writes mostly about the lower middle class, but it is apparent that this class is oppressed by another class. His books are also filled with true-to-life characters. And Shankar has his own distinctive style of storytelling.

Suvendu Singha,  
Ranchi

Limelight (Dec 4) featured the most talked about writer in presentday Bengal (Shankar). If sales figures are any indication, it is apparent that readers have a tremendous appetite for his works. The main reason for this is that he deals with current problems regarding employment in a domestic perspective. His themes are down-to-earth rather than romantic fantasy.

Subir Ghosh,  
Durgapur

### Bimal Kar Again

In his letter about Bimal Kar (Nov 6), Debashish Majumdar's wrong in saying

that "he has not contributed to any Puja issues this year." Bimal Kar contributed a novel to the Jugantar Puja number this year.

Kanulal Sarkar,  
Tezpur

### Vulgar, Period

Your article in Interiors (Oct 30) was informative, though the facts were all wrong.

As an Italian living in India, I am amazed by such endeavours as the flourishing industry in so-called "period furniture" and its unrelated arts.

French Rococo did not start during the Renaissance (which is synonymous with a re-vitalisation of the arts), but with the onset of Mannerism, which signed the death warrant of that culturally enlightened period of European history.

Actually the furniture featured in your article is of the most vulgar hybrid variety possible, and I definitely feel there ought to be a law against it.

Has Ms Dhingra considered peddling her wares to the owners of the homes featured in the Sunday Express article by Gautam Bhatia, 'Home is where the art is'?

But she is probably already selling to them.

Claire Shroff,  
New Delhi

### Travel Bugs

We in West Bengal love to travel. How about giving us details regarding the various travel agencies?

Sister Kalyani,  
Ramakrishna Mission Seva  
Pratishthan,  
Calcutta

### Photo Journal

I suggest that you transform the magazine into a photo or art journal. There is no such periodical published in Calcutta.

G. Hum...,  
Howrah

## Contents

8 JAN 1984

4

The world of racing is a very exciting one. Big money and long strides is not all. There's more stable talk to it. And today is Derby Day. In Sport, we give you the complete picture.

10

Continuing the Serial by Jeffrey Archer in this, our second, instalment.

Cover:  
Nikhil Bhattacharya

### SECTIONS

Post Mortem	3
Dress Circle	13
Inner Eye	14
Quiz	15
Nostalgia	19
7 Days	20
Wonderland	24
Comics	26
Calcutta	30

# IT'S DERBY DAY!

Racing is fun, racing is fashion. Racing is big money, racing is passion.

Anjana Basu captures it all

**A**T one end of the Calcutta racecourse is a gate marked 'For Horses Only.' Outside the gate, twice a week, stand rows of cars patiently waiting for their owners. So do a few stray hackney carriages and a mob of small boys fluttering yellow books. The wait is long and interrupted only by a train of horses going in through the gate, or a startled horse galloping out. No one tries to catch the horse. It knows where it is going as well as the watchers outside do. Back to the stables having decided to retire from the racing game for the day.

A surprisingly large number of people find their way in through the

gate, along with the horses, commenting amusedly that horses can't read anyway. The gate leads by a dirt track into the Unsaddling Enclosure and from there to the Parade Ring. Racing days the place is usually crowded with people. Not only owners and gamblers and trainers and other people with a vested interest in the sport of racing, but many people who appear to have got there purely by accident.

Calcutta is not a parade of hats like Ascot or Longchamps but it can be a parade of saris, kneebreeches, gowns—or any other costume currently in vogue. Often a horse can dictate the predominating colour. A filly called Green Sari once inspired a whole season of race going women

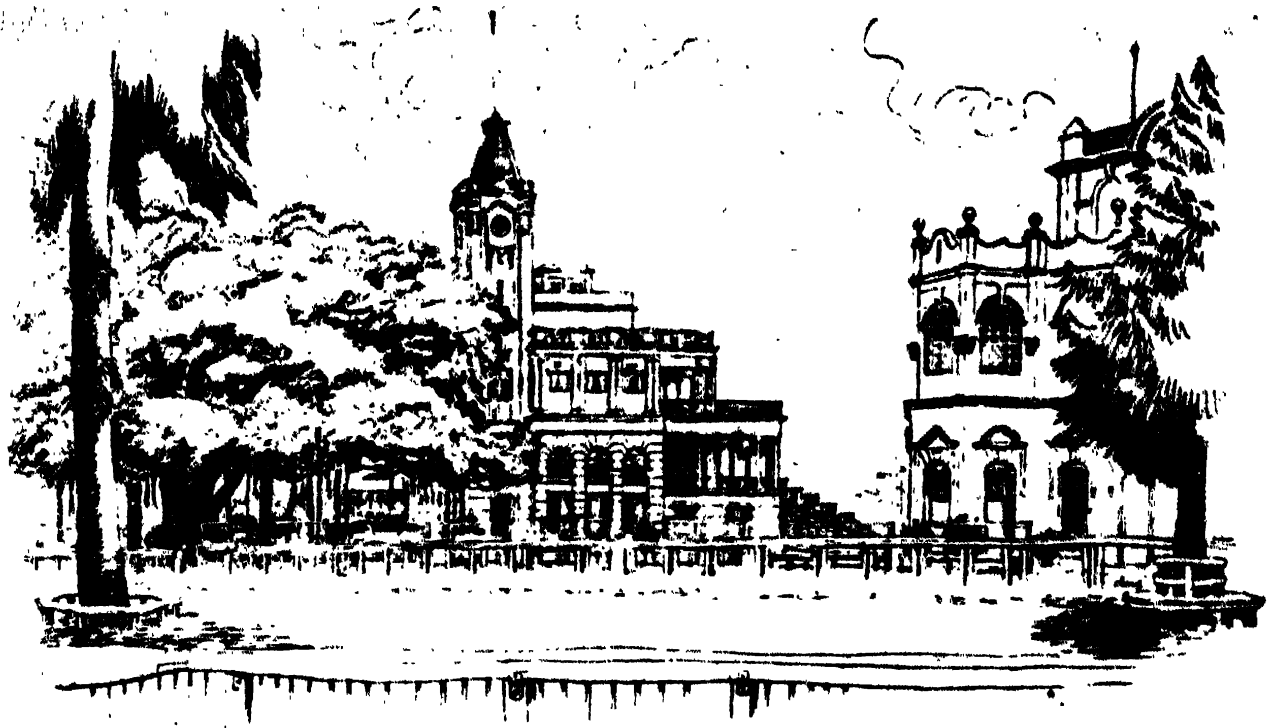
to favour green saris, just in case she won. But most of the time the horses are just by the way—an excuse to see and be seen, an excuse to spend an afternoon basking in the sun and comparing jewellery or skirts, or tips.

Daringly squandering five rupees on a winning ticket split fifty-fifty in the hope of making untold millions—"I think we can afford Rs 2.50 each—no, not two hundred and fifty, are you crazy?" Searching hopefully for a system, or shredding losing tickets like confetti. Some have even been known to change horses in mid-race, yelling madly for the horse that looks like it is going to win and abandoning the one yelled for until the distance



The strides are long and the money is big...





**Desmond Dolg's drawing of the Paddock, Calcutta Racecourse**

post. "There has to be a system. I mean there's got to be a system. You think if we pulled all the names out of a hat?" "No. The favourite's got diarrhoea. He can't possibly win. Let's try that one with the thirty to one against odds."

You might find Nafisa Ali there on an afternoon. Or circle the racecourse five times because someone says they've seen her. Gayatri Devi might be there with her daughter-in-law. Whispers run round the course between races and even through races, and very rarely about racing form. An actress with her ancient lover. A newly married woman draped in diamonds. The enigmatic one-armed heroine of a crime of passion, who was reputedly shot by a jealous husband. On extraordinary afternoons a cricketer of the stature of Tony Greig or Dujon sheltering in one of the boxes and attracting flurries of autograph hunters while the horses are totally forgotten. A transparent skirt with a very visible pair of panties—its owner blushes and scurries off to change.

Occasionally racebooks are compared. "The horse's mother-in-law's cousin gave me this tip. You think it might come in?" Places and binoculars are changed. "I can't stand there any more. I lost in the last race. Let's go down to the rails." Food coupons are shuffled or cups of tea jostled in the restaurant where the more sedate sit and sip tea and watch the

races over closed-circuit television. "If I make ten rupees on this race I'll buy you an ice-cream." "No, don't gamble. We can spend that money on kati-rolls. They're nice and hot."

**The serious racegoer:** The serious racing contingent is usually recognisable by their suits and binoculars — though 18 year olds have been known to trot out their three pieces for the occasion and can rattle off the names of the horses with an expert's ease. Not that the public who crowd the other two stands are any less devoted. They yell encouragement to the jockeys and study racing form religiously from week to week, regardless of whether the races are in Calcutta, Bangalore, Bombay, Madras, Hyderabad or Ooty. They are the ones most affected by the vicissitudes of racing fortune. They know the news from the stables almost as well as the trainers and are on first name terms with the jockeys. Those of them unlucky enough to be denied entrance to the course line the railings outside or crowd beside the Horse's Gate.

Despite the excitement of races all over the country, India has never really been horse country. The Mughals used to import their horses from Arabia and breed them with whatever local stock there was. History does not record whether they raced them. The British, on the other hand, did. The first recorded

meeting was in Madras and the horses raced were Arabs. Calcutta had races too, as early as 1794, held in Akra, near Garden Reach, where the Nawahs had their country houses. The venue was shifted from Akra to the Maidan in 1809, and the first stand was built in 1820. By this time there were four types of horses running: the Arab, the Cape Horse, the Australian Waler and the English thoroughbred. A Jockey Club also existed, which gave way to the Calcutta Turf Club in 1847.

The Calcutta Turf Club did not acquire the title 'Royal' until 1913, when King George V and Queen Mary visited the racecourse with its attractive white stands.

### **THE NUN'S DARLING**

Probably one of the most fascinating stories in the Turf Club annals is that of the champion horse Paddy's Darling. He was sent to Calcutta in disgrace after losing his races as a three year old in England. The property of the Armenian millionaire, J. C. Galstaun, who owned most of Park Street, he grew into a champion under the expert care and haat malish of the Calcutta syces.

The story goes that he (Paddy's Darling not Galstaun) encountered an English jockey whom he disliked, threw him on the course, and bolted to the sanctuary of the Little Sisters of the Poor who later founded the Old People's home on Lower

Circular Road. The nuns had lost their own carriage horse and held him for ransom, threatening not to let him run in the Governor General's Cup unless another horse was given them so that they could continue visiting and collecting food for the poor. Galstaun offered them three horses, each seemingly more and more unsuitable. The nuns professed themselves satisfied with the horse he finally gave them—though they later recorded that the animal kicked the front of their carriage the moment he was put into the shafts.

All the best horses in India ran in Calcutta. Dark Legend, for instance, also owned by Galstaun, who stood at stud in France and sired winners in races all over Europe. Owners like the Maharajah of Cooch Behar and the Aga Khan patronised the course. After World War I, the Turf Club, at the height of its glory, acquired its well known club house, at 11 Russell Street—the only build-

ing of its kind in Calcutta distinguished by a tiered and colonnaded porte-cochere. Interestingly enough, the Turf Club included in its ranks at this period the father of the actress, Vivien Leigh.

There were only two 'classic' races being run in Calcutta then. The Queen Elizabeth II Cup, which began as the Governor General's Plate then became briefly the Governor General's Cup, then the Viceroy's Cup, reverted to the Governor General's Cup and is finally run in its present form, taking its title from that of the king or queen ruling in England.

The other race was the Gold Cup which began as the Trial Stakes in 1900, underwent similar fluctuations in name from King Emperor's Cup to King's Cup to Trial Stakes again in 1953, to Coronation Cup, and finally to its present name.

The Derby and the other traditional English classics—1,000 Guineas,

2,000 Guineas, Oaks and St Leger—were not introduced to Calcutta until in the late 1950s and after—though a race called the Calcutta Derby Stakes was first run in 1842 for Arab horses over a distance of 2 miles. The race was discontinued in 1856.

**Many changes:** Since then many things have changed in Calcutta. The better trainers and jockeys are to be found in the other, richer, racing centres—Bombay, Bangalore, Madras. The days of the pace setting Calcutta horses like Dark Legend, Baqlava, the filly Hovercraft who humbled the 'racing machine,' Prince Pradeep, in 1964 and Fair Haven, seem to be over. Lester Pigott, the greatest living English jockey, does not ride here any more—though in the 60s he was to be found booting horses like Pussy Galore and Fair Haven to victory—the latter in the Derby. Once in a while Wally Swinburne still drops

**Fire Flash (second from right), along with other horses, being led out for their morning trot**



in, along with Jagdish, usually escorting a Ramaswamy or Khatau classic hope. Once Swinburne's son, Walter, who rode the Epsom Derby winner Shergar to victory in 1980, also rode here. The better Calcutta jockeys, Nelson Reuben, Richard Alford and Butfoy have left for other centres.

What is left in Calcutta then, if not the glory? A racecourse that Kishore Bhimani once extolled as the most beautiful in the world. With a sweep of green lawns and the white dome of the Victoria Memorial swelling gently beyond. The starbursts of dahlias and the spreading banyan near the unsaddling enclosure. And a very dedicated, loyal band of racegoers. A band of diehards capable of exulting fiercely whenever a Ramaswamy horse bites the dust of defeat, even if only accidentally—as once happened in the Gold Cup when Sun Lion beat Own Opinion simply because the latter swerved

and lost ground in the straight.

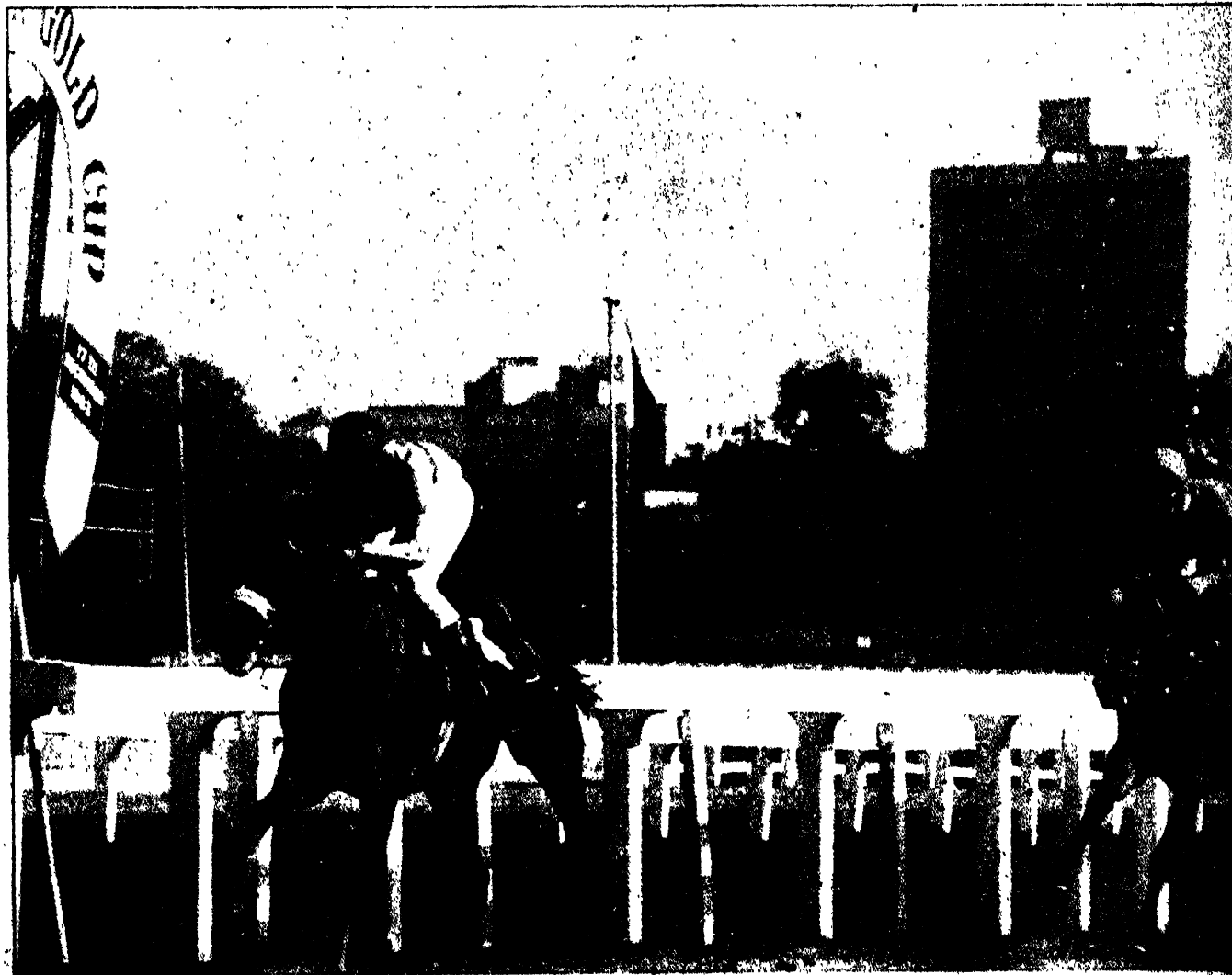
Calcutta's last burst of pride was when Midnight Cowboy ran away with the Turf Invitation Cup—an all-India race that establishes the winner as the best horse of the year in the country. Since then there has been nothing but increasingly disappointed hopes.

**B**UT the coming of winter still brings a stir to people's hearts. The Horse Special steams into Howrah from Bangalore, bringing the two, three, and four year olds who summered in Bangalore, and who are now about to contend for the Calcutta classics. Rumours begin to spread—Byramji is sending three of his charges to mop up the Calcutta opposition before finally testing their powers in the more challenging Bombay and Madras classics. Or in the Invitation Turf Cup which is run in a different centre every year, going through Bombay, Madras,

Bangalore and Calcutta in a four year cycle, or through Hyderabad, Bangalore, Madras and Bombay.

Cries of 'Race book!' echo down Park Street on Wednesdays and Saturdays and sellers frantically chase cars waving bright yellow, blue or white books. The Yellow Book is the oldest of the three publications. It was first printed in 1915 and became the official Calcutta racing guide. Hawkers collect the books from Bentinck Street and trot down the roads calling steadily all the way. They usually get a 25 per cent commission on the number of books they sell and most punters have their favourite man. Apart from these there are the handicap sheets and the katcha books which hit the streets three to four days before the races. And, ever since inter-venue betting was introduced to Calcutta, there are the Bombay, Madras and Bangalore books which are available throughout the year.

**Adelina, a regular scenestealer, losing this time to Birthday Girl: the trophy was last month's Gold Cup**



On an average racing day you can find at least 11,000 people at the course. Inter-venue betting attracts 7,000, all as excited and ready to cheer at the commentary and the closed circuit colour telecast of races in Bombay, or elsewhere, as if the horses were running three dimensionally down the Calcutta track. Several punters even bring their binoculars to inter-venue race days, commenting wistfully that racing would not seem the same without them.

Once upon a time races were on Saturdays and Sundays. After the inter-venue betting was introduced, the days were shifted to Wednesdays, with a few Saturdays. There were protests from office bound racegoers, but inter-state betting has proved so lucrative for the Turf Club and the Stake that the order remains unchanged. Only two of the big races, the Indian Produce Stakes and the Derby are run on holidays.

The Indian Produce Stakes is run on New Year's Day, the official birthday of every thoroughbred the world over. Often it provides a useful pointer to the Derby winner, since colts and fillies that have won the Produce Stakes have gone on to win the Derby the following year.

**Always on a Sunday:** The Derby is always run on a Sunday. And it is the second most crowded event in the Calcutta racing calendar, after New Year's Day. Run over a distance of 2400 metres, it is the most important of the classic races. From the

start of the winter season in late October or early November, nothing is more heatedly discussed among punters, horse breeders or racing correspondents. The Derby carries with it a gold trophy worth Rs 10,000 and a purse of Rs 1½ lakhs presented by the RCTC. It also brings untold honour to the horse, the trainer, the jockey and the owner. The history of racing records the failures of several eminent owners to win the coveted trophy, in India as well as abroad. The Maharajah of Baroda, who gallantly and futilely pursued the Epsom Derby, and won almost all the other English classics, is probably the most outstanding.

In Calcutta the race merits a lap of honour. The Derby winner, jockey and trainer circle the Parade Ring receiving the applause—and, on some occasions the jeers—of the crowd. The names of Derby winners read like a roll of honour, including some of the best horses ever bred in the country. Prince Blossom, who set a record and was unbeaten until leg trouble overtook him; Topmost, who went on to win the Turf Invitation Cup; Midnight Cowboy, who strode to an incredible ten length victory carrying the pink and blue colours of Gina Narayan of Cooch Behar. And not just colts. Fillies, too, like Royal Challenge who ran away with all the big races in Calcutta in 1971, and the brilliant Fair Haven, and, recently, Adelina.

The story behind the making of a Derby winner is a long one. It starts

at the stud farms with the birth of a foal. The foal grows into a long-legged, irresponsible yearling and makes its appearance at the auctions, where, on occasion, it might tangle itself up in its own brittle legs out of sheer exhilaration, and end its career without setting hoof on the track.

On most occasions the foal has a carefully bred pedigree. A colt or filly with Prince Pradeep blood is likely to have the stamina to stay the distance of 2,400 metres, even more so if its mother was also a stayer. There are no hard and fast rules dividing the horses that can sprint from the horses that can stay. A few horses have been able to tackle short distances like champions and have still won the Derby. Others have failed miserably. And, again, just stamina and the right pedigree does not necessarily make a classic horse. A Derby winner needs something more.

## THE UNMISTAKABLE CHAMPIONS

English racing history fondly remembers Colonist II, owned by Sir Winston Churchill. Colonist was so determined to win that on occasion he was known to stick out his neck and try and bite his rivals. A prospective Derby winner does need a lot of the Colonist spirit, though watching yearlings caper in an auction ring is no sure guide to their spirit. Some champions, however, can be unmistakable. Trainer Paddy Rylands saw Midnight Cowboy at a stud farm and realised that he had seen a great horse, two years before the bay colt came to him for training.

After the yearling is bought, it is put into the care of a trainer. It has two syces to groom it, feed it and walk it early in the morning and later in the evening. It is fed on a diet that includes sliced carrots, oats and molasses. Stables have their own pet likes and dislikes as far as horse markings go. A horse with a white blaze and four white feet is known as a 'panch kalyan' and is considered lucky. A horse with a snake like marking anywhere on its body is unlucky. Stables also have their own pet names for horses, names with which the animals are more familiar than they are with the ones they race under.

Soon after the horse is placed in the stable, its owner chooses its name and registers it with the turf authorities. Names should not be



H.M. King George V (extreme left) with Sir Alec A. Apcar and his ADC: standing in the Paddock (1912)

the same as those of existing race-horses or of horses who have raced in the past 10 years. Names can be chosen according to fancy, dictated by those of the animal's parents, or dictated by the guidance of an astrologer who casts the horse's horoscope according to its real birth date. One mare called Auburn Lights, who was losing under that name, became Poinciana and a sudden winner.

A lot of hard work goes into turning a yearling into a throughbred racing machine. Colts and fillies have to be taught to get used to the starting stalls—narrow boxlike gates that seem to instinctively give most horses claustrophobia. Some horses never get used to them and the start of a race can be delayed for almost an hour simply because one horse resists the blandishments of the trainer and the jockey and the combined physical force of three or four syces who try to push it in. Desperate horses have been known to crawl out from under the barrier in front, on one occasion injuring the jockey. Animals like these can give horseowners nightmares. It is no point owning a speed bomb who can tackle even 2,800 metres—the distance of the St Leger and the Queen's Cup—in 3 minutes flat and leave the rest of the field standing still, if the animal refuses to get into the starting stall.

**Notorious examples of temperament:** Horse temperament can cause other problems. The Calcutta racecourse has seen many notorious examples. The champion filly, Rose Blossom, for example, who would probably have been a greater champion but for the fact that she thought every mounting session with the jockey in the parade ring was the start of a game of musical chairs with her as the chair running round the jockey. As a two year old she was slightly more docile, but she became more of an exhibitionist every year and was responsible for breaking the hearts of scores of punters, as well as their pockets.

There was Henry Au's gelding, Mentor, distinguished by his twitching tail. Cognoscenti swore that whenever Mentor's tail twitched anti-clockwise, it meant that he was going to win. Unfortunately he often slowed down in the middle of a race to change the twitching direction of his tail and as a result lost.

Horse whims and fancies are given greater leeway abroad. The French filly, Allez France, had

Mozart piped into her stall, a horse companion whom she could bully and bite on early morning training sessions, and a philosophical sheep called Le Mouton who shared her stall and her thoughts!

Barring temperament, which can make or break a winner, a lot depends on track work. Early in the morning, at least three mornings a week, trainers take their charges to the course for fast sprints over certain given distances, which can range from 2,000 metres to 400 metres. Two horses from the same stable will usually sprint, or 'spurt,' together, and the way they finish is an indication towards the racing form of the animal. I was once told that any animal who covered 400 metres in less than 25 seconds, was a coming winner. These sprints follow a particular pattern and every stable has its own carefully guarded training patterns.

**T**RAINERS can be bedevilled by other problems, apart from those which appear on the



**Predator (Kasbekar up) winning the Burdwan Cup in 1982**

track. Sore shins can ruin a horse's racing career for good. So can heart troubles. Mauritius Pearl, runaway joint winner of the Bangalore Derby, and a Calcutta champion in the making, dropped dead from a heart attack. So did Sergeant Pepper, and many other promising colts and fillies, some of whom never even made it to the track.

But supposing your horse survives all this. Supposing your trainer has managed to build it into a lean mean racing machine, capable of striding over 400 metres in 19 seconds flat on an ordinary track workout. Supposing it's flicked through the 2,000 Guineas and the Army Cup (a 2400 metre race that is another guide to Derby form) with arrogant disdain wondering why the course was not even longer. You've paid the Rs 30,000 fee for entering it in the Derby. You've managed to cajole Mr Ramaswamy's jockey into flying over to ride for you, and the Syces' Union is not threatening an immediate strike on Derby day, what happens next?

They're coming into the Parade Ring now, led by the chestnut colt from Bangalore. He's looking well, very frisky. It's a fine sunny afternoon with the going firm. The odds are 5 to 4 on the favourite and still rising. Looks like an easy victory. The Calcutta challenger is available at 3 to 1 though the bookies are offering longer odds on both. Here comes the Calcutta horse striding in. A very tall colt. Must be all of 17 hands high, if not more. On looks and form both of them seem to be very evenly matched, but perhaps the punters know something that everyone else doesn't.

That grey filly is going to cause problems. She's twitching at her bit again. Last time she wandered out in the straight and sent three other horses off course, and almost started a riot. But she's looking well too, coat glistening. Some of the best looking horses in the country are here today.

Wait—there's a sudden change in the betting. The favourite's odds have lengthened slightly. Now they're all mounted and going out of the ring. That grey filly looks like she wants to bolt. No, she's all right now.

They're all at the start, the filly's being loaded first. A bit of trouble there...she's in! Now the others are going in... all in. They're under starter's orders now... and they're off!

SERIAL / Jeffrey Archer

# ON THE SIXTH DAY

In this, the second, instalment from the sensational novel of Jeffrey Archer, the lone voice of dissent is raised as the Politburo finalises 'Operation Reverse Takeover'

Tuesday  
November 1 1988



"Do you think it's a good idea to have a burglar alarm fitted?" said Roger Frampton.

"Of course," said his sister, Susan, studying a map of Greenham Common that was covering the table. "That is if you have anything worth protecting."

"Then why don't you want Britain to have its own burglar alarm?" replied Roger.

"It's not the same thing at all," said Susan looking up, angry at having been caught out.

Old Mr Frampton swung back and forth from son to daughter like a tennis referee at Wimbledon. "Fifteen-love to Roger," he adjudicated.

"Of course it's the same thing if you believe that Britain has something worth protecting," said Roger. "Like democracy and freedom of speech. Once you accept that premise then nuclear weapons are nothing more than Britain's burglar alarm."

"But what if the alarm goes off?" asked Mr Frampton, determined not to be left out.

"Someone will undoubtedly get hurt, either the thief is caught and punished or you lose your possessions," said Roger.

"Perhaps you could end up with the worst of both worlds," suggested Susan, returning to her map.

"How could that happen?" asked Roger.

"You invest in a burglar alarm, you fit it, the thief breaks in, the alarm goes off, he steals your goods but still leaves your home uninhabitable," said Susan triumphantly.

"I'd still rather have the burglar alarm fitted so that the odds of being broken into were in my favour, not the thief's."

"Your academic theories won't stop me going to Greenham Common this weekend and doing everything in my power to prevent them moving any warheads off the base."

"How do you intend to go about that?" asked her father.

"Simple," Susan replied. "It's all been very carefully organised, we lie in the road blocking all the gates leading from the camp." Susan said pointing to little black marks she had made on the map. With 50,000 of us they couldn't get a Mini out let alone a nuclear warhead."

"I wonder how the women of Velikiye Luki will react to your demonstration?"

"Who are they?" asked Susan not looking up. "I've never even heard of the place."

"No reason you should have done," said Roger, "because Velikiye Luki is one of the sites where the Soviets store their nuclear warheads. So there is one thing we can all be certain of this weekend."

"What's that?" asked Susan.

"There will be no Russian women lying in the road demanding that the Kremlin ban nuclear weapons."

"Can't you see that if we put pressure on the government to disarm they in turn will have to put more pressure on the Russians. That's why I'm going to Greenham Common on Saturday."

"That should at least please Ogarkov. It will save him the trouble of sending over 50,000 troops to do the same job," said Roger returning to *The Times*. Rodney Cowton, their defence correspondent, described in his article the movement of Russian troops in eastern Europe over the past forty-eight hours. The sheer scale of the operation horrified Roger.

The Russians had six million men under arms and five hundred thousand of them were now stationed on the East German border. He went on to read the Prime Minister's bland statement about the

crisis.

"I have been in touch with the American President and we are continually monitoring the situation."

"I'm still in two minds about my attitude to the CND," said Mr Frampton, casting aside his *Daily Mirror*. "Susan has always been sincere about banning the bomb, you know."

"Sincerity is not a prerogative of the CND," said Roger. "I am sincere about keeping a deterrent as long as the Russians do but it doesn't mean she's good and I'm bad."

"Or you're right and she's wrong," his father replied.

"But that's what the whole argument is about, Dad."



As Ogarkov entered the room they all rose again. He waved his hand to indicate that it wasn't necessary for them to stand, although he would have been livid if they hadn't.

All 21 members of the Politburo were present awaiting his next move, some with eager anticipation, others with resignation.

Overnight the far wall of the room had been transformed with maps of Europe, covered with a mass of red arrows all pointing towards Berlin and Bonn.

"Comrades," Ogarkov began. "I have invited General Skokov to join us this morning and talk us through his detailed plan of campaign for 'Operation Reverse Takeover.'"

Without waiting for a comment, Ogarkov pressed a button underneath the table and a door opened at the far end of the room.

Through the door came a great bull of a man in full dress uniform, whose medal ribbons were second only to Ogarkov's.

The General picked up a wooden pointer resting against the map.

For the next hour General Skokov gave a full and comprehensive account of how he intended to carry

out "Operation Reverse Takeover."

As the plan unfolded it became obvious to everyone in the room that the General had been planning the final attack for several months.

"What are the orders to be if the Americans or NATO were to retaliate?" Deputy chairman Grishin asked. The General remained silent as he knew only Ogarkov had the authority to answer such a question.

"Nato have never been known to attack anyone in the past. Have you forgotten what happened when we marched into Turkey?" Ogarkov asked. "All they did was phone each other up in several languages.

"But if they were stupid enough to retaliate," continued the General Secretary, banging his fist on the table, "we would take them on and win, for ours is a crusade to release the people of West Germany from their capitalistic overlords."

Grishin shuddered and continued unimpressed. "And if the British decide to operate Polaris or the Americans were to fire their Cruise missiles, what then?"

"They wouldn't dare," said Ogarkov, annoyed by Grishin's attempt to undermine him.

"How can you be so certain?" Grishin asked showing no sign of emotion.

"Because I shall personally be getting the President out of his Camp David bed on Saturday morning to inform him that we have no intention of firing one shot in anger unless the Americans retaliate. And as long as his forces retire behind the borders of France, I shall give my word that no lives will be lost."

"And what makes you so confident that he will fall in with your little plan?"

"Because he will be only five days away from the Presidential elections and all the opinion polls show that the American people will not support him again if he is responsible for taking the United States into another war."

"That didn't stop Roosevelt or Truman," said Grishin.

"Both waited until after an election before making their move and this time that will prove too late," said Ogarkov. Not everyone round the table looked convinced.

"We have been gathering information from our agents in London, Bonn, Paris and Washington," continued Ogarkov, "and there are no signs of the enemy preparing to retaliate. This whole episode will be over twentyfour hours after we have set foot in West Germany."

"One way or the other," said

Grishin.

"The comment of a coward," said Ogarkov, just loud enough for everyone around the table to hear.

It was the first tactical error Ogarkov had made, for Grishin was one of the few men left around that table who had first-hand experience of a world war, and also had a Red Star won at Smolensk to prove it.

"In four days," continued Ogarkov, annoyed at his own mistake. "we will be rejoicing in a famous victory and I know you would all want to send our Commander in Chief, General Skokov, back to the front sure in the knowledge that he has the full backing of the Politburo."

The General looked round the table and was equally unconvinced, but of one thing he was certain: Ogarkov was in command and that was good enough for him.

He stood to attention, saluted and left the Politburo to play politics while he prepared for war.

The Prime Minister entered the room as Big Ben chimed ten o'clock. Every member of the cabinet was in his place, but none of them stood, such is democracy. He opened the file



Illustration: Bob Williams



placed in front of him.

"I've been in touch with President Mondale three times during the night," he began, "and I also managed to make contact with Chancellor Vogel in Brazil.

"The President spent most of the day with his defence advisers at the State department and he is sending his Deputy Secretary of State, Henry Bland, to brief me on the conclusion of those meetings.

"Bland will be flying to London overnight. As everyone around this table is only too aware, since we signed the Treaty of Copenhagen last year we have the dual key system for our Cruise missiles while keeping sovereign independence over the use of Polaris.

"Were the Russians to cross the German border it would still require a majority vote within the Cabinet to allow American nuclear weapons based on British soil to be brought into action," said the Prime Minister.

"The Secretary of State for Defence is already preparing for the immediate siting of our land-based missiles and the deployment of two of our four Polaris submarines to strategic positions in the North Atlantic.

"This will only become a state of 'military vigilance' if both the Americans and this Cabinet agree that is the correct course of action to follow."

"The Foreign Secretary has made no secret of the fact that he remains convinced that the Russians are only carrying out another tactical exercise to aggravate us."

"They have in his opinion no intention of crossing the German border. Does that remain your position, Foreign Secretary?"

"It certainly does, Prime Minister. The Russians have enough problems of their own to cope with at this moment. After their dreadful harvest this summer they will need all the excess grain the Americans can supply."

"They will find most of what they want waiting for them in West Germany," suggested the Defence Secretary.

"Added to that," continued the Foreign Secretary, ignoring the comment, "they have countless divisions already stationed and garrisoned over half the European continent virtually acting as a police force.

"Can we be sure that they still have enough troops to mount such a

demanding operation?"

The Secretary of State for Defence checked his file.

"There are six million Russians under arms at the present time of which it is thought over five hun-

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**'Were the Russians to cross the German border it would still require a majority vote within the Cabinet to allow American nuclear weapons based on British soil to be brought into action,' said the Prime Minister.**

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dred thousand are currently massed along the East German border."

"That doesn't prove they are going to cross into West Germany."

"Tell the Afghans, the Poles and the Yugoslavs that and see what kind of response they come up with because I can assure you of one thing, their reply wouldn't be couched in Parliamentary language," said the Secretary of State for Defence, his voice rising.

"That's different," said the Foreign Secretary. "Those countries for all intents and purposes, were already behind the Iron Curtain."

"They went on to draw that curtain round Turkey without us cutting off any of their cloth, so Germany should not stretch the same material that much further."

"I don't accept that argument," said the Foreign Secretary. "It's specious."

"We also have further intelligence reports to suggest that General Skokov flew back to Moscow last night for a meeting with Ogarkov to face a full session of the Politburo," said the Defence Secretary.

"That doesn't prove he intends to cross the German border, on the contrary, he's leaving it."

"It doesn't prove anything," said the Defence Secretary, "but it is interesting that he never once returned to Moscow during the other four exercises carried out on the German front."

Once again the Prime Minister jumped in. "This discussion is

hypothetical until we learn the attitude of our American partners. I suggest the Foreign Secretary, the Defence Secretary and I see the American envoy over breakfast at eight tomorrow and then we can report back to the Cabinet."

Heads nodded in agreement round the table.

"And what did Chancellor Vogel have to say?" asked the Foreign Secretary, knowing the answer.

"I must confess he didn't sound over-anxious," said the Prime Minister. "Seemed more interested in staying in Brazil to open his new car factory.

"Kept saying that he anticipates living through the border problem three or four times a year for the rest of his life."

"Exactly my sentiments," said the Foreign Secretary.

"But," continued the Prime Minister, "he agreed to return to Germany immediately if the Americans and Her Majesty's Government felt it prudent to do so after tomorrow's meeting.

"I anticipate needing at least two hours with President Mondale's representative in the morning so tomorrow's Cabinet meeting will be put back to eleven o'clock."

At the end of the second day Ogarkov was satisfied that "Operation Reverse Takeover" was running according to plan. Skokov had sent a message during the afternoon to confirm that the invasion was on schedule for first light Saturday morning.

In London, the Prime Minister spent the rest of the day with his civil servants preparing for PM's questions in the House that afternoon.

He then went over a speech on the state of the British economy which he intended to deliver to a CBI dinner at Grosvenor House on Thursday night.

Roger sat alone in his room studying the history of the Napoleonic Wars by Lefebvre while Susan went to the local British Rail office to book

herself a return ticket for Newbury. Mr Frampton read intently the Situations Vacant column in the *Watford Evening Echo*.

To be continued

Courtesy: Asia Features





# DRESS CIRCLE



## UDAY SHANKAR REMEMBERED

After Uday Shankar, the privilege of staging *Mahajiban* rightly went to Shanti Bose who directed the ballet, based on the life of Lord Buddha, in the creative style of the late dancer. Shanti Bose, who started as the most promising disciple of Uday Shankar, later rose to become the ballet master of his troupe. On the 83rd birthday of Uday Shankar the other day, Shanti Bose's troupe, Nrityangan, staged *Mahajiban* and accompanying him was Reema Lakshmi Menon. Reema, a class XII student of Loreto House, is obviously another star in the making.

# Inner Eye

## NEXT SEVEN DAYS

FROM JANUARY 8 TO JANUARY 14

**ARIES**  
Mar 21-Apr 20  
This is a good week for dealing with problems connected with the smooth running of family life. You should be able to persuade loved ones to follow your plans to build up savings and pay back debts. Concentrate on business that requires a peaceful atmosphere. Do not expect profits this week.

**T AURUS**  
Apr 21-May 21  
It is best to take a back seat and maintain a low profile. Not much will happen this week. You will be dealing primarily with routine affairs at the office or factory. More time should be given to correspondence. Do not lose touch with contacts whom you may wish to do business with at some future date.

**G EMINI**  
May 22-June 21  
Much will depend on your self control and common sense which will enable you to keep clear of romantic entanglements. Continue to make hay while the sun shines. Your relationship with people in senior positions will continue to improve. Do what you can to cultivate the confidence of people.

**C ANGER**  
June 22-July 22  
Your special skills and abilities will come to the forefront. Catch up with official correspondence. Recent activities may have lowered your resistance—there is the possibility of a minor ailment such as a cough or cold. Creative work will be interesting and could lead to additional earnings.

**L E O**  
July 23-Aug 22  
Romance is likely to go particularly well this week. People whom you have been feeling a little unsure of will make their intentions clear in no uncertain terms. Do not ignore minor details in anything you do. A new attachment is in the offing if you do not already have somebody special in your life.

**V IRGO**  
Aug 23-Sept 22  
This is a week which offers a chance to correct many things that have gone wrong in a personal relationship which means a great deal to you. Take the opportunity to join a club or society where you would have the chance to rub shoulders with influential or glamorous people.

**L IBRA**  
Sept 23-Oct 22  
After one or two recent setbacks you should now be able to make progress in your chosen career. The accent is on work rather than pleasure. Superiors will recognise what you are attempting to achieve and will be appreciative of your efforts. Both old and new friends will help you.

**S CORPIO**  
Oct 23-Nov 21  
A secret romance might cause extravagance. There is a danger of losses being incurred if you allow yourself to become involved in get-rich-quick schemes, specially if you are expected to put in the largest chunk of capital. Radical changes could occur unless you check extravagance.

**S AGITTARIUS**  
Nov 22-Dec 21  
Early setbacks are possible. You must not do or say anything that could spoil plans you have made for leisure activities later. Differences will develop if you insist on putting your personal desires before family interests. You are apt to have a false sense of security. Do not forget longterm goals.

**C APRICORN**  
Dec 22-Jan 20  
Differences with your spouse or partner are likely to get fanned this week. You will not take criticism easily and arguments could stir up deep rooted feelings. Professional affairs will be easier to cope with. You will have better luck with work that requires attention to detail. Colleagues will be helpful.

**A QUARIUS**  
Jan 21-Feb 20  
Hopes that you have been harbouring will be strengthened in the manner your affairs are progressing. There may be opportunities to bring an outstanding business transaction to a satisfactory conclusion. A good week for discussing things with professional people. An exciting romance possible.

**P ISCES**  
Feb 21-Mar 20  
Opportunities are likely to come out of the blue this week. Activities will take you into wider circles. Contact influential people who might support your original ideas. Important partnership could be made. Good week for setting out on a business trip. There might be illness in the family this week.

## BIRTHDAYS

**January 8**  
A year of excellent progress with particular success in business and travel is foreseen. The portents favour love and marriage. A nautical or stage career could bring fame. A property matter should be settled and the aid of an elderly relative sought.

**January 9**  
This will be a year of steady progress likely to be crowned by promotion. Friends will be very helpful. Contact with people who like to keep out of the limelight may result in a solution to your financial problems.

**January 10**  
A highly successful year demanding only steady effort is foreseen. You are also likely to find that loved ones expect you to deal with domestic issues when you should be giving priority to your career. It is important to keep your cool when others around you may be losing theirs.

**January 11**  
A year of average good fortune and domestic happiness is ahead. Be guided by your own intuitions and be chary about seeking promotion—it might be wiser to wait till the next year. Listen to the advice of people who are older and more experienced than you.

**January 12**  
Provided you can keep clear of litigation by squashing disputes before they get out of hand, the year should be happy and profitable. Tell yourself everything is going to get better and then it will start to happen.

**January 13**  
This will be a highly successful year due to your own initiative, resourcefulness and enterprise. You will have opportunities to show off your creative talents. What you achieve now will guarantee handsome profits in the near future. You will also travel.

**January 14**  
The stars augur a happy romance or "event," and also gains through business, literature, travel and strangers. Favourable agreements will be made behind the scenes. The value of your property will increase through your own efforts.

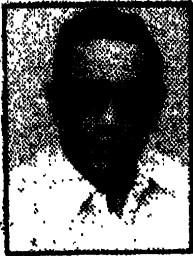
M.B. RAMAN

### SUGGESTIONS

### LUCKY NUMBER AND COLOUR

DAY	AUSPICIOUS AFFAIRS	DATE	NUMBER	COLOUR
SUNDAY	AUSPICIOUS AFFAIRS	JANUARY 8	1	GREY
MONDAY	CORRESPONDENCE	JANUARY 9	5	ORANGE
TUESDAY	SHOPPING	JANUARY 10	2	WHITE
WEDNESDAY	DOMESTIC AFFAIRS	JANUARY 11	1	YELLOW
THURSDAY	TRAVEL	JANUARY 12	4	BLUE
FRIDAY	MEDITATION	JANUARY 13	8	GREEN
SATURDAY	ENTERTAINMENT	JANUARY 14	8	BLACK

# QUIZ / Neil O'Brien




**Kaustav Nag, Dhanbad 4,** is interested in phrenology. This is the art of reading character and potential ability from the general shape of the head and from

the location, size and distribution of bumps on the skull. Phrenologists maintain that a man's character is determined or revealed by the interaction of various organs of the brain located in specific positions of the head; the size of these organs can be ascertained by a phrenologist from the shape of the head, and by feeling certain areas he can tell how well or how poorly the subject's intellectual and other faculties are developed.

Phrenology, one of the more modern occult arts, owes its origin in part to Rev. Johann Kaspar Lavater, a 19th-century Swiss mystic and author, who saw the human body, and particularly the head, as a reflection of the soul or inner man and produced a detailed work on the character of a person according to the shape of his head, his features and the lines on his face (*physiognomy*). As a pseudo-science, phrenology was devised and constructed entirely on the basis of trial and

error by Franz Joseph Gall (1758-1828) and his disciples, J.K. Spurzheim and G. Combe. Hundreds of heads were examined before some 35 different areas, each concerned with specific character or intellectual ability, were located and defined for future phrenologists.

Phrenology probably reached its greatest popularity during the 19th



CBS

**11th Question: What do statues of famous people on horseback indicate if, (a) all the four hoofs of the horse are on the base, (b) two hoofs are off the base and (c) one hoof is raised? (Kalyan Banerjee, Kharagpur)**

**Ans: At least in the US, each of these has a special meaning: (a) indicates that the rider died a natural death; (b) means he was killed in battle; and (c) he died from battle wounds.**

century, although there are still flourishing societies devoted to the art as well as a number of contemporary phrenologists. Like many other systems of divination of character, including physiognomy, phrenology has had its convinced supporters (among them Walt Whitman, Edgar Allan Poe, Alfred Russel Wal-

lace and Charles Darwin), and it can certainly be startlingly right at times, though the general verdict of informed opinion is a mixture of little acclaim and much criticism.

From M.K. Rao, IIT, Kharagpur comes this interesting item:

"Francis Barraud's fox terrier has been going the rounds for nearly seventy years; which must be a record of some sort. Where would you be likely to see him?"

"On an HMV or RCA Victor gramophone record. About 1900, Barraud first painted the picture of the dog listening to an Edison phonograph, which was supposed to be reproducing the voice of its owner, and offered it to Edison. When he refused it, Barraud painted out the cylinder instrument and substituted a disc and horn one, and this was bought by its present proprietors, the Gramophone Co. Ltd."

"Which is the shortest war on record?" asks S. Sasmal, Calcutta 26, who also provides the answer: "The war that was fought between Britain and Zanzibar from 9:02 to 9:40 am on August 27, 1896. The British battle fleet under Rear-Adm. Harry Holdsworth Rawson delivered an ultimatum to the self-appointed Sultan, Said Khalid, to evacuate his palace and surrender. This was not forthcoming until after 38 minutes.

## QUESTIONS

1. Why does a fly rub its legs together? (Santanu Roy, Calcutta-59)
2. Why is Mary Arden's house at Wilmcote, Warwickshire, a tourist attraction? (N. Kejriwal, Calcutta-40)
3. What country was the setting of D.H. Lawrence's novel *The Plumed Serpent*? (Gautam Karar, Calcutta-36)
4. What is orogeny? (Sanghamitra Sinha, Calcutta-53)
5. For what is the Lawrence Trophy awarded? (Ananya Chatterjee, Calcutta-47)
6. Who has been called the father of modern television? (Sumanta Ray, Dhanbad)
7. In which Bengali film did former footballer Chuni Goswami act? (Sandip Halder, Howrah-12)
8. Which is the world's broadest street? (Kabit Bose, Alipurduar Jn)
9. Which character in which play said, "I'll put a girdle round about the earth in forty minutes." (Sunil Sengupta, Calcutta-75)
10. What is the scientific name for snakes? (Abhijit Biswas, Calcutta-18)

## ANSWERS

1. To clean its legs by scraping off the materials gathered on them.
  2. Because she was Shakespeare's mother.
  3. Mexico.
  4. The process of formation of mountains.
  5. The fastest century in the English cricket season.
  6. Vladimir Zworykin.
  7. Prothom Prem.
  8. The Monumental Axis, running for 1 1/2 miles from the Municipal Plaza to the Plaza of Three Powers in Brasilia, the capital of Brazil.
  9. The 6-lane boulevard is 273.4 yards wide.
  10. Puck in Shakespeare's *A Midsummer Night's Dream*.
- (\*Answers given by the person sending in the question)

### ANSWER TO Shhh!

The secret was to have said the words out aloud! All the twelve words (and one: SKI) contain the sound 'sh', none spelled the same way.

## PANORAMA / Madhyamgram High School

# NURSERY FOR FOOTBALL

The school did the town proud by winning the Subroto Cup for the third time running

**M**ADHYAMGRAM is a small town 22 kms northeast of Calcutta, near the Bangladesh border. It shot into the national limelight in 1981 when 11 boys between the ages of 15 and 17 brought glory to their town and school by winning the coveted Sub-

roto Cup.

They repeated that feat in 1982 and this year, too, when at the Dr Ambedkar Stadium in Delhi, they became the first team to make it a hat-trick: a remarkable achievement because at this level of football it is the most sought after trophy in the country.

When the boys returned from De-

lhi on December 23, there was a great reception awaiting them at their school. "Football," said Mr Krishnapada Ganguly, the headmaster and ex-student of the school, "is a way of life in this small town. There is a local league comprising two divisions and all through the year, the boys are kept occupied by the game. It is indeed a great boon to the locality since everyone is so involved with the game that they have no time for anything else. Would you believe it, even during the turbulent 70s, we did not close school for a single day?"

The school is not very old, having been established in 1951, and now has 1,200 students on its rolls. Mr Ganguly, as a student, had dreamt of participating in the Subroto Cup and winning it. "In those days, Rani Rashmoni School won the trophy and became the first school from Bengal to do so. This gave me a lot of inspiration," says Mr Ganguly.

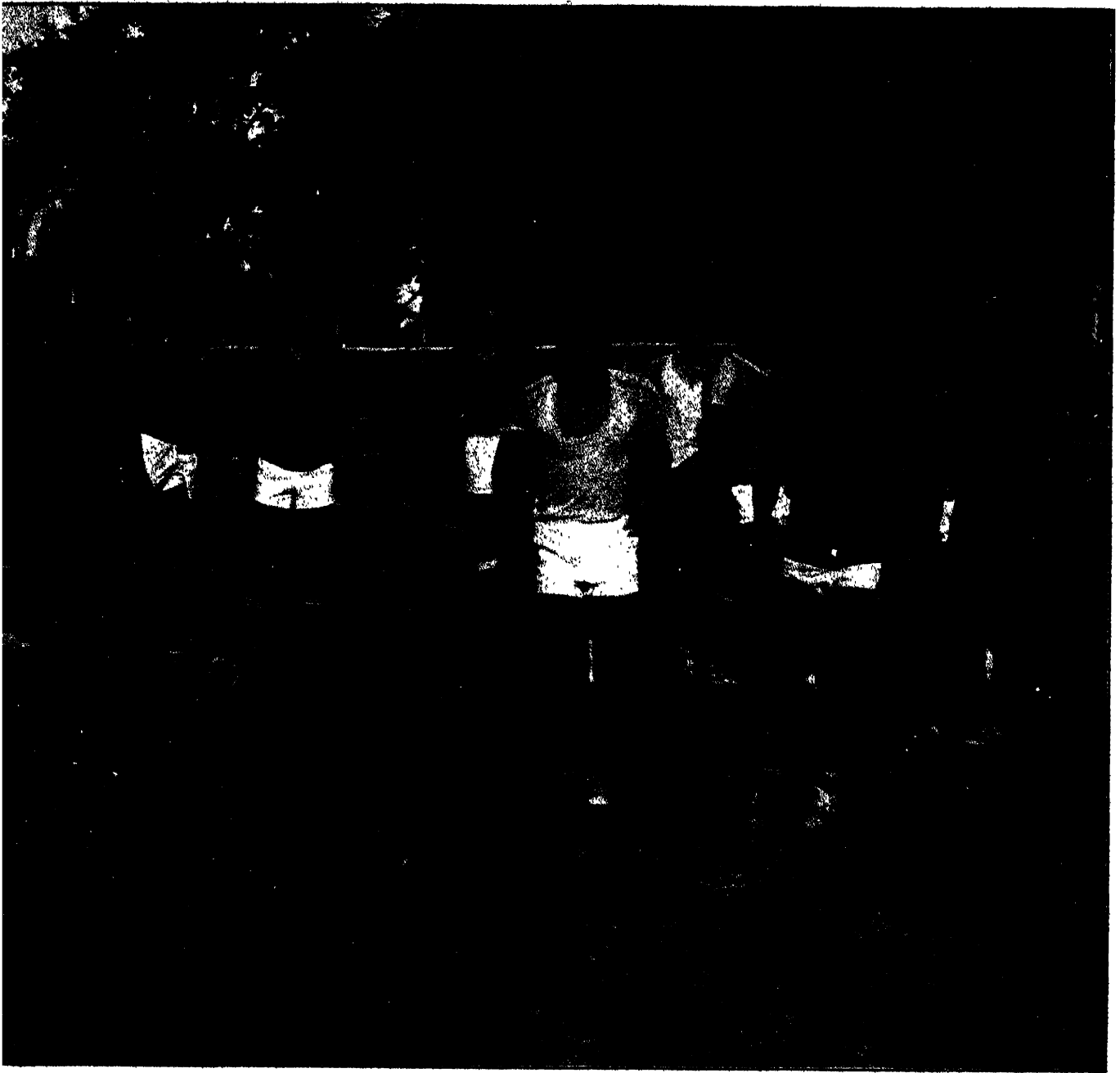
"After that, it was the era of Kumar Ashutosh, the famous Paikpara school. They won the trophy four times. After I joined the staff of the school in the mid-60s, it occurred to me that since I couldn't play myself, I must do my playing through my students."

His ideas assumed shape in the early 70s when he took over as headmaster, at only 29 years of age. "I think it was an advantage because I took an active interest in the game right from the beginning," he says. "Almost all the teachers had played at some level or the other and there was plenty of encouragement from all quarters.

"One might find it hard to believe that in the annual match between the teachers and the students, we used to give the boys a good fight. It used to be a tough match and people in the locality used to look forward to it. Students from classes VI to XII are divided into three groups and a tournament is held annually. It is a much awaited event and the competitive spirit is very keen.

The school came into public focus





in 1977 when Mr Gaur Hari Dan took charge of the football team. Mr Dan played for two years in the senior division league in Calcutta, but left because he did not like the atmosphere on the Maidan. His service towards the school is purely voluntary—though he is not an ex-student of the institution, as might be expected.

"Mr Ganguly brought me to Madhyamgram and encouraged me to go through the coaches' course at the NIS in 1974. After that I got a diploma in physical education in '76 and joined the school as football coach."

That year, Madhyamgram High School won the Dr B.C. Roy trophy

and became the school football champions of the state. They won that trophy right up to 1981 which made them eligible for the Subroto Cup. Since then, they are being directly seeded, being the holders.

The headmaster regards it as part of his job to enrol boys with potential. "There are many students who can't afford to pay the examination fees and therefore can't continue studying," he says. "If I find that a boy has potential, I enrol him in my school."

A trial is held at the beginning of the year and about 30-35 players, depending upon the classes, are selected for further training. Boys are also enrolled if they showed

promise during inter-school matches.

They begin their season with three-hour morning practice sessions for four days a week and the team participates in small tournaments in and around the locality. "This year we participated in the Bankim Cup, organised by the IFA, and won it," says Mr Dan. "By playing these matches the boys get some good match practice. This is very important."

The headmaster went on to say that they would love to have more practice sessions, but cannot do so because of the lack of proper facilities. "There is only one ground here," says Mr Ganguly, "the South

Zone Association ground and it is run by the local panchayat. Each club has a right to the ground and therefore practice is rationed.

"But one thing ought to be mentioned here: when we get down to serious practice in October and November, the other clubs cooperate and let us have the ground more often. They even offer to play friendly matches against us. This ground is not a proper ground and nine-a-side matches are just about possible. But we have to make do, we have no alternative."

In the final of this year's tournament, MHS beat Aizawl High School by the odd goal in three. "We scored both our goals first," said the coach, Mr Dan. "Perhaps the boys were a little complacent after that and conceded the first goal against us in the tournament. The goalkeeper was in position, but one of the stoppers tried to clear the ball, it struck his boots, was deflected and went in."

This year, because MHS were in for a distinction, their players were made to go through a medical check-up before the tournament. "Four of our boys were rejected," said the coach. "We were in a fix and we asked our headmaster to send four other boys from the camp who were actually to play the next year."

The full squad was: Gauranga Das, Gautam Banerjee, Chinmoy Shikdar, Manab Das, Prasanta Saha, Partha Roy, Kiran Adhikary (Captain), Shyamal Sarkar, Sunil Bagui, Moti Majumdar, Sankar Kar, Gopeswar Ghosh, Subrata Sil, Bimal Das, Jayanta Das and Abhijit Roychoudhury.

The coach declined to name the

key players. "We played as a team and won," he says. "It was an all round effort." Skipper Kiran Adhikary adds: "We get a lot of encouragement from the teachers of our school. They look after us a great deal and try to meet all our requirements. Our coach, Gourda, has helped us a lot and we are also inspired by the local support we get. Sanjib Bhattacharya, who plays for East Bengal, and was a student of our school, used to come and play with us during practice sessions. It certainly helped in building up our spirit. We want to win again next year."

**W**HAT happens to these players when they pass out from this school? "Some get a chance to play in the first division teams in Calcutta, but very few games come their way. They have to wait for their chance and when it comes, two to three matches in the entire league, they are so demoralised that they can't show their true form," says Mr Dan.

Young Kiran adds: "Players are given a raw deal on the Maidan. We go there with plenty of hope, but we are not given the chance to make good. Here we are one big family, each helping the other. But out there, no one cares for us and we end up the losers."

Some do make it, however. But too few to give the others any confidence to face the big, bad world. Manab Roy (who won a scholarship worth of Rs 75 per month for a year because of his performance in the Subroto Cup this year) and Partha Roy helped Taltolla Akata to become the second division cham-

pions in the 1983 league and they hope to play for the club in the first division. Sukanta Sil plays for Sakia Friends and Shyamal Sarkar for Aikya Sammilani. All four were in the MHS team this year.

Kaushik Banerjee (1981-82 batch) plays for Kidderpore; the 1981 captain Dipak Pain assists Border Security Force; from the 1978 batch. Apurba Mukherjee plays for Orkay Mills, Bombay; Pradip Sengupta for Aryan; Tarun Sen for Bhratri Sangha; Kabir Bose, who was called for the Indian camp before the Russian tour this year, had played for the school in 1980; and of course there is Sanjib Bhattacharya who used to play for the school in 1972-73 and now plays for East Bengal.

It strikes one as odd that none of the players who lifted the Subroto Cup last year found themselves in the Bengal school team which lost to Assam school this year. "Nor were we told to send our boys for the camp for the Indian schools team," says Mr Ganguly. "Injustice is done to our boys. They are good enough to win the trophy year after year, but are not even considered for the Indian schools team."

MHS has also received encouragement from local government officials. Last year, Mrs Ranu Ghosh, the DM of 24 Parganas, awarded Rs 5,000 for the players and this year Mrs T.T. Kumar, the SDO of Barasat has assured them of prize money. Encouragement has also come from Mr S.S. Mirza, the DDPI (Physical Education), government of West Bengal.

"This is good for us," says Mr Ganguly. "But in the end, I must say that it is the boys who worked hard to bring us this honour. I have no complaints against them. They are disciplined and obey me. We are more like friends."

And it is not just football that MHS boasts of. It is the only school where geology is taught. In the Madhyamiks, on an average, 95 per cent of the boys pass, with at least four winning scholarships. In the Higher Secondary, they have a 100 per cent pass record.

But it is agreed that it is football that has made MHS famous. The town is now recognised for it and even localities nearby identify themselves as being "so many km from Madhyamgram."

**Sarajit Deb**  
Photographs:  
**Nikhil Bhattacharya**



The victors: The MHS team with headmaster Krishnapada Ganguly (centre, with sweater), coach Gaur Hari Dan (second from right) and Sanjib Bhattacharya (third from right)

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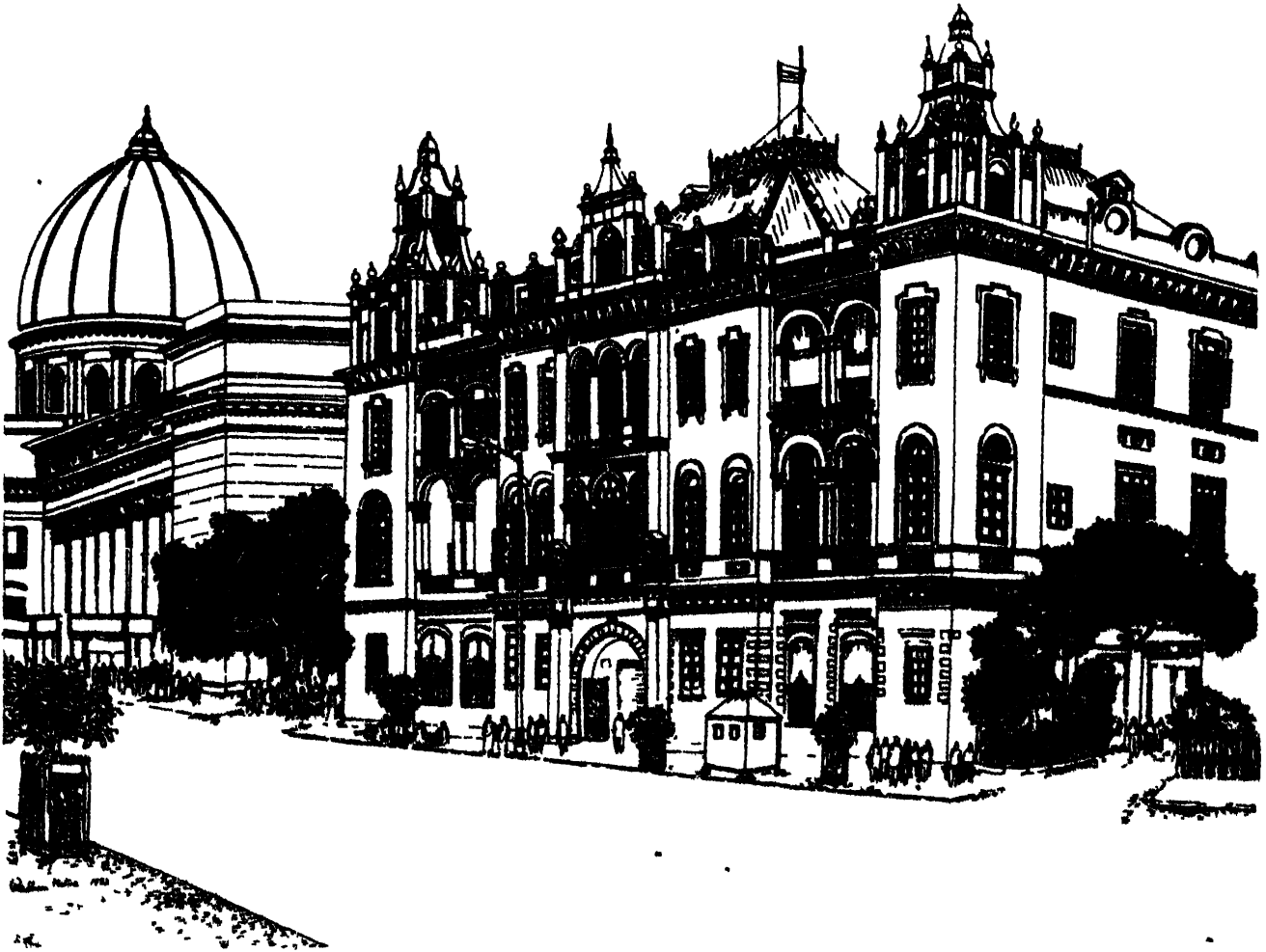
DRAWINGS / Rathin Mitra

# THE CALCUTTA COLLECTORATE

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Is it a white elephant with an uncertain future?

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**S**TANDING in the queue, waiting to board a north-bound minibus in BBD Bag, if one takes a look towards the north-west, not a fragment of the 19th century is to be seen. The Old Fort and St Anne's Church have long since disappeared. However, on the western side of the old tank-square, stands a building which, along with the GPO, is an imposing testimonial to mid nineteenth century architecture.

Among the old build-

ings with an uncertain future, the one in immediate peril, is the Collector of Calcutta's Office. The ancestry of the Collector of Calcutta can be traced back to the days of the zamindars.

This office has travelled all over the city in search of a permanent place. In 1783 it was situated on the southern side of Lalbazar, with the old jail to the east and Kiernander's Mission Church to the north. By 1820 it had moved to a house at the junction of Chowringhee and Park Street. In the

1830s it was shifted to the premises then occupied by the first mint of Calcutta in Church Lane and after a passage of another 50 years it found its way to a house in Bankshall Street.

The building with which we are at present concerned, is situated in the north-western corner of BBD Bag and was erected in the 1880s during the Lieutenantship of Sir Charles Elliott. At present, the building accommodates the Commissioner of the Presidency Division, the Collector of Calcutta, the Probate

Duty Collector, as well as the Collector of Excise, and the Zonal Superintendent of Excise on the ground floor and the office of the Commissioner of Revenue and Circuit Presidency on the second floor.

Elaborate staircases, prentices, arches, colonnades and high ceilings and such like adorned buildings in the past. It is a pity that the modern utilitarian point of view has little reverence for grandeur.

Sidhartha Ghosh

# 7 DAYS

S	M	T	W	T	F	S
8	9	10	11	12	13	14

The information given below is accurate at the time of going to press

## BENGALI FILMS

### REGULAR SHOWS

**Agamikal (A):** Radha (Bidhan Sarani; 553045) & Purna (S.P. Mukherjee Road; 474567)-2.30, 5.30, 8.30.

Married off to a brute of a husband who is having an affair with his widowed sister-in-law, and after subsequent hardships, Debashree Roy turns into a call girl to support herself and her mother and brothers. She meets Joy Sen-

gupta, an unemployed young man and falls in love with him. Many a rendezvous follows, until one day he discovers the truth about her.

Meanwhile, his father falls ill and the money for the operation is provided by her. Subsequently, Joy Sengupta saves her from the tender mercies of Utpal Dutt, but in the ensuing melee the latter is accidentally killed. Joy is sentenced to three years in jail. The film ends with his parents accepting her as their daughter-in-law.

Debashree Roy's performance is the only commendable part of the film.

Directed by Tapan Saha with music by Laxmikant-

Pyarelal, the film stars Debashree Roy, Joy Sengupta, Utpal Dutt, Bikash Roy, Kali Banerjee, Biplob Chatterjee, Dipak Ganguly, Sandhyarani, Kajal Gupta, Bula Bhat-tacharya and Anamika Saha.

**Jeeban Maran:** Sree (Bidhan Sarani; 551515) & Indira (Indra Roy Road; 471757)-3, 6, 8.45.

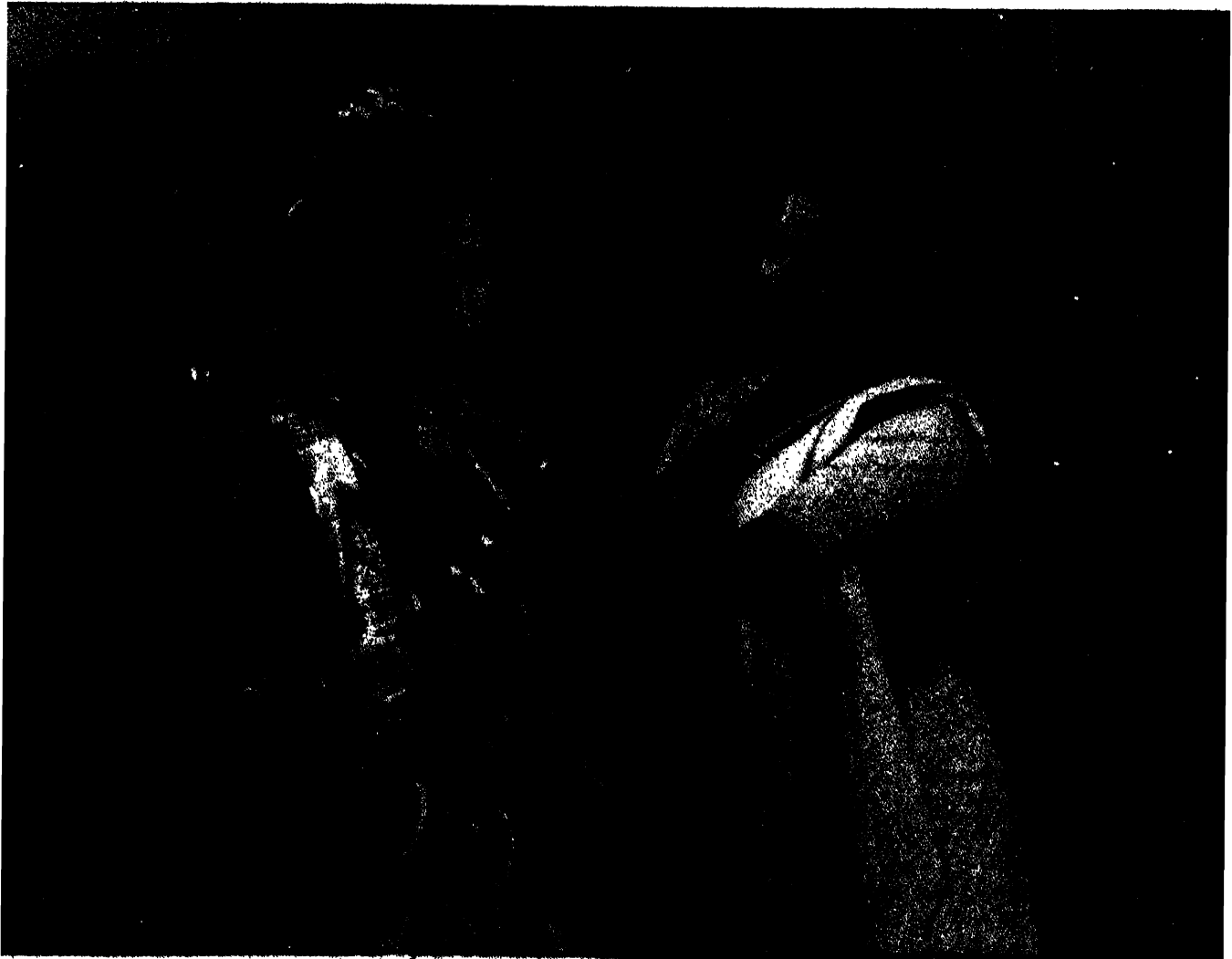
This film has a golden hearted protagonist who preaches universal brotherhood. There is also a golden voiced hero who remains humble after attaining stardom, and a famous woman singer who extends unwavering hospitality to aspiring singers. This supposedly commercial entertainer abounds with lofty ideals.

The acting is deadpan, the dialogue incoherent and the handling of characters incompetent.

Directed by Sukhen Das with music by Ajoy Das, the film has Sumitra Mukherjee, Joy Banerjee, Sukhen Das, Shakuntala Barua, Swarup Dutta, Bikash Roy, Anup Kumar, Prasenjit and newfind Piyu in the lead.

**Pratidan (A):** Rupani (Bidhan Sarani; 553413), Aruna (M.G. Road; 359561) & Bharati (S.P. Mukherjee Road; 474686)-2.30, 5.30, 8.30.

Sharmila Tagore is a simple village girl who is in love with Ranjit Mullick. He goes abroad to become a barrister, leaving her an unmarried mother. She



Anamika Saha welcomes the bride (Debashree Roy) in 'Agamikal'



becomes a nautch girl and befriends destitutes. Victor Banerjee is an ever-present villain who causes her untold misery.

However, through all her trials, she is comforted by several personifications of goodness. One of these is Naseeruddin Shah, a tough who is transformed by her and helps her to square up accounts with her enemies. He eventually dies.

In the meantime, the villain is eliminated. Sharmila is accused of murder and acquitted in an absurd courtroom drama in which the defence is conducted by London-returned Ranjit Mullick.

The talents of the cast are wasted in this film which attempts to vie with Bombay blockbusters but lacks their polish and technical competence.

## HINDI FILMS

### NEW RELEASES

**Hero:** Opera (Lenin Sarani), Grace (M.G. Road; 341544), Ganesh (Upper Chitpur Road; 332250)—4 shows, Rupbani (Bidhan Sarani; 553413)—noon, Menoka (Sarat Chatterjee Avenue; 410417).

Directed by Subhash Ghai with music by Laxmikant-Pyarelal, the film stars Jackie Shroff, Meenakshi, Shammi Kapoor and Sanjeev Kumar.

### REGULAR SHOWS

**Agar Tum Na Hote:** Paradiso (Bentlnck Street; 235442)—12, 3, 6, 9.

Good photography and haunting tunes enrich this simple film.

**Arth (A):** Metro (Chowringhee Road; 233541), Basusree (S.P. Mukherjee Road; 478808) & Bina (Bidhan Sarani; 341522)—noon.

Excellent performances from the cast are the main strength of this altogether commendable film.

**Be-Aabroo:** Society (Corporation Place; 241002)—12, 3, 6, 8.45

A series of instances of the physical violation of women is dealt with.

**Betaab:** Jyoti (Lenin Sarani; 241132)—12, 3, 6, 8.45.

Star debutants Sunny Deol and Amrita Singh with veteran Shammi Kapoor are in the leading roles of this film, directed by Rahul Rawail with music by R.D. Burman.

**Cher-Police:** New Cinema (Lenin Sarani; 270147)—

11.45, 2.45, 5.45, 8.45, Kalika (Sadananda Road; 478141), Jagat (A.P.C. Road; 365108)—4 shows, Krishna (T.C. Dutta Street; 344262)—noon, Mitra (Bidhan Sarani; 551133).

Ashok Kumar, Shatrughan Sinha, Parveen Babi and Arjad Khan are in the cast.

**Coole:** Orient (Betinck Street; 231917), Krishna (T.C. Dutta Street; 344262), Gem (A.J.C. Bose Road; 249828), Uttara (Bidhan Sarani; 552200), Pura-bi (M.G. Road; 350680), Ujjala (Rusa Road; 478666).

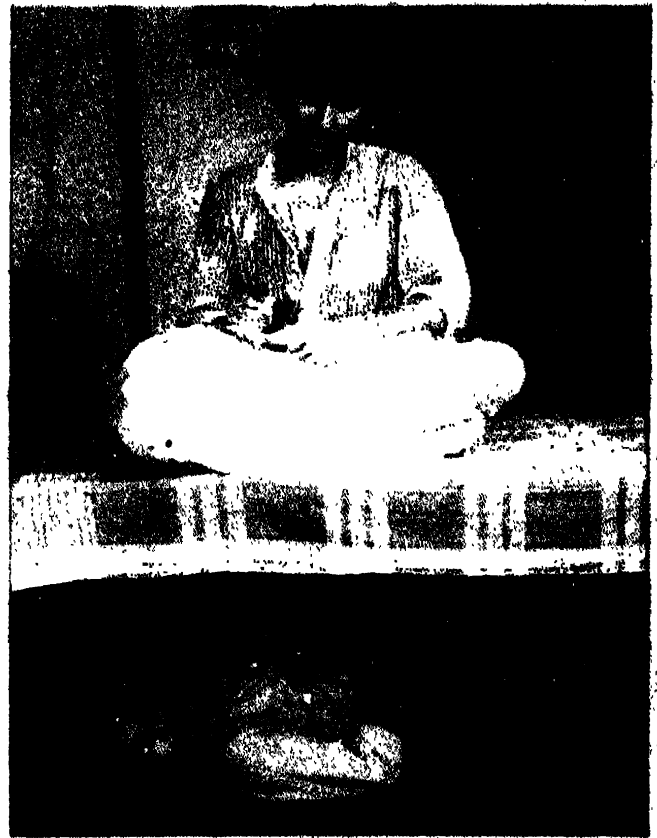
This film has a long and complicated story with Amitabh Bachchan towering over it all.

**Justice Chaudhury:** Darpana (Bidhan Sarani; 552040)—3 shows.

**Kalaakaar:** Roxy (Chowringhee Place; 234138)—4 shows, Majestic (R.A. Kidwai Road; 242266), Basusree (S.P. Mukherjee Road; 478808), Bina (Bidhan Sarani; 341522), Purnasree (Raja Kissen Street; 554033).

Leukaemia is the main villain in this melodramatic love story.

**Main Awara Hoon:** Lotus (S.N. Banerjee Road;



Piyu and Joy in 'Jeeban Maran': adolescent romance

### Sridevi in 'Kalaakaar': dancing grace



242664)—4 shows.

Sunjay Dutt as the youngest brother, comes off poorly. Raj Babbar, Rati Agnihotri and Jaya Prada are somewhat better.

## FOREIGN FILMS

### NEW RELEASES

**Fedora (A):** Minerva (Chowringhee Place; 241052)—12, 3, 6, 8.30.

### REGULAR SHOWS

**Mad Monkey Kung Fu:** New Empire (Humayun Place; 231403)—12, 3, 5.45, 8.15.

## TV

### CALCUTTA

**8 January**  
4.30: World of sport.  
6.05: Feature film in Hindi.  
9.15: Focus: A programme on current affairs.

**9 January**  
8.00: Sports roundup.  
8.25: Sahitya Sanskriti.  
9.15: Chitramala: Film songs in different languages.

**10 January**  
7.00: Youth Time.



In the land of cards ('Tasher Desh')

7 55 Play Serial  
9 25 Ek Mulaqaat/Looking Back Looking Forward Jagan nath Azad

11 January  
7 00 English film serial.  
8 10 Darshaker Darbare  
8 30. Chitrahhar  
9 15 Serial Lucy Show.

12 January  
7 00 Tarunder Janye  
7 40 Dristikone  
8 15 Music & Dance Folk dance of Darjeeling  
9 15 Places of Pilgrimage The shrine of Bom Jesus in Goa

13 January  
6 34 English feature film.  
9 15 Public Sector A film on Indian Oil

14 January  
6 00 Feature film in Bengali: *Epar Opar* (Cast Soumitra Chatterjee Aparna Sen Dilip Roy Padma Devi and others. Direction Ashutosh Banerjee. Music Sudhin Dasgupta)  
7 40 Saptahiki  
9 15 Science Magazine programme

## RECORDS

**Jugavatar Sri Sri Ramakrishna:** During the middle and late 19th century a reawakening took place in Bengal. Creative inspiration coupled with knowledge was bringing thorough changes in every sphere of life. During this time Ramakrishna Paramhansa Dev, a priest at the Dakshineswar Kali Temple, preached the Vedantic philosophy of the equal validity of all faiths. This attracted a large number of people of various religious persuasions. Stalwarts like Glnsh

Ghosh, Keshab Sen and others luminaries of Bengal frequented Dakshineswar. Among them was a young student, Narendranath Dutta—who was later to be Swami Vivekananda.

Considering all these factors, Bharati Record and Musical Products has released this LP, drama and music by Samar Gupta and directed by Jagannath Basu. The record holds everyone's interest because of its smooth progression, strength of the dramatic element and fluid musical atmosphere. Gurudas Banerjee (Ramakrishna), Ajitesh Banerjee (Glnsh Ghosh) and Debraj Roy (Narendranath Dutta) have excelled their own standards. The simple, lyrical language is an asset to the

drama. Samar Gupta has conceived the drama quite well and has combined narration and music with brilliant ease. This album is a meaningful addition to the Bengali devotional music.

## SPECIAL EVENTS

8 January: 6.30 pm  
A solo recital of Tagore songs by Geeta Ghatak in a programme organised by Geeta-Sudha

At Rabindra Sadan (Cathedral Road, 449937)

8 January: 3 pm  
Calcutta Youth Choir celebrates its silver jubilee through an international festival of songs, dances and music. The participants include IPTA choir groups from Delhi and Madras, singers and dancers from 16 states of India, Mike Glick and his Quintet from the US, Eurico Lopic from Argentina, Fanda Parveen from Bangladesh and folk troupes from the USSR.

At Netaji Indoor Stadium  
8 January: 5.30 pm  
In memory of Dr Anjali Mukherjee, Bharatiya Sangeet Kala Kendra presents a programme entitled *Sangeetanjali*.

At Tripura Hitasadhini Sabha (3 Surya Sen Street Calcutta 12)

11 January: 6.30 pm  
On the inauguration day of Asiatic Society's bicentenary celebration, Rabitirtha will stage Tagore's dance drama *Tasher Desh*. Direction Suchitra Mitra.

At Rabindra Sadan (Cathedral Road, 449937)

12 January: 6.30 pm  
Indian Cultural Ensemble

presents the children's dance drama *Futushi* and Tagore's *Tasher Desh*. Directed by Aditya Mitra, the participants include Tushar Bhanja, Suparna Bhattacharya, Hasi Mukherjee, Sumita Sinha and Sankar Bose.

At Rabindra Sadan (Cathedral Road, 449937)

12 January: 6.30 pm  
A premier presentation followed by a discussion of a Kathak item composed and danced by Pt. Vijai Shankar.

At Padatik Little Theatre (6/7 A J C Bose Road 446087)

13 January: 6 pm  
Kingshuk presents an evening of songs featuring Hemantha Mukherjee, Sikha Basu, Chitralekha Choudhury, Bani Tagore and various artistes of its organisation.

At Rabindra Sadan (Cathedral Road 449937)

## TRAVEL

### PLANES

#### INTERNATIONAL

**Bombay-Calcutta-Bangkok-Hong Kong-Tokyo:** Calcutta arrival AI316 (2) at 2110. Calcutta departure AI316 (2) at 2205.

**Tokyo-Hong Kong-Bangkok-Calcutta-Bombay:** Calcutta arrival AI307 (3) at 2345. Calcutta departure AI307 (4) at 0040.

**London-Frankfurt-Rome-Bombay-Calcutta:** Calcutta arrival AI132 (1) at 1915.

**Calcutta-Bombay-Dubai-London-New York:** Calcutta departure AI103 (1) at 2355. **Calcutta-Bangkok:** Calcutta departure TG314 (1, 3, 6) at 1345. Calcutta arrivals TG313 (1, 3, 6) at 1225.

**Calcutta-Karachi-Copenhagen:** Calcutta departures SK976 (4, 7) at 0920. Calcutta arrivals SK975 (4, 7) at 0705.

**Calcutta-London:** Calcutta departure BA144 (2) at 2115. Calcutta arrival BA145 (2) at 1315.

**Calcutta-Kathmandu:** Calcutta departure RA214 (1, 4) at 1610. Calcutta arrival RA213 (1, 4) at 1450.

**Calcutta-Kathmandu:** Departure, IC247 (1, 3, 4, 5, 7) at 1330. Calcutta arrival, IC248 (1, 3, 4, 5, 7) at 1250.

**Calcutta-Dhaka:** Departure, IC223 (daily) at 1420. Calcutta arrival, IC224 (daily) at 1620.

**Calcutta-Chittagong:** Departure IC225 (4, 7) at 1530; Calcutta arrival IC226 (4, 7) at 1830.



## DOMESTIC

**Calcutta-Delhi:** Departures, IC402 (daily) at 1735, IC263 (daily) at 0630; Calcutta arrivals, IC401 (daily) at 1125, IC264 (daily) at 2205.  
**Calcutta-Bombay:** Departures, IC176 (daily) at 0545, IC273 (daily) at 1950; Calcutta arrivals, IC175 (daily) at 1125, IC274 (daily) at 1850.  
**Calcutta-Madras:** Departure, IC265 (daily) at 1700, Calcutta arrival, IC266 (daily) at 2150.  
**Calcutta-Port Blair:** Departure IC285 (2, 5) at 0600, Calcutta arrival IC286 (2, 5) at 1040.  
**Calcutta-Gauhati-Tezpur-Jorhat-Lilabari-Dibrugarh:**

Departure IC211 (daily) at 0530; Calcutta arrival IC212 (daily) at 1600.  
**Calcutta-Imphal:** Departure IC255 (daily) at 0945; Calcutta arrival IC256 (daily) at 1540.  
**Calcutta-Bagdogra:** Departure IC221 (daily) at 1120; Calcutta arrival IC222 (daily) at 1340.  
**Calcutta-Gauhati:** Departures IC249 (daily) at 0600, IC229 (daily) at 1300; Calcutta arrivals IC250 (1, 3, 6) at 1445 and (2, 4, 5, 7) at 1800, IC230 (daily) at 1605.  
**Calcutta-Agartala:** Departures IC237 (daily) at 0545, IC243 (daily) at 0650; Calcutta arrivals IC238 (2, 4, 6, 7) at 1100 and (1, 3, 5) at 0835.

IC244 (daily) at 0900.  
**Calcutta-Jorhat-Dibrugarh:** Departures IC213 (1, 3, 4, 6, 7) at 0600; Calcutta arrivals IC214 (1, 3, 4, 6, 7) at 1015.  
**Calcutta-Silchar-Imphal:** Departure IC255 (daily) at 0945; Calcutta arrival IC256 (daily) at 1540.  
**Calcutta-Ranchi-Patna-Lucknow-Delhi:** Departure, IC410 (daily) at 0700, Calcutta arrival, IC 409 (daily) at 1045.  
**Calcutta-Bhubaneswar-Hyderabad-Bangalore:** Departure IC269 (2, 4, 6) at 1140; Calcutta arrival IC270 (2, 4, 6) at 2125.  
**Calcutta-Nagpur-Hyderabad-Bangalore:** Departure IC269 (3, 5, 7) at 1140;

Calcutta arrival IC270 (3, 5, 7) at 2145.  
**Calcutta-Bhubaneswar-Vishakhapatnam:** Departure IC277 (1, 3, 5, 7) at 1210; Calcutta arrival IC278 (1, 3, 5, 7) at 1650.  
**Calcutta-Varanasi-Gorakhpur:** Departure IC281 (2, 4, 6, 7) at 1210; Calcutta arrival IC282 (2, 4, 6, 7) at 1855.  
**Calcutta-Jamshedpur-Rourkela-Ranchi:** Departure PF715 (2, 4, 6) at 0700; Calcutta arrival PF716 (2, 4, 6) at 1305.  
**Calcutta-Jamshedpur:** Departure PF717 (1, 3, 5) at 0700; Calcutta arrival PF718 (1, 3, 5) at 0900.

## TRAINS

Departure Up	Time	<b>EASTERN RAILWAY (HOWRAH) MAIL</b>	Arrival Time	Dn.
1	19-20	<b>Delhi Kalka Mail</b>	8-15	2
5	20-00	<b>Amritsar Mail</b>	7-55	6
3	20-40	<b>Bombay Mail via Allahabad</b>	12-50	4
<b>EXPRESS</b>				
81	9-45	<b>Air-Cond. Express Tri-Wkly via Gaya</b> Dep.—Tues. & Wed. up to New Delhi Dep.—Sat. up to Amritsar Arri.—Tues., Wed. & Saturday	17-10	82
103	9-45	<b>Air-Cond. Express Bi-Wkly via Patna</b> Dep.—Thurs. up to New Delhi Dep.—Sun. up to Amritsar Arri.—Mon., & Friday	17-10	104
101	16-55	<b>Rajdhani Air-Cond. Exp. 4 days a week</b> Dep.—Mon., Thurs., Fri. & Sunday Arri.—Tues., Wed., Sat. & Sunday	11-05	102
173	5-45	<b>Himagiri (Jammu-Tawi) Exp. Tri-Wkly</b> Dep.—Wed., Sat. & Sunday Arri.—Mon., Tues. & Friday	23-35	174
67	10-55	<b>Bombay Janata Express Tri-Wkly</b> Dep.—Mon., Wed. & Friday Arri.—Tues., Thurs. & Sunday	21-15	68
61	22-55	<b>Dehradun Janata Express Wkly</b> Dep.—Sunday Arri.—Sunday	8-15	62
9	21-35	<b>Doon Express via Grand Chord</b>	6-55	10
7	10-10	<b>Toofan Express via Main Line</b>	18-15	8
49	14-20	<b>Amritsar Express</b>	15-45	50
11	21-00	<b>Delhi Express via Main Line</b>	6-05	12
39	21-10	<b>Delhi Janata Express via Main Line</b>	5-20	40
19	22-00	<b>Gorakhpur Express</b>	10-50	20
21	16-05	<b>Mithila Express</b>	6-45	22
57	6-10	<b>Kanchenjunga Express Tri-Wkly</b>	19-30	58

Departure Up	Time		Arrival Time	Dn.
		Dep.—Tues., Thurs. & Saturday		
		Arri.—Wed., Fri. & Sunday		
59	18-55	<b>Kamrup Express</b>	6-30	60
165	12-30	<b>New Bongaigaon Janata Express</b>	13-35	166
307	6-10	<b>Black Diamond Express</b>	21-25	308
309	17-15	<b>Coalfield Express</b>	10-30	310
305	18-20	<b>Asansol Express</b>	8-45	306


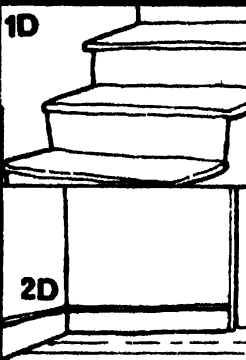
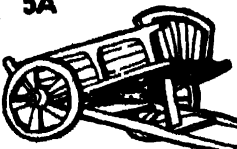
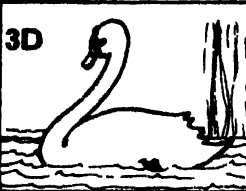
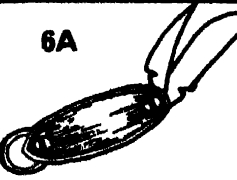




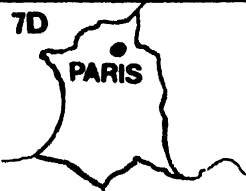



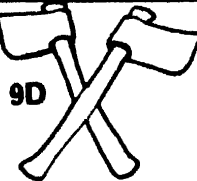
### SEALDAH (MAIL & EXPRESS)

43	19-15	<b>Darjeeling Mail</b>	8-45	44
53	22-00	<b>Gaur Express</b>	5-00	54
51	11-45	<b>Jammu Tawi Express</b>	15-40	52
13	20-45	<b>Upper India Express via SBG Loop</b>	11-55	14
303	18-20	<b>Bhagirathi (Lalgola) Express</b>	10-20	304

### SOUTH-EASTERN RAILWAY (HOWRAH) MAIL

3	20-00	<b>Madras Mail</b>	6-10	4
2	20-15	<b>Bombay Mail via Nagpur</b>	7-00	1
<b>EXPRESS</b>				
60	14-15	<b>Gitanjali (Bombay) Express 5 days a week</b> Dep.—Mon., Tues., Wed., Fri. & Saturday Arri.—Mon., Tues., Thurs., Fri. & Saturday	13-40	59
134	20-50	<b>Ahmedabad Express 4 days a week</b> Dep.—Tues., Thurs., Fri. & Sunday Arri.—Tues., Wed., Fri. & Sunday	4-00	133
30	12-45	<b>Bombay Express via Nagpur</b>	13-10	29
141	16-25	<b>Coromandal (Madras) Express</b>	10-45	142
37	23-10	<b>Madras Janata Express</b>	4-10	38
13	17-30	<b>Tata Steel Express</b>	10-18	14
11	6-20	<b>Ispat Express</b>	21-50	12
5	22-10	<b>Jharsuguda Express</b>	5-00	6
15	21-25	<b>Ranchi Hatia Express</b>	6-40	16
7	22-35	<b>Puri Express</b>	5-30	8
9	18-45	<b>Jagannath (Puri) Express</b>	8-00	10
45	10-50	<b>East Coast (Hyderabad) Express</b>	16-15	46

# WONDERLAND

1A 	<b>PICTUREWORD</b>				1D 
5A 	1	2	3	4	2D 
6A 	6		5	7	3D 
9A 	9		10	8	4D 
11A 	11		12		7D 
12A 	8D 	10D 	9D 		

## Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH COLOUR MAGAZINE, 6 Prafulla Sarkar Street Calcutta 700001. Also if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

• **Records:** I offer Abba's Super Trouper, Stevie Wonder's Hotter than July and Neil Diamond's Greatest Hits in exchange for records by Roger Whittaker, Perry Como, Eric Clapton and the Saturday Night Fever album. Write to Rongon Neogi.

• **Camera:** I offer an almost brand new Hot shot 110 with arrangements for electronic flash gun adjustment in exchange for any 35 mm camera in good condition with the same adjustment. Contact Ranjit Kumar Roy.

• **Magazines:** I have about 20 issues of last year's THE TELEGRAPH COLOUR MAGAZINE which I want to exchange for greeting cards. Write to Arti Arora.

• **Camera:** I have a Zenit I SLR pre-set camera made in the USSR with a Photex pre-set 135 mm tele made in Japan. I want to exchange this for a Japanese or German made SLR of equal price, which is about Rs 1600. Contact Pinaki Das.



## JUST-A-MINUTE

Shhh!

By Shamlu Dudeja

Don't say it out loud but what property do the following twelve words have in common?

- 1 Scheherazade
- 2 Malicious
- 3 Sugar
- 4 Chicago
- 5 Passion
- 6 Crescendo
- 7 Artificial
- 8 Shimmering
- 9 Partition
- 10 Mansion
- 11 Ocean
- 12 Tissue

Answer on Page 15

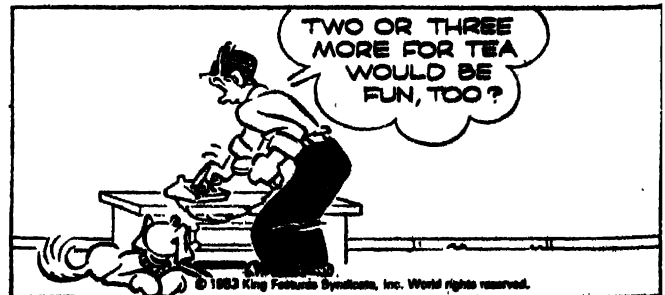
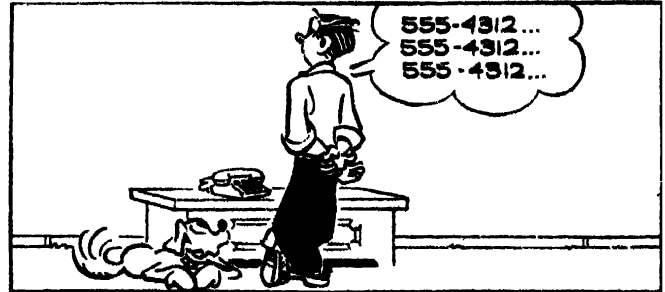
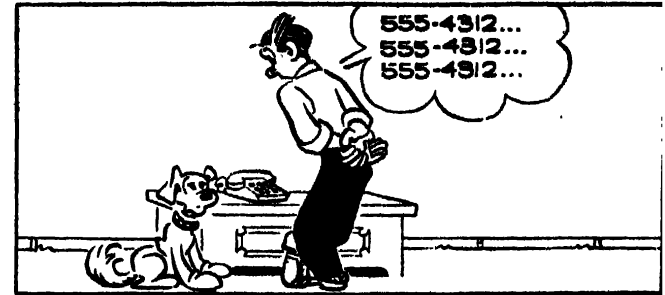
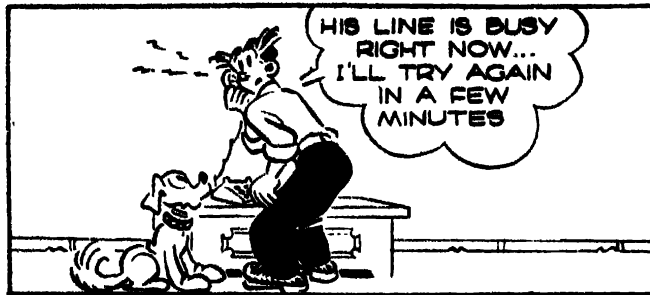
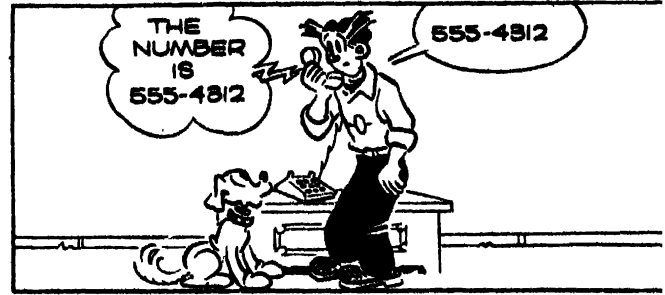
### SOLUTIONS

Across: 1 Sacks 5 Wagon  
6 Penknife 9 Armchair 11  
Heart 12 Scent  
Down: 1 Steps 2 Corner 3  
Swan 4 Hole 7 France 8  
Fruit 9 Axes 10 Cats



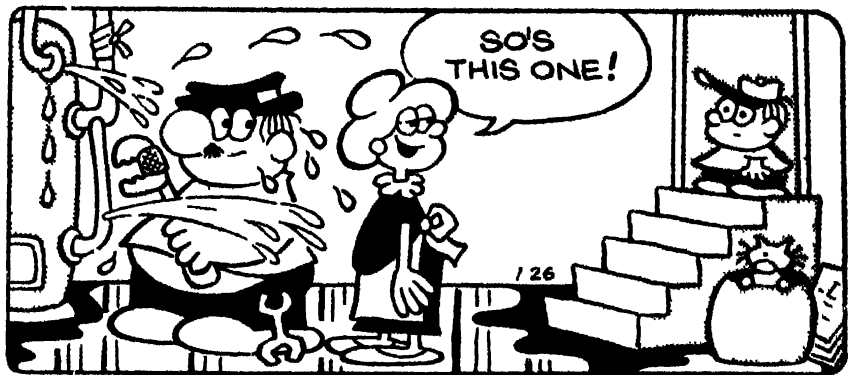
# BLONDIE

by YOUNG and GERSHER

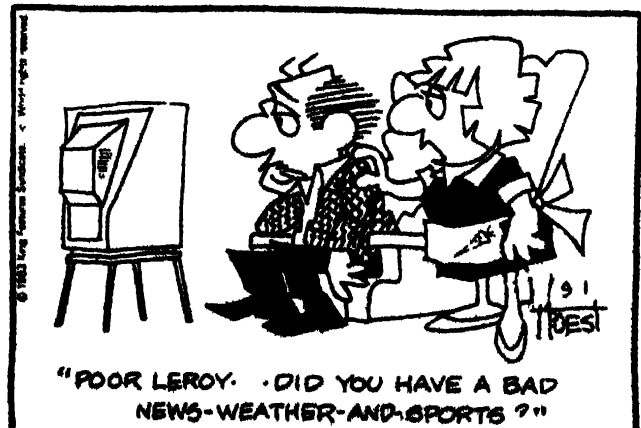
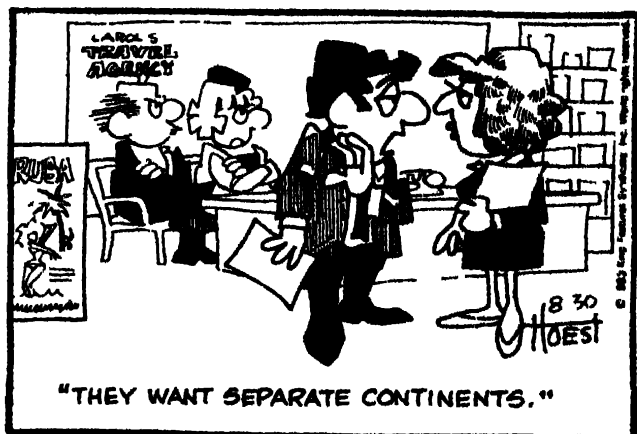
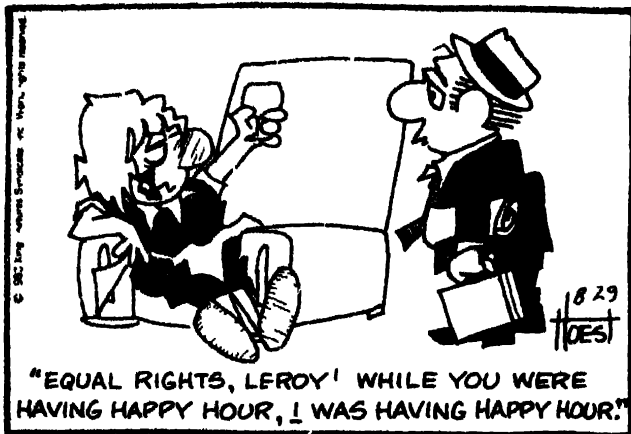


# MOOSE MILLER

By Bob Weber

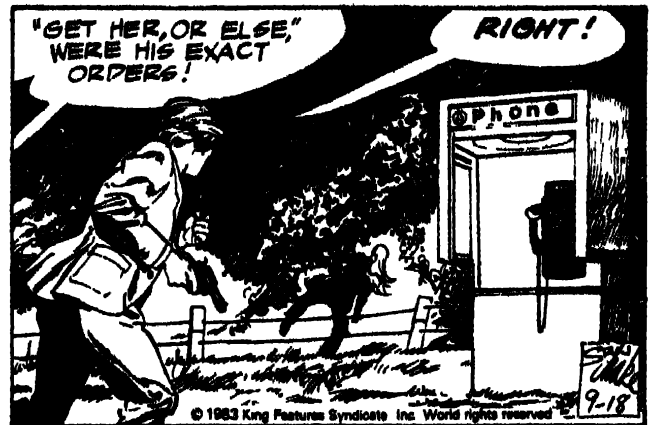
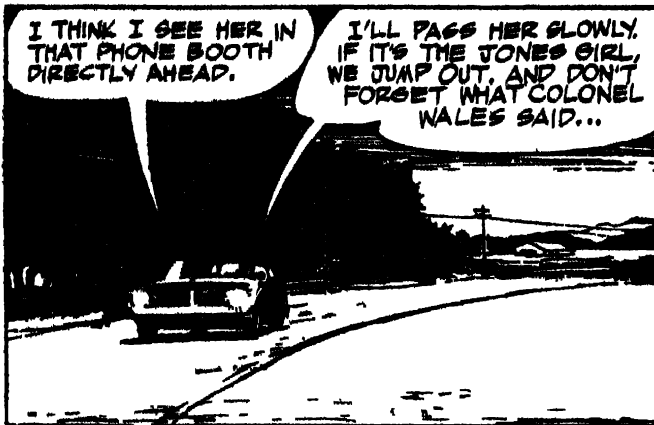


# THE LOCKHORNS



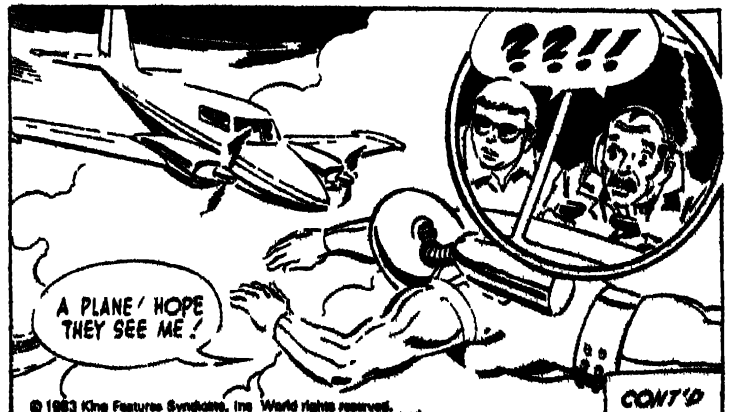
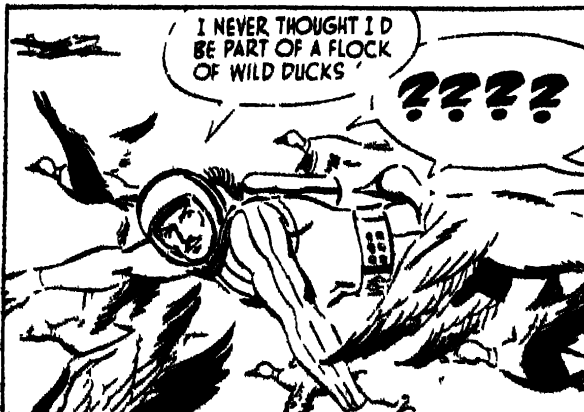
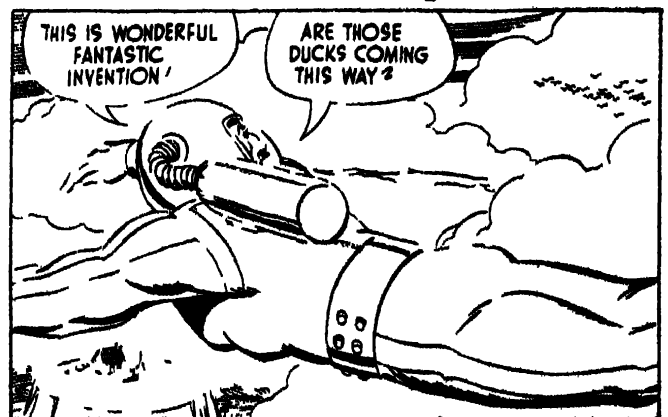
# JULIET JONES

By Stan Drake



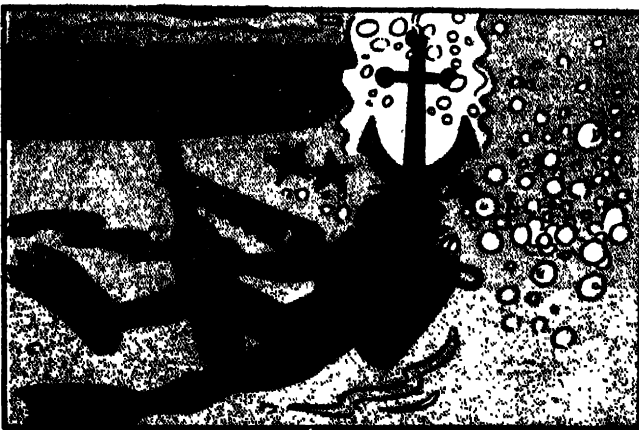
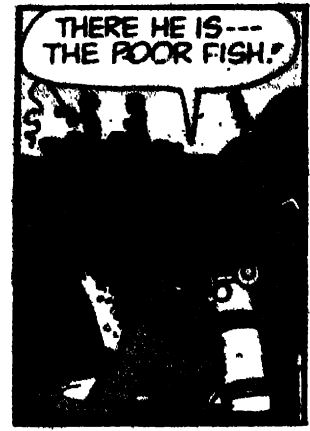
# MANDRAKE

By Lee Falk





# ARCHIE



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Name of school you attend \_\_\_\_\_

Class \_\_\_\_\_

Hobbies/interests \_\_\_\_\_

## Post Mortem

### Another Spot

The omission of Subhash Sarovar (popularly known as Beliaghata Lakes) in 'For a Spot of Fun' (Guide, Jan 1) was unfortunate.

This is one of the finest picnic spots in Calcutta. Besides the beautiful lakes with two islands by the side of Kadapara forest, there are gardens with colourful flowers, separate parks for children and ladies, an artificial hillock, a zoo with harmless animals, and bathing, swimming and boating facilities. There is also a nice cafeteria, 'Kallol.'

The picnickers may come with their lunch packets or they may enjoy a Charuibhati as kitchen facilities along with crockery are made available to the picnickers by the Calcutta Improvement Trust. J. Raichaudhury, Calcutta

### Well Handled

The Christmas Short Story, 'Handle With Care' (Dec 25) made interesting reading. Heartiest congratulations to Vernon Thomas for his extremely delightful piece.

It was perfectly harmonious with that characteristic 'Burradin' mood. Why don't you publish such refreshing stories regularly every week?

Tathagato Chatterjee, Calcutta

### The Greatest

Compliments to the celebrated novelist, Shankar, for his unbiased appreciation of Bimal Mitra whom I, like Shankar, consider as the greatest Bengali living storyteller of our times (Dec 18).

It should be a matter of shame to all lovers of Bengali literature that Bimal

Mitra has been neglected and slighted in his homeland.

Not only that, he has been branded a plagiarist because, perhaps, of some similarity between Saheb Bibi, Golam and King's General (D. Maurier), particularly the climactic last scene.

In my humble estimation S.B.G. is far superior to the other novel in the delineation of the characters of the dramatis personae.

The five novels of Bimal Mitra mentioned by Shankar, exemplify—their flaws notwithstanding—what traditionally true novels should be: a motley crowd of men and women, good, bad or indifferent, placed against a vast canvas of time spooling out events, actions and emotions in all their complexity, reaching on one another, and ultimately showing man and his environment as playthings of the cosmic forces which govern eternal time.

Shankar, who, admittedly, is the most popular storyteller in Bengal today makes no secret of how he was influenced by Bimal Mitra in his literary enterprise. Though dissimilar in style and choice of themes (Shankar does far more painstaking homework and field research), they both enthral their readers by the fluency of their narratives and building stories within stories.

Lastly, I offer a bouquet to the editor for publishing this much needed article. S. N. Bose, Calcutta

Thank you for the excellent article on Bimal Mitra by Shankar (Dec 18). Before I read it, I knew of Bimal Mitra only as the author of best selling books like *Sahib, Bibi, Golam* and *Kari Diye Kinlam*.

But, now I know the man as an incredible personality. My belief that modesty and fame do not go together nowadays has also been strengthened. I fail to understand why he has not been recommended for the

Sahitya Akademi award while writers of lesser acclaim have bagged equally prestigious awards in the past. Debashish Majumdar, Calcutta.

### Now, South

I was impressed by the article on north Calcutta schools (Dec 4). It was painful to read about the present condition of these schools which have had a glorious past.

May I suggest a similar article on south Calcutta schools? Aniruddha Bose, Calcutta

### As Distinctive

Dress Circle (Oct 23) featured two Calcuttans who received the Arjuna award this year. It is surprising that you have neglected Sudhir Karmakar, who also received it this year, and who is very much a Calcuttan. He is a product of Calcutta soccer, having represented Calcutta in the national team and has delighted Calcutta soccer lovers for a decade by his fine playing. Sumit Chakraborty, Calcutta

There is no denying Sudhir Karmakar's contribution to sport. And there was no intention to ignore him. The winners of the Arjuna Award for 1981 and 1982 were announced together and the list was too long to accommodate everyone mentioned. So we took just the 1982 winners; Sudhir Karmakar was a 1981 awardee.—Editor

### That's True

I disagree with the allegations made by Sanjeev Deblaskar in his letter (Jan 1). The astrological page is by far the most accurate I have seen in any magazine.

Arun Tamhane, Hind Motor

## Contents

The Telegraph

15 JAN 1984

4

There were times when polo finals drew large crowds. It is no longer the same today. Why has the Sport lost all its spectator appeal despite the glamour and excitement?

8

Continuing our throbbing Serial by Jeffrey Archer, 'On the Sixth Day.'

16

A trip to Manasarovar and Mount Kailash affords some heavenly sights. In *Rainbow*, all the colour and fun of the trip is captured by one of the travellers.

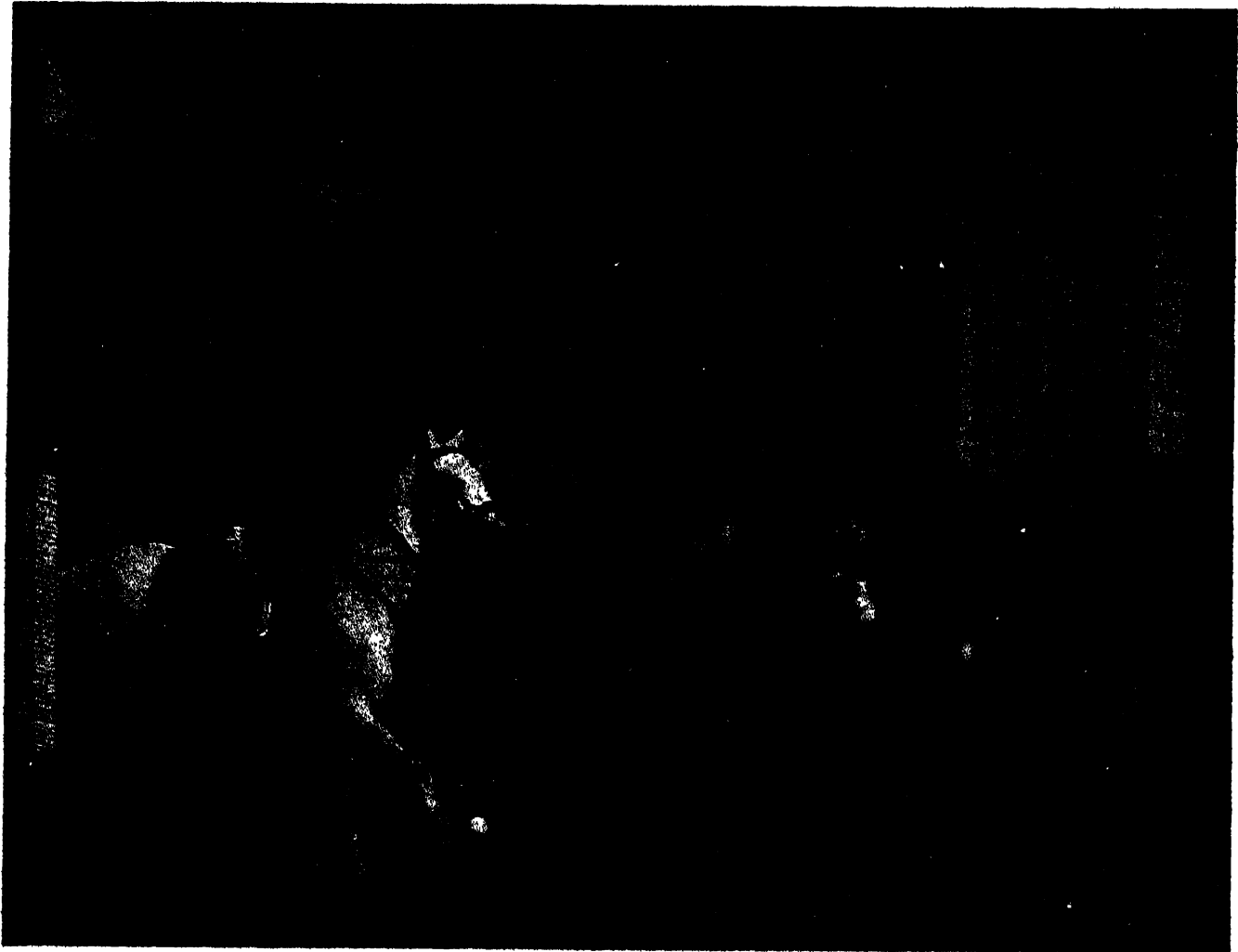
Cover: Nikhil Bhattacharya

### SECTIONS

Post Mortem	3
Drawings	11
Dress Circle	12
Infer Eye	14
Quiz	15
7 Days	20
Wonderland	24
Comics	26
Calcutta	30

## SPORT / Polo

Nishant Bhatnagar



**“S**OME of my local friends remember their parents telling them that they will not take them for polo on Christmas Day if they did not behave properly,” said Vijay Singh, the metropolitan’s highest handicap player who has migrated from Rajasthan.

Judging by the spectator turnout last Christmas Day it seems either all the children have turned into brats or they prefer some other treat from parents expecting better behaviour. The Indian Polo Association final between the 61st Cavalry and Imasconda drew no more than a thousand spectators on December 25.

One man who gets a heavy heart seeing the empty stands is Col. Maharaj Prem Singh of Jodhpur, the referee of the tournament this year. His agony is understandable as he is yet to forget the crowds of yestery-

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**At one time 20,000 people used to watch polo finals; today, barely a thousand do. Where have all the crowds gone? Lokesh Sharma finds out**

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ears. “Today if I tell some youngster that more than 20,000 spectators had watched the match between Calcutta Polo Club and a Jaipur-Jodhpur combined team in 1960, the centenary year of the club, he will probably laugh at me,” said Maharaj Prem Singh with a tone of nostalgia.

Where have all the spectators disappeared? Lt. Col. ‘Pickles’ Sodhi, who has spent almost two decades on the circuit and has been making virtually an annual pilgrimage to the

city, has seen both the high noon of the sport’s popularity and its sunset. “I think the poor spectator response is a direct fallout of the virtual non participation of the Rajasthani royal families,” said ‘Pickles’ Sodhi, who has married Nafisa Ali. “The Maharajas and the princes were a great attraction for the local Marwaris and Rajasthanis. They came to see the Maharaja of Jaipur and Rao Raja Hanut Singh of Jodhpur as much to catch a glimpse of royalty as for their polo brilliance. Both of them were nine goal handicap players and amongst the top players in the world,” explained Lt. Col. Sodhi, who is himself a five goal handicap player.

Lt. Col. Rupi Brar endorses this view but also adds that the popularity of polo has declined mainly because Calcutta Polo Club does not own a stable. This, he feels, has deprived the youngsters of an opportunity to pick up their initial lessons.

**H**ALF a century ago the game was on an entirely different plane. It carried a touch of class. Those were the days of royalty: the days of majestic players like Maharaja Sawai Man Singh of Jaipur and Rao Raja Hanut Singh of Jodhpur, both nine goal handicap players and easily the best produced by India.

Today it is difficult to raise a team with an aggregate handicap of 18 goals but in the late 30s Rao Raja Hanut Singh and Maharaja Sawai Man Singh had an 18 goal handicap between them. And the Maharaja of Jaipur's team had a total handicap of 34 goals. Rao Raja Abhay Singh, the younger brother of Rao Raja Hanut Singh, and Maharaja Prithi Singh of Baria, the other two players, were eight goal players.

There is an interesting incident related with the formation of this team. Recalls Maharaja Prem Singh: "The Maharaja of Jaipur had married two princesses of Jodhpur. At that time polo had become more or less extinct in Jodhpur so the Maharaja of Jaipur suggested to the Maharaja of Jodhpur to lend his horses and players to him. Since the son-in-law was making the suggestion it could hardly be rejected. In time, these horses contributed to the creation of the greatest polo force in India. The best horses and riders of Jaipur and Jodhpur formed a matchless combination."

The presence of royalty was an equally big attraction on the social circuit. The elite considered it a privilege to have the Maharaja of Jaipur at their party. His presence made the evening a truly champagne affair—literally and metaphorically.

"The Maharaja of Jaipur drank only champagne. So anyone who invited him had to arrange an adequate supply of champagne, which cost a lot even in those days. However, his presence more than made up for the expenses," remembers Mr S.B. Aibara, chairman of the Calcutta Polo Club.

**A great social event:** Then there was the polo ball, a great social event. Those who couldn't appear at these social gatherings made up by finding their way to the polo ground: if they couldn't rub some of the stardust off the royal shoulders onto their own, they could at least see it sparkle on the polo field.

There was another type of royalty those days: the high handicap foreign teams which lent themselves favourably to the popularity of the

sport. The touring teams from Argentina and Great Britain had their own Maharajas. Bob Scheen, a 10 goal handicap player from Great Britain, was a major draw when he played in the Calcutta Polo Club's centenary celebration exhibition match in 1960. Similarly, Argentinians Edwards Moore (7), who toured the city in 1966, Goff and Liddle (both 7), who played in 1968 were stars in their own right.

The polo fraternity also remembers the Hipwood brothers, Gillian and Howard, who played regularly from 1966-77. Gillian was a eight goal handicap player when he last played in this metropolis.

**T**HERE was thus no dearth of high handicap players those days. The standard was high and the mounts were of a superior standard. Even the government showed its appreciation by making occasional gestures like allowing the import of 10 horses from Great Britain in 1960.

Today there are no Maharajas, no

good mounts and not many high handicap players. Lt Col V.P. Singh was once a seven goal handicap player but he is past his prime and carries a five goal handicap now.

Jim Gunn, the captain of the Australian Polo Council which played the Calcutta circuit this year, particularly complained about poor mounts. "The education of the ponies we rode was pathetic. I will not blame the breed of the ponies. During my stay either I saw them tied in the stable or taken out for an evening walk like pet dogs. I pity their boring life," felt Jim Gunn, who himself breeds horses.

**Conducive conditions:** But Gunn was of the opinion that other conditions lent themselves favourably to the sport. "You have enough grass fields whereas we play most of our polo on dirt fields. Also the winters are dry and cool enough for polo," he added.

Calcutta Polo Club has realised the need of having its own stable if polo has to progress. "If we save enough money then we plan to buy

**Nafisa Ali watches polo: adding to the spectator appeal of the sport**



ponies and put them at the disposal of our youngsters. The idea is to promote the sport at the grassroot level. We are looking forward to building a team which will be able to lift the Indian Polo Association championship," elaborated Mr Aibara.

"We planned everything so meticulously this season as if we were launching a new product. First of all we ensured the participation of the army teams by approaching General A. Vaidya, who was the last GOC-in-C, Eastern Command. During his term in Calcutta we had decided to make the GOC-in-C Eastern Command, a permanent patron of the club to ensure greater involvement of the army," said Mr Aibara.

The season could not have been a success without the help of the army. The army brought almost a hundred horses and bore most of the

entailing expenses including freight.

Lt Col Brar opined that the club made a good move this season. "They got the best available talent in the country and also got the Australian team to play here. Besides a local player, Ronnie Nath, sponsored a high handicap English player Oliver Ellis. All this is good but the club must raise its own stable for continuity. The army ponies will not stay behind after the season gets over."

**T**HE Calcutta Polo Club needs the stable for another reason. Lately the owner of the land in Bhowanipore where the ponies are stabled has made it clear that he wants the premises vacated. In such an event the only option remaining will be to shift the stable to the Tollygunge Club. But this, the

equine lovers feel, will expose the mounts to accidents while travelling the long distance to the polo grounds.

Improvements can only come in phases. The sponsorship obtained by the organisers this season was an achievement in itself. Two tournaments were completely sponsored. The Indian Tobacco Company sponsored the Classic Cup and THE TELEGRAPH sponsored The Telegraph Cup. Besides this exhibition matches were sponsored by Shaw Wallace, Bangur Brothers and Asiatic Soap Company. And, of course, the regular patrons like the house of Khaitans and the house of Birlas, who do not desire to publicise their involvement, did their usual bit.

Among other things, the organisers deserve credit for getting the Calcutta Mounted Police back into the fold after a lapse of four years.



The Royal Challenge exhibition match: the excitement mounts





**Governor B.D. Pande giving away the IPA Cup to the captain of the winner, 61st Cavalry, in December '82. (Below): Mrs Anne Wright, OBE, touches up her face at the polo grounds**

The return of the policemen will contribute to polo particularly in the off season. The Calcutta Polo Club are optimistic of organising three matches every week regularly in future. This will provide opportunities for youngsters just as it will help the seniors to keep in touch.

Looking ahead, the organisers are determined to publicise the event more in the Burrabazar area, a Mar-

wari stronghold which used to provide most of the spectators earlier.

**The feeling of importance:** Some members of the CPC were, however, sore with the enclosures provided for them. The members were made to sit with ticket holders. "Why should the members pay the annual subscription of Rs 150 if they have to sit in the general enclosure? They

can just pick a few matches and pay their way in," grumbled one member. The CPC is aware of this feeling. A group in the club feels that a special enclosure for members is definitely called for.

Criticism and praise always fall headlong over one another. A lot remains to be achieved, but a lot has also been achieved. The season augurs well for the future.

Some people say that the game has no meaning to the common man because he will hardly ever get an opportunity to play it. To this, Maharaja Prem Singh countered: "A lot of people go to the cinema but they don't all become actors, do they?"

There are programmes to save wildlife from extinction and preserve monuments so there is no reason why steps should not be taken to preserve polo which is an important part of Indian culture. As an old Persian poem reads: "A human being is a polo ball which is hit hither and thither by the polo sticks of destiny."



SERIAL / Jeffrey Archer

# ON THE SIXTH DAY

In Russia the hawkish Ogarkov has replaced the late Yuri Andropov and the Soviets have started gobbling up their neighbours. Now, 500,000 troops and 20,000 tanks have moved up to the West German border. An acutely anxious President Mondale sends his aide to Number 10 Downing Street. Now read on.....

Wednesday,  
November 2, 1988



HENRY BLAND, President Mondale's personal envoy, flew into Heathrow at 7.18 that morning. An inconspicuous black Austin Princess taxied up by the side of his aircraft.

After the shortest customs check on record, Mr Bland was whisked away to 10 Downing Street accompanied by a solo motor cycle escort.

The President's envoy arrived at Number 10 thirty-two minutes later, his driver never having once exceeded the speed limit.

The Prime Minister, the Foreign Secretary and the Secretary of State for Defence joined him for breakfast on the first floor at Number 10. After a sleepless night all Henry Bland wanted was a cup of black coffee.

"Gentlemen," he said, after he had drained his first cup, "let me brief you on the outcome of yesterday's meetings. My Government has every reason to believe that the Soviets are at this moment planning a full scale invasion of West Germany.

"The sole intention behind this unprovoked move being to add the territory to those countries already under the direct influence of the USSR.

"Ogarkov (the Soviet leader) has for some time been looking for an opportunity to establish himself as leader and he obviously feels this is his chance.

"My Government therefore considers we must do everything in our power to prevent such an invasion taking place even if it proves necessary to use force."

"Steady on," said the Foreign

Secretary, "aren't you jumping the gun a bit?"

"I don't think so," said Bland. "Our intelligence information gathered from our agents on the ground expects the Soviets to make their move in the next fortyeight hours and perhaps even before that. So some immediate decisions have to be made and acted on."

"What have you in mind?" asked the Secretary of State for Defence.

"At seven o'clock Washington time and 12 o'clock GMT our respective Soviet ambassadors must be summoned and left in no doubt that if the Soviets put a foot over the West German border we will cut it off."

"What does 'cut it off' mean exactly?" asked the Foreign Secretary.

"That we would not hesitate to retaliate, even attack Moscow."

"Easy for you to say 3,000 miles

**'You could only allow him 12 hours,' said Bland stiffly, 'and then you must be prepared for Ogarkov to ignore you and carry out his attack. All our studies of the man show he's a loner so we must not allow ourselves to be taken by surprise. Don't ever forget his uncompromising attack on the Korean airliner in 1983.'**

away," suggested the Foreign Secretary, "but what happens if our bluff is called and we have to carry out such an attack?"

"I never suggested it was a bluff," said the American envoy quietly. "The President is in deadly earnest."

"I would not be willing to go that far at this juncture," said the Foreign Secretary.

"Then how far would you be willing to go?" asked the American envoy.

"For the moment I think we should give the Soviet ambassadors a firm warning, and see how Ogarkov responds.

"You could only allow him 12 hours," said Bland stiffly, "and then you must be prepared for Ogarkov to ignore you and carry out his attack. All our studies of the man show he's a loner so we must not allow ourselves to be taken by surprise. Don't ever forget his uncompromising attack on the Korean airliner in 1983."

"Agreed," said the Secretary of State for Defence. "I have already put the following plan into action..."

"Do you really think the Russians would invade West Germany?" asked Mr Frampton, switching off the nine o'clock news before lighting

a cigarette.

"Certainly," said his son Roger, "if they believe all we will do is sit and watch."

"Perhaps they will stop with Germany," suggested Roger's sister Susan, warning her hand by the fire.

"Or France or Britain or whoever else is willing to capitulate," said Roger, digging into his second bowl



of porridge.

"But don't you realise we could all be dead from nuclear fallout in a week's time," said Susan, concentrating on keeping warm. "We should never have built Polaris in the first place."

"Perhaps you're right but what's been invented can't be dis-invented," said Roger. "And it may now only be Polaris that's keeping us alive at this moment, or at least making sure we are not part of the Soviet Union."

"I know Watford isn't Elysium but I still prefer it to Leningrad."

"I think Leningrad is preferable to being dead," said Susan, staring out at the rain dreading having to go to work.

"If you go to Greenham Common on Saturday you can be sure the Russians will be delighted by your action," said Roger pushing his empty porridge bowl to one side.

"I still believe someone has to stand up and be counted on the moral issue, said Susan "So nothing will stop me going to Greenham Common."

"We may all have to stand up and be counted in the end," said Roger, "and none of us will lack sincerity for the cause we believe in even if we are no longer allowed to express it."

Susan did up her coat and marched out into the rain without replying.



When the Soviet Ambassador arrived at the Park entrance of the Foreign Office it was still pouring, how did the British describe it "Cats and

Dogs."

The Ambassador was met by a private secretary before being escorted into a waiting lift which opened opposite the Foreign Secretary's private room.

Alexei Dem'trov had been a diplomat for 29 years. Paris, Washington, Rome and now London. He sometimes thought he was more western than his hosts.

The Soviet Ambassador was shown into the Foreign Secretary's room with hardly enough time to take his raincoat off. He found the Foreign Secretary standing by the magnificent Adam marble fireplace, beneath a picture of Palmerston.

"Good morning Foreign Secretary," he said in an accent that would have passed unnoticed at Balliol high table.



"Good morning, Your Excellency," said the Foreign Secretary gruffly.

"I have summoned you because Her Majesty's Government has reason to suspect that your armed forces are about to launch an invasion into West Germany with the sole intention of bringing the entire German nation under the Soviet flag."

The Soviet Ambassador showed no sign of emotion although he suspected it might well be true, in which case to quote the old British complaint, "he would have been the last to hear about it."

"If this is the situation," continued the Foreign Secretary, "we wish to inform your government that we shall treat any such action as hostile to this nation. I hope you are

left in no doubt as to what the implications of such an action might be."

"I am left in no doubt, Foreign Secretary."

"You will pass on the views of Her Majesty's Government to your own government immediately and

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**'I have summoned you because Her Majesty's Government has reason to suspect that your armed forces are about to launch an invasion into West Germany with the sole intention of bringing the entire German nation under the Soviet flag.'**

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we expect a reply within 12 hours."


"I shall endeavour to do so, Foreign Secretary."

"If we have not heard back from your government after the 12 hours have elapsed we shall consider the reports we have received accurate."

"I understand, Foreign Secretary."

"Good day, Your Excellency."

"Good day, Foreign Secretary."



Ogarkov, the leader, scowled as he read over the London Embassy telex for a second time. The British won't do a damn thing while

that National Unity lot are in power. They are so democratic they will never be able to come to a decision. Telex our Ambassador back instructing him that there is no truth in the British allegations.

"We are only carrying out exercises within our own borders as he will clearly come to realise in the next few hours." Ogarkov hesitated. "But don't send it until an hour before the deadline."

"Yes, Comrade General Secretary," said the aide.

"And see that the contents of these telexes do not reach any other member of the Politburo before tomorrow morning."

"Yes, Comrade General Secretary."

"And get me General Skokov on the line immediately."

"Immediately, Comrade General

Secretary."

In minutes the aide had located General Skokov and put the Comrade General Secretary on the line. "Could you advance 'Operation Reverse Takeover' by twentyfour hours?" were Ogarkov's first words. The silence made him wonder if he had been cut off.

"Are you there, Comrade General?"

"Yes, Comrade General Secretary."

"Well?"

"Yes, I could," came back the firm reply.


"Good, then we cross the German border on Friday morning at first light."

"Do I still carry out the contingency plan?"

"Yes," replied Ogarkov, "but you will have to move your reserve troops back immediately for it to have any effect."

"It will be done," said the General.

Ogarkov put the phone down and returned to check over the full text of his message to be sent to London.



On receiving the Telex the Soviet Ambassador requested an immediate interview with the Foreign Secretary. The Foreign

Secretary briefed the full Cabinet of his exchanges with the Soviet Ambassador and Ogarkov's reply late that evening. There was an audible sigh of relief around the table when they were given the details.

"And better news still," he continued, "which I am sure the Defence Secretary will be able to confirm. Divisions of Russian troops have been seen leaving the German border and heading east towards Poland."

"MiG27s and T82 tanks are also moving away from the danger zone and it begins to look as if our tactics of firm diplomacy are paying off."

The Secretary of State for Defence remained silent even though his reports showed that a considerable number of troops still remained on the German border.

He would only see cause for rejoicing when every Russian soldier had retreated back to Poland, and not before.

"I don't think we should relax yet, Prime Minister," said the Defence Secretary.

"I wouldn't want you to end up playing the same role as Neville

Chamberlain did in 1940 with all of us looking for a Churchill."

"I'm sure you see yourself in the latter role should such a situation arise," said the Foreign Secretary.

"I can assure you that I intend to remain vigilant as I am not totally convinced by the sudden backing

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**At 4 o'clock the next morning, as US envoy Bland's plane headed back to Washington, an aide crept into the Prime Minister's bedroom and woke him gently. He had been dreaming and it was a few moments before he took the news in.**

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down of Ogarkov.

"I shall order our forces in Europe to remain on red alert for at least another 48 hours."

"Secretary of State for Defence, I want to be brought up to date on the movement of the American Cruise missiles out of Greenham Common and when you expect every one of them to be in position."

"Chancellor Vogel has agreed to return to Germany, and will be back in Bonn by this time tomorrow," said the Prime Minister.

"Let us hope our worst fears are now over and by the weekend we shall have ridden the storm with our only problem being the protestors at Greenham Common. Thank you, gentlemen."

At four o'clock the next morning, as U.S. envoy Bland's plane headed back to Washington, an aide crept into the Prime Minister's bedroom and woke him gently. He had been dreaming and it was a few moments before he took the news in.

The Soviets had continued to withdraw for eight hours but the latest information coming through showed that they had suddenly turned west towards the German border and would be back in position by dawn.

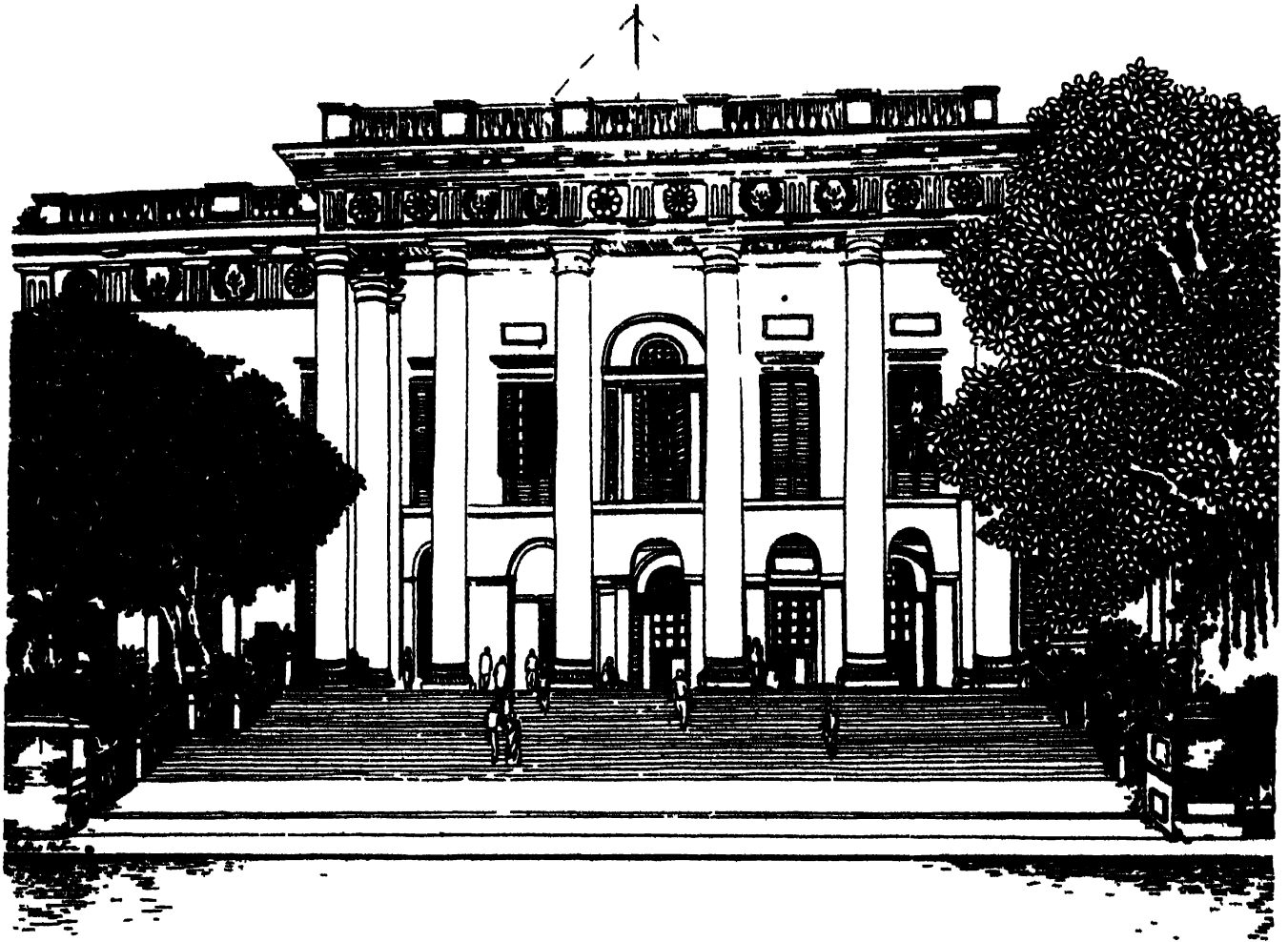
"Oh, God," said the Prime Minister. "Am I to be Chamberlain or Churchill?"

To be continued

Courtesy: Asia Features

DRAWINGS / Rathin Mitra

# *The Town Hall*



**T**O the west of the Raj Bhavan and behind the Council House stands the Town Hall, along with the High Court. As one walks towards the building from the east, the first thing that catches the eye are the scars inflicted on the building in the form of varicose rain-water pipes, which are of recent origin. However, the doric architecture, being grand enough to withstand the caretakers' contempt, still fascinates the visitors.

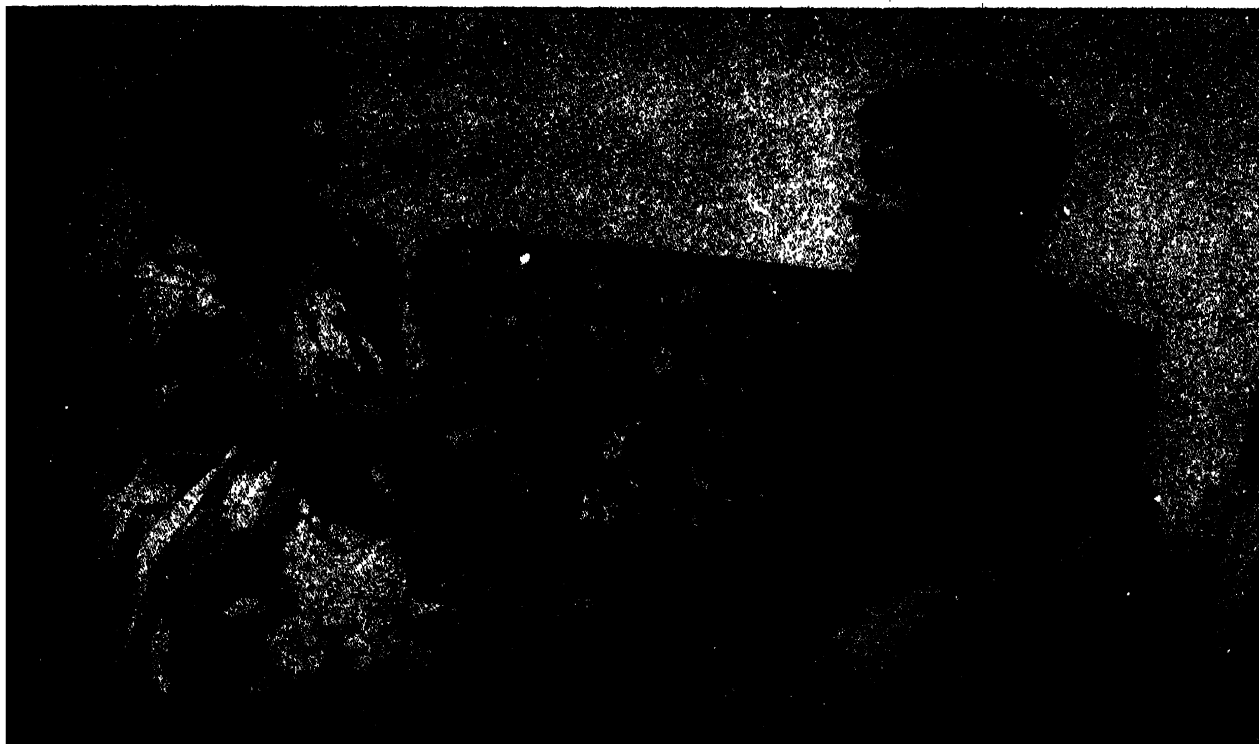
The green painted wooden shutters (*Jhilmil*) which act as sun shades have the ingenuity of being mounted on pivets so that the central portion can be swivelled at will. The flight of stairs facing the road on the south is not the main entrance. A semicircular carriageway from the outer gates leads the visitor to and from the northern front. The vestibule with a grand double staircase can admit 200 people at a time. On the sidewalls ascending the stairs are two large oil paintings flanked by a pair of busts which are as uncared for as the building itself.

A presentday visitor to the Town Hall may find it well nigh impossible to believe that the same building, since its completion in 1813, had the honour of receiving not only the celebrities of the "White Town" but also national leaders like Keshab Chandra Sen, Naba Gopal Mitra and Surendranath Banerjee. The great partition meeting in 1905 was held in this house, which also saw the 50th birth anniversary celebrations of Rabindranath Tagore.

The decision to build the Town Hall was taken at a public meeting held on February 21, 1804 and Colonel Garstin was chosen as its architect and builder. It seems time to hold another public meeting aimed either at delivering the Town Hall back to the town, or finding a proper custodian, so that the remaining articles of value, such as paintings, statues, and busts can be removed from the building to places where they will be better cared for.

**Sidhartha Ghosh**

# DRESS CIRCLE



## JINGLE BELLS

*Above:* When Christmas comes, can marriage be far behind? It wasn't for Test cricketer Arun Lal (28) who married his four-year steady, Debjani Sengupta (33) on December 26. The marriage was solemnised in a city civil court and Lal celebrated the big event with a century (114 n.o.) for Mohun Bagan against Greer in his first big match after the marriage.

## QUARTER CENTURY

*Right:* A silver jubilee is always a big event. And it has been a very big event for the Calcutta Youth Choir. In like vein, they celebrated their 25th year with an international festival of folk music and dance. All credit for the stupendous show goes to the brain and spirit behind CYC, the well preserved livewire, Ruma Guhathakurta.





### THE CROWNING GLORY

Organised by The Promoters, and this year sponsored by Modi Textiles, it is the oldest beauty contest in the country. This was the 16th time that a panel of nine eminent judges had the enviable task of selecting the prettiest girl in town from 20 finalists. And their vote went to the wispy girl with a lot of poise: **Rumi Ghosh**. The daughter of the circulation manager of *Amrita Bazar Patrika*,

Rumi is a student of Loreto House. Close on her high heels was **Jillian Gomes**, who might have stepped out of the pages of *Vogue*, but hasn't; she is an employee of British Paints. The second runner-up was **Anna Marie Oliver**, the girl with the childlike charm. The picture shows Rumi giving one of the judges, Mrs Farida Barry, a piece of the queen's cake while Jillian watches happily.

# Inner Eye

## NEXT SEVEN DAYS

FROM JANUARY 15 TO JANUARY 21

**ARIES**  
 Mar 21-Apr 20  
 You will have excellent opportunities to expand your business. You will be popular among your friends and relatives. Let your own intuitions guide you. Prosperity is predicted on the financial and business front and all your hard work will now be rewarded. You are likely to acquire some luxury items.

**T AURUS**  
 Apr 21-May 22  
 Follow your own judgement. Your interests will advance this week and promotion is likely. Business will remain steady. An elderly family member is unlikely to cause further worry. A happy romance or "event" is probable. You might win a prize or two. You will benefit through sports.

**G EMINI**  
 May 23-June 21  
 Be patient in the face of serious obstacles to your ambition. Devote extra attention to minute details. After a minor setback due to disagreements, business will progress. Gains through the occult are also predicted. Take care of your and your family's health. Avoid disputes.

**C ANCER**  
 June 22-July 22  
 You might not feel satisfied with the results of your hard work. Both physical and mental strain will occur. Do not be irritable. Suits and debts will cause anxiety. It will not be easy to find solutions to your problems. Stay away from romantic entanglements. Look after the health of the women in your family.

**L EO**  
 July 23-Aug 22  
 An unexpected journey is likely to fetch you profitable business contracts. You may expect greater financial gains but exercise caution and circumspection in dealings with the opposite sex. Do not become involved in litigation as it might turn out to be a longdrawn affair. Seek the advice of elders.

**V IRGO**  
 Aug 23-Sept 22  
 This week's outlook is favourable though perhaps not quite as much as last week's. Apart from a minor loss or irritation (probably linked with a relative), your prospects seem encouraging. You are advised to be on your guard against deception, specially in love. Servicemen will have an enjoyable week.

**L IBRA**  
 Sept 23-Oct 22  
 You are advised to make an effort not to antagonise your employer. Pay attention to business and professional pursuits. A fair measure of success and good fortune is indicated, including gains through speculation or gambling. Do not make any important changes this week. Watch your health.

**S CORPIO**  
 Oct 23-Nov 21  
 You will be able to solve longstanding problems involving finance. Courage, faith and fortitude will help you in successfully tackling problems. A good week for romance and correspondence. Affairs on the home front will be happy. Professionals are likely to be transferred. Avoid hasty decisions.

**S AGITTARIUS**  
 Nov 22-Dec 22  
 The planets are unfavourable. Wait for better days. Exercise extreme caution in all dealings. Practise restraint in all activities. Check irritable tendencies and do not criticise others. After a somewhat difficult beginning, things will improve. Do not be extravagant. Take care of your health.

**C APRICORN**  
 Dec 23-Jan 20  
 A beneficial change of job or residence is likely. The week will be a happy one provided you check extravagant tendencies. You will benefit through inheritance. A secret friendship or association will prove helpful. Love and domestic affairs will bring happiness. Friends will be helpful.

**A QUARIUS**  
 Jan 21-Feb 21  
 Stellar portents are somewhat confused. Difficulties and unexpected reversals beyond your control will nevertheless be mitigated by help from an unexpected source. Watch your finances. Avoid property deals, foreign investments and speculation. Do not neglect your health.

**P ISCES**  
 Feb 22-Mar 20  
 Your boundless energy and ambition will result in success but caution is advised against physical overstrain and in dealings with elderly relatives. Secret matters will progress and young people and intellectuals will contribute to your well being. Valuable new friendships are foreseen.

## BIRTHDAYS

**January 15**  
 A year of excellent progress is foreseen, a property matter and association with an old friend being particularly successful. There will be gains through hard work and enterprise and perhaps through a legacy and, in some cases, through very fortunate marriages.

**January 16**  
 Chances are you will go from strength to strength this year. Get your priorities right. People in superior positions will take note of any increase in output on your part. A good year for business people to promote anything that requires team effort.

**January 17**  
 After one or two initial difficulties your hard work and enterprise will bring rewards, often in the form of promotion. A financial disappointment will be quickly followed by gains linked with the arts.

**January 18**  
 The year is likely to begin well but towards its close there are likely to be serious obstacles. Although this will drain your reserves, it could prove that a physical condition that has been causing you concern for some time need do so no longer.

**January 19**  
 A year of average good fortune is foreseen, but difficulties involving property and an elder relative will develop. It is vital that you do not resort to hasty measures where finance is concerned. Social activities could lead to an exciting romantic involvement.

**January 20**  
 A happy and successful year is presaged specially if concerned with art and literature. Romance and marriage are likely. Air travel is indicated. You will have more time for entertainment. You will find boring jobs easier to cope with.

**January 21**  
 Yours is an exceptionally fortunate birthday— notable success through business activity and travel is foreseen. The portents favour love and marriage. Your relations with people who hold superior positions will continue to improve.

M.B. RAMAN

### SUGGESTIONS

### LUCKY NUMBER AND COLOUR

DAY	SUGGESTION	DATE	NUMBER	COLOUR
SUNDAY	ROMANCE	JANUARY 15	2	WHITE
MONDAY	BUSINESS AFFAIRS	JANUARY 16	3	RED
TUESDAY	SHOPPING	JANUARY 17	7	BLUE
WEDNESDAY	MEDITATION	JANUARY 18	5	ORANGE
THURSDAY	TRAVEL	JANUARY 19	8	BLACK
FRIDAY	DOMESTIC AFFAIRS	JANUARY 20	4	GREEN
SATURDAY	SPORTING	JANUARY 21	9	GREY



# QUIZ / Neil O'Brien



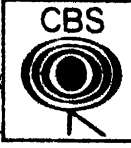
The last of the AQUO quizzes on the Calcutta Open Circuit for 1983 is Round Table's Bankura Horse Quiz which has spilled over into 1984. The final, which promises to be an interesting affair, will be held this evening at 6 pm at the Saturday Club. The quizmaster, as usual, is Alban Scott. We hope there will be a good turnout of quiz enthusiasts.

Anup Kr Dutta, Calcutta 64, asks, 'What is a werewolf?'

From wer = 'man', wulf = 'wolf': a living person who changes into animal form and becomes a ferocious killer and eater of human flesh. Scientifically known as lycanthropy, it is the magical transformation of man into beast, or the belief that this takes place.

The werewolf tradition is found in most countries of the world and is of very ancient origin. (It was commonly believed that men born on Christmas Eve became werewolves.) The werewolf is, however, essentially different from the other transformation legend, the vampire, in that the werewolf is a living person and the change to animal shape only

lasts during a lifetime; though the change can be temporary or permanent. In Germanic legend and folklore the change was brought about by donning a wolf's pelt: a practice that is certainly as old as man's pictorial representations of himself and an idea that students of occult mysteries find interesting, especially since it was believed that those who voluntarily took the shape of a wolf were believed to be able to



**11th Question: Why is the dressing room of a theatre called a 'greenroom'? (Surath Banerjee, Bhaspur)**  
**Ans: Originally such rooms were painted green to relieve the eyes from the glare of the stage lights.**

resume the shape of a man at will, while those who underwent the transformation involuntarily were the subjects of malignant magic.

In 1521 two Frenchmen were burnt alive at Besancon after one had related how he had taught the other to cover his naked body with a special ointment which caused hair to grow all over the body and claws to sprout, after which they ran on

all fours like the wind and ate children.

There are supposed to be many ways of freeing a human from the curse of a werewolf, but the best-known is to shoot the man-wolf with a silver bullet, preferably consecrated silver, such as a crucifix from a church. The theme of metamorphosis has been exploited in literature and art, but the occultist looks upon the werewolf as a sorcerer whose astral body roams freely where it will while the magician is asleep.

Joydeep Bhattacharya, Calcutta 26, and Suresh Reginald, Kharagpur, both rightly point out that the length of the standard metre (25 Dec. '83) should have been based on 'Krypton 86' and not 'cadmium'.

However, I find that a couple of months ago the metre was redefined in terms of another base, time—"specifically, the distance light travels through space in 1/299,792,458th of a second."

Thank you Joydeep and Suresh. **Postscript:** Although I shall be out of the country for about a month, I have written enough to keep this column going till my return. However publication of reviews received in the meantime will naturally be delayed.

## QUESTIONS

1. Who said, "I awoke one morning and found myself famous?" (Kanishka Chowdhury, Calcutta 19)
2. Who was the first to call Gandhiji, "Mahatma"? (Anurag Shukla, Calcutta 14)
3. What was Vinoo Mankad's full name? (Gautam Karar, Calcutta 36)
4. What is the currency of Gabon and Cameron? (Biswa Pratim Bhowmick, Calcutta 14)
5. When is the mass of a body changed? (Debnath Kundu, Ranaghat)
6. Which President's name was almost the same as that of his country? (Debasish Daniel, Hooghly)
7. Who is a second storey man? (Sarbjit Ghosal, IIT, Kharagpur)
8. What is meltdown? (Prabal Guha, Calcutta 33)
9. What is the Secret Service of France? (Rongon Neogi, Calcutta 19)
10. Who was Tom Sawyer's bosom friend? (Abhijit Dutta, IIT Kanpur)

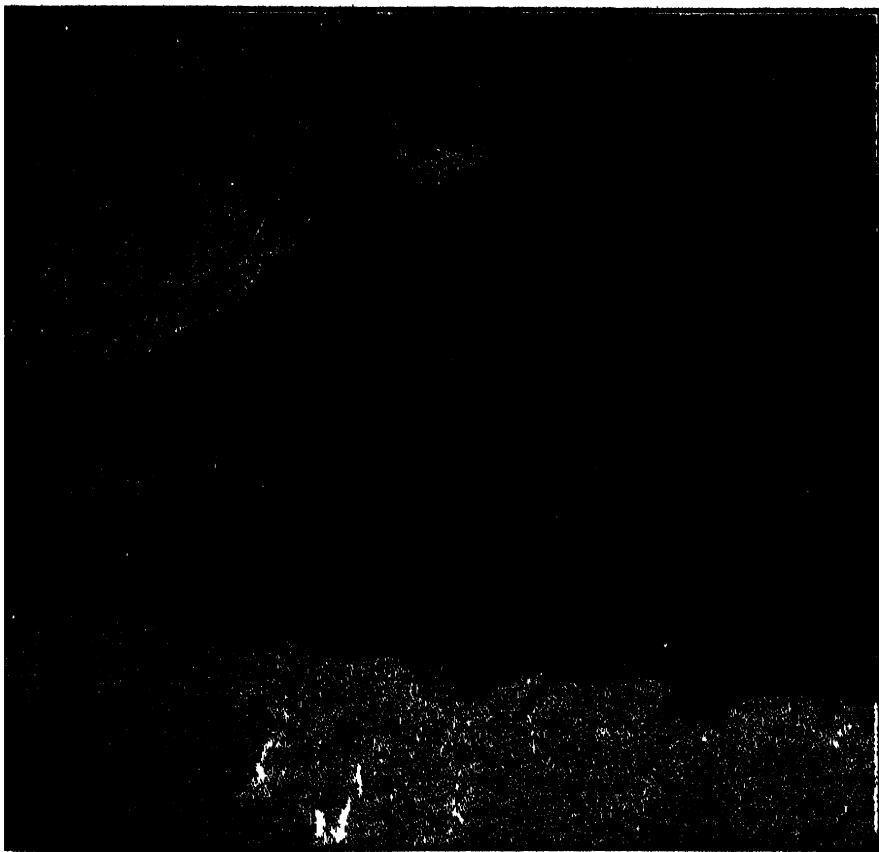
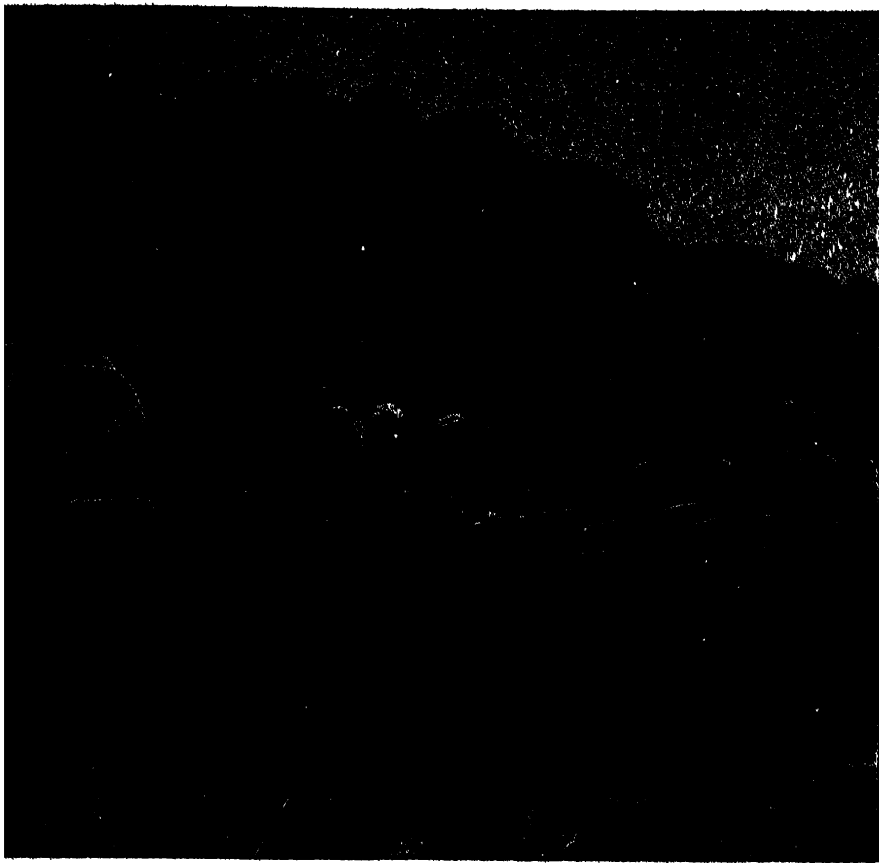
### Answer to O-NERO-US

The eight nine-letter words are: CAR-PEN-TRY, DISC-RED-IT, DISH-ON-OUR, FED-ERA-TED, FREE-MA-SON, GOD-FAT-HER, HE-ART-BEAT, IN-FIR-MARY.

## ANSWERS

1. Lord Byron (referring to the instantaneous suc-  
cess of his Child Harold—O.B.)
  2. Rabindranath Tagore.
  3. Multinational Himalaya Banked.
  4. The Franc.
  5. When its velocity becomes almost equal to the  
speed of light.
  6. Jomo Kenyatta. (Kenya was formerly pro-  
nounced 'Keen-ya,' but now is Kenya to rhyme  
with the last name of its first President—C.B.)
  7. A burglar who enters through an upstairs  
window.
  8. The melting of the fuel core of a nuclear  
reactor.
  9. SDECE (Service de Documentation Extérieure  
et de Contre Espionnage).
  10. Though Huck Finn was certainly Tom's pal, the  
person referred to several times as Tom's  
"bosom friend" was Joe Harper.
- ('Answer given by the person sending in the question.)





beautiful waterfall, known as the 'Bridal Veil,' near Lamare (facing page); the weather-beaten women and children of village Garbyang (top); and the Dolma Pass which, at 18,600 ft, is the highest point on the Yarkram route (above)

**A**BOUT 80 kms from Delhi and 1,200 kms from Lhasa, the capital of Tibet, are the beautiful spots of Mount Kailash and Lake Manasarovar, the sacred places of pilgrimage for the Hindus. In fact, Kailash (called Kang Rinpoche in Tibetan) is regarded as a sacred mountain by four of Asia's great religions: Hinduism, Jainism, Buddhism and the pre-Buddhist shamanistic religion of Tibet, the Bon religion.

The devout Hindu looks upon Kailash as the abode of Lord Shiva and his consort, Parvati. Buddhists associate Kailash with a tantric meditational deity (Yidam) called Demchog and his consort, Dorje Phangmo. The followers of the Jain religion also attach great spiritual significance to Kailash. In their writings, Kailash is called Astapada, where Rishaba, the first Tirthankara, attained Moksha. According to Bon associations, the Kailash-Manasarovar region was one of the chief centres of the Bon faith long before Buddhism appeared in Tibet around the 7th century AD.

In the middle years of the present century, the Chinese, having carried through their Marxist revolution, began to revive old claims that Tibet was an integral part of China. In 1959 the monk ruler of Tibet, His Holiness the Dalai Lama, fled into exile in India. Thereafter the Chinese completed the takeover and closed the borders of Tibet to secular and religious traffic alike. The pilgrim route from India to Kailash-Manasarovar was reopened in 1981 and since then, the ministry of external affairs has been sending batches of pilgrims to these holy places every year.

I was a member of the second batch that went to Kailash-Manasarovar this year from June 26 to July 27, 1983. There were 21 of us in all, including two other women. Our group leader was Mr A.K. Bhatnagaryya from Calcutta. The trip took exactly 30 days and the route was—Delhi-Champawat (452 kms)-Dharadhula (171 kms)-Tawaghat (19 kms)—roadhead by bus.

Trekking started from Tawaghat-Pangu (9 kms)-Sirkha (9 kms)-Jibti (16 kms)-Malpa (9 kms)-Budhi (9 kms)-Gunji (14 kms)-Kalapani (8 kms)-Navidhang (9 kms)-Lipulekh (7 kms).

All places except Tawaghat and Lipulekh were night halts. The travel and stay arrangements on the

Indian side were made by the Kumaon Mandal Vikas Nigam, for which each pilgrim had to pay Rs 2,750. In China, each pilgrim paid 650 yuans to the Chinese authorities (each yuan being equivalent to about Rs 5). On the Indian side, the pilgrims are escorted on the trek by five armed security guards of the special police force, two wireless men from the UP state government and two guides from the Nigam. Medical facilities are available at each camp.

The first two days' journey from Delhi was covered by Deluxe bus. About 25 kms from Champawat is the famous Advaita Ashram at Mayavati founded on the initiative of Swami Vivekananda in 1899. In January, 1901, he had spent some time here.

The Ashram commands a magnificent view of the Himalayas, specially the Nanda Devi peak. It is a very quiet and charming place and the atmosphere in this Ashram is very soothing. The Ashram is involved in various welfare activities in the neighbouring villages. It is also engaged in research in the philosophy of Non-dualism.

**W**E began trekking at Tawaghat (3,500 ft) on the third day of departure from Delhi. The river Dhaulti Ganga meets the river Kali at Tawaghat. The first day's trek was to Pangu (7,000 ft), a Bhutiya village famous for its carpets. Between Pangu and Sirkha (7,800 ft), is the famous Narayan Ashram founded by Narayan Swami in 1936 on his return from Kailash-Manasarovar.

The Narayan Ashram is considered a place of pilgrimage by itself by many devout Hindus. Between Sirkha and Jibti (7,600 ft) the highest point is Rungling top (10,000 ft). The trek from Rungling top to the village of Simkhola was a charming walk through thick forests. There was a profusion of chestnut trees, Rhododendrons and very graceful pines. I was reminded of Tagore's poetry where he makes frequent references to the elegant Rhododendron trees.

From Jibti to Malpa (6,400 ft) was a very tricky descent. Midway between these two camps are the beautiful Nijang waterfalls. After Jibti, the trek is along the river Kali with Nepal on the other side of the river. Malpa to Budhi (8,700 ft) is a steep ascent. There are beautiful waterfalls near a place called La-



**Camp Budhi: some moments of rest**

mare. These waterfalls drop from a very great height and are known as the 'Bridal Veil.' Budhi to Gunji (11,000 ft) is a long walk and we passed the village Garbyang on the way which is the last post office on the Indian side.

Garbyang was once a very prosperous trading centre when the borders between India and Tibet were open. Boys and girls from here used to go abroad for higher education. Today, this village is frequented by landslides and is said to be slowly sinking.

Gunji is the last civilian camp on the Indian side. It is located at the junction of two valleys—the Kutighati and the Lipughati and the rivers Kuti and Kali meet here. The trek from Gunji to Kalapani (11,200 ft) is along the bank of the Kali. There are beautiful flowers in the valley and a number of Kulu and Deodar trees. One of my companions quoted the following lines by the Japanese Haiku poet Basho—*To talk casually about a flower, a tree, is one of the pleasures of a wandering journey.*

**W**HILE walking, when our feet ached and the blisters hurt, we would suddenly find a pretty flower and the discomfort would be forgotten. There was ceaseless activity in nature all around at which we could not but marvel. At Kalapani we saw the source of the river Kali.

From this camp we could see the majestic Nampha peak in Nepal. Kalapani to Navidhang (13,000 ft)

was a trek through a valley of flowers. A variety of Himalayan flowers could be seen here in very fragile colours which seemed to match the landscape so perfectly.

Navidhang is a grassy camping ground surrounded by snow capped mountains all the year round. From Navidhang, on the 11th day of our departure from Delhi, we crossed into Tibet via the Lipulekh Pass (17,000 ft). The officers and jawans of the ITBP (India Tibet Border Police) escort the pilgrims from Navidhang to the Pass.

We left Navidhang at about five in the morning on horseback and reached the Pass at about nine. By 10 am pilgrims from the previous batch started arriving from the other side. The Chinese officers who had escorted them to the Pass now took us down and the Tibetan porters took over our luggage.

About 4 km and 3,000 ft down the Pass, is a place called Namashen where the pilgrims get onto horses once again on the 20 km ride to Taklakot. Once in Tibet, we set our watches to Beijing time which is about two and a half hours ahead of IST.

The distance from Namashen to Taklakot is covered in about six hours with one brief halt at a place called Pala. There was a sudden change in the landscape and as we rode through the Purang valley of Tibet, we could see stretches of brown, barren mountainous country around.

On arrival at the pilgrim centre in Taklakot, we had to go through the

custom formalities which took about an hour. The centre offers very comfortable accommodation and has its own generator. There was a video to show us popular Chinese films and on the first day we were shown a film called *The Joys of Family Life*—the story of a Chinese joint family breaking up due to a mischievous daughter-in-law. The story was quite similar to a typical Hindi movie on a similar subject—one difference being that the Chinese film had no songs.

Taklakot is a small town of about 8,000 people, situated on the river Karnali. The ruins of the famous Simbiling Gompa can be seen on the top of a hill overlooking the town. The monastery was destroyed during the cultural revolution. Barter system prevails in Taklakot and the local Tibetans are extremely poor.

**A**FTER a day's rest at Taklakot, we left by bus for the Kailash and Manasarovar base camps, about 110 kms to the northeast of Taklakot. The landscape of this corner of the great plateau of Tibet is one of desolate beauty. In the high altitudes prevailing there—13,000 ft and above—there are virtually no trees and little other vegetation. Due to the rarefied air, colours reach the eye with an unfiltered intensity and the sky is a deep, clear blue.

On our way to Darchen we had our first glimpse of Kailash from the bus. It was an unforgettable moment as the pilgrims got down to do their first pranam to the sacred peak. Some pilgrims wept out of sheer joy at the fulfilment of their pilgrimage—the sight of the abode of Lord Shiva. It was a touching sight.

The Kailash base camp is at a place called Darchen (15,000 ft) to the south of Kailash. Incidentally, Mt Kalash (22,028 ft) is not a Himalayan peak but belongs to a range called Gangri or the southern trans-Himalayas.

The Kailash Parikrama route is about 60 kms and we did the Parikrama in two days. The first night's halt was at a place called Diraphuk. On the second day, we started at about four in the morning (Beijing time). A number of icy streams had to be negotiated and we crossed them in the dark with our torches guiding us. The highest point on the Parikrama route is the Dolma Pass (18,600 ft). There is a huge black boulder here which is believed to be the natural stone image of Dolma, the goddess of mercy, who is the female aspect of a

Dhyani Buddha. This boulder is topped by a profusion of cairns and prayer flags. All pilgrims generally perform puja here. From here, about 200 ft down to the eastern valley of Kailash is the Gouri Kund, a small oval-shaped lake covered with a sheet of ice almost all the year round. This lake was sounded for the first time in 1946 by Swami Pranavananda and the maximum depth recorded was 84 ft. This is the highest lake ever sounded.

From Gouri Kund we walked for a couple of hours over a vast stretch of snow before reaching the valley to the east of Kailash. The Parikrama ended at Darchen on the evening of the second day. According to Hindu belief, one Parikrama of Mt Kailash washes away the sins of one's entire life.

In Buddhism, Parikrama routes of sacred mountains are a terrestrial projection of the cosmic mandala, each circuit being a single turn of the wheel of life—a progression through life to death.

Lake Manasarovar, the first lake

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### There was ceaseless activity in nature all around at which we could not but marvel.

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known to geography, lies southeast of Darchen at a distance of about 30 kms. According to Hindu legend, this lake was created by the manas (mental effort) of Lord Brahma. The legend goes that Brahma's sons spent 12 years at Kailash performing austerities. Lacking a convenient place to bathe, they appealed to their father for help. Brahma obliged by creating the lake. The lake is majestically set between two mighty mountains, Kailash on the north and the Gurla Mandhatta (25,353 ft) on the south. Situated at a height of 14,950 ft) the vast expanse of the lake with a circumference of about 100 kms, covers an area of about 320 sq kms.

**T**HE lake was sounded for the first time by Sven Hedin and then by Swami Pranavananda, and the maximum depth recorded was 300 ft. In some Pali and Sanskrit works, this lake is described as Anavatapta—lake without heat and trouble. In the Mahabharata, Manasarovar is also known as Bindusar.

In Jain works it is referred to as Padma Hrada. To the west of this lake, at a distance of about 3 kms, is Lake Rakshas Tal where Ravana is said to have done penance to propitiate Lord Shiva.

This lake is about 220 sq kms in area but has no Parikrama route. It is in no way inferior to Manasarovar in physical beauty, but from the spiritual point of view, Manasarovar remains unparalleled.

The Parikrama of Manasarovar starts at a place called Hor. The first night's halt was at Youngfa. The Parikrama route is along the shore of the lake and part of the Parikrama is done by bus. From Youngfa, we walked to a place called Chaidi where the Parikrama ended on the second day.

Just before Chaidi are the ruins of the Gosul Gompha, one of the eight Gomphas originally on the Parikrama route. At Chaidi, on successful completion of Parikrama, pilgrims generally take a dip in the holy lake and perform puja.

The only outlet from Lake Manasarovar is a shallow 10 km long channel called Ganga Chu through which the excess water of Manasarovar flows into Rakshas Tal in the rainy season. Contrary to legend, no river comes out of Mt Kailash or Lake Manasarovar though the sources of four great rivers, the Sutlej, Indus, Brahmaputra and Karnali, are the glaciers in the Kailash-Manasarovar region.

We spent a total of 10 days in Tibet and on the 21st day of departure from Delhi, our group crossed back into India again via the Lipu Pass. On the 30th day, we were back in Delhi—after a month-long unique experience.

For me, the trip was more of an education in human nature than a pilgrimage. A group of 20-odd people seemed to encompass the entire universe! There was a swamiji who willingly missed the Parikramas so that he could stay back to take care of an ill pilgrim. And there were some pilgrims whose sole purpose in undertaking the pilgrimage was to do the Parikrama and shut their eyes to everything else! One derived fascinating insights into human nature and returned from the trip with a deeper understanding of life, and, one hopes, a better human being!

**Leela Kanuga**

**Photographs: Leela Kanuga and A.K. Bhattacharyya**

# 7 DAYS

S	M	T	W	T	F	S
15	16	17	18	19	20	21

The information given below is accurate at the time of going to press

## HINDI FILMS

### NEW RELEASES

**Khandhar:** Metro (Chowringhee Road; 233541), Mitra (Bidhan Sarani; 551133).

A film by Mrinal Sen which has Shabana Azmi and Naseeruddin Shah in the lead.

### REGULAR SHOWS

**Agar Tum Na Hote:** Paradise (Bentnck Street; 235442)-12, 3, 6, 9.

Rajesh Khanna's wife dies during childbirth. He searches for a mother for his child.

Meanwhile, he engages a photographer (Raj Babbar) to promote his company's cosmetics. Babbar chances upon an orphan (Rekha), turns her into a model and marries her.

He is then crippled in an accident and Rekha becomes governess to Rajesh's child. She is forced to hide her married status and Rajesh falls in love with her. The triangle is eventually resolved.

Good photography and haunting tunes enrich this simple film.

**Arth (A):** Metro (Chowringhee Road; 233541), Basurree (S.P. Mukherjee Road; 478808) & Bina (Bidhan Sarani; 341522)-noon.

Shabana Azmi's husband, Kulbushan Kharbanda, who

makes ad films, falls in love with Smita Patil, a film star. The abandoned woman is also an orphan, an element in the plot which is dictated by the demands of sentimentality. The film deals with her efforts to become independent of him, and, in the Indian context, conveys a powerful message.

Excellent performances from the cast are the main strength of this altogether commendable film.

**Betaab:** Jyoti (Lenin Sarani; 241132)-12, 3, 6, 8.45.

Star debutants Sunny Deol and Amrita Singh with veteran Shammi Kapoor are in the leading roles of this film, directed by Rahul Rawail with music by R.D. Burman.

**Coolie:** Orient (Bentnck Street; 231917), Krishna (T.C.

Dutta Street; 344262), Uttara (Bidhan Sarani; 552200), Ujala (Russa Road; 478666), Purabi (M.G. Road; 350680).

Directed by Prayag Raj and Manmohan Desai, the film has Amitabh Bachchan in the title role with co-stars Waheeda Rehman, Rishi Kapoor, Rati Agnihotri, Soma Anand, Suresh Oberoi, Kader Khan, Om Shivpuri, new find Puneet Issar and others. Hrishikesh Mukherjee has edited this film, whose music is by Laxmikant Pyarelal.

**Justice Chaudhury:** Darpana (Bidhan Sarani; 552040)-3 shows.

The story of this film lacks all sense whatsoever. The characters include a long-lost father and son who look alike; a son who is a tough cop; an



Sharmila Tagore in a pensive mood in 'Protidan'

evil lawyer with a sexy daughter, and a diamond smuggler who has a twin. The story revolves around justice and the elderly lawyer takes the law into his own hands to beat up the villains. He also condemns his own son for a crime which he never committed.

**Cancer Aur Gupta Rog:** Lighthouse (Humayun Place, 231402)—12, 3, 6 8 30

These are two documentaries on the diseases their causes effects and possible cures. They are compact and informative though rather repulsive to the uninitiated.

**Chor Police:** New Cinema (Lenin Sarani 270147)—11 45, 2 45, 5 45 8 45

Directed by Amjad Khan, the film comes to Calcutta after much controversy about its censorship problems. Being made by an arch villain, it is no surprise that the film is replete with villains of all hues.

A gang of four steals precious gems worth millions. A girl is kidnapped, raped and murdered by three members of the group despite their solemn assurance to the fourth (Amjad) that such crimes would not be committed. The girl happens to be related to a police officer and the cycle of revenge starts. Part of the action is set in Dubai. But it is as far from reality as any

**Hero:** Opera (Lenin Sarani) Grace (M G Road 341544), Ganesh (Upper Chitpur Road 332250)—4 shows, Rupbani (Bidhan Sarani 553413)—noon, Menoka (Sarat Chatterjee Avenue, 410417)—3 shws

Jackie Shroff Meenakshi Shami and Sanjeev comprise the cast of this film, directed by Subhash Ghai with music by Laxmikant-Pyarelal.

**Kalyug:** Roxy (Chowringhee Place 234138) Indira (Indra Roy Road, 471757)

A film by Shyam Benegal starring Shashi Kapoor, Rekha, Raj Babbar and Kulbhushan.

**Main Awara Hoon:** Lotus (S N Banerjee Road 242664)—4 shows

The plot is a stale one. Two brothers have different lifestyles and, it is revealed later, different approaches to life. The older is a paragon of virtue while the younger seems an insolent drunkard. However, it is he who turns out to be the one who cherishes family bonds and values. The story is garnished with villains, fights and dances.

Sunjay Dutt, as the youngest brother, comes off poorly. Raj Babbar, Rati Agniotri and Jaya Prada are somewhat better



Debashree Roy in 'Agamikal'

**Mawaali Hind** (Ganesh Chandra Avenue 274259) & Priya (Rashbehari Avenue 464440)—4 shows, Madhuban (Regent Park), Pushpasree (D H Road)—3 shows

There are two Jeelendras, one good and the other tough. There are two girls (Sridevi and Jaya Prada) and two villains (Kader Khan and Shakti Kapoor). There is no story but there is the usual murder, chase, fight, romancing and dancing.

This is a film with all the usual ingredients so much so that there is nothing to say about it.

**Meri Adaalat:** Majestic (R A Kidwai Road, 242266), Basusree (S P Mukherjee Road, 478808), Moonlight (T C Dutta Street, 343339)

The film stars Rajnikant, Zeenat, Mohanish and Kader Khan.

## BENGALI FILMS

### NEW RELEASES

**Surjyatriahna:** Purna (S P Mukherjee Road; 474567)—3 shows

Directed by Ashutosh Banerjee with music by Hemanta Mukherjee, the film has Deepankar De and Arati Bhattacharya in the lead and

supported by Ruma Guhathakurta.

### REGULAR SHOWS

**Agamikal (A):** Radha (Bidhan Sarani 553045) 2 30 5 30, 8 30

Married off to a brute of a husband who is having an affair with his widowed sister-in-law and after subsequent hardships Debashree Roy turns into a call girl to support herself and her mother and brothers. She meets Joy Sengupta, an unemployed young man and falls in love with him. Many a rendezvous follows, until one day he discovers the truth about her.

Meanwhile his father falls ill and the money for the operation is provided by her. Subsequently Joy Sengupta saves her from the tender mercies of Utpal Dutt, but in the ensuing melee the latter is accidentally killed. Joy is sentenced to three years in jail. The film ends with his parents accepting her as their daughter-in-law.

Debashree Roy's performance is the only commendable part of the film.

Directed by Tapan Saha with music by Laxmikant-Pyarelal, the film stars Debashree Roy, Joy Sengupta, Utpal Dutt, Bikash Roy, Kali

Banerjee, Biplob Chatterjee, Dipak Ganguly, Sandhyarani, Kajal Gupta, Bula Bhattacharya and Anamika Saha.

**Jeeben Manan:** Sree (Bidhan Sarani; 551515)—3, 6, 8 45

This film has a golden hearted protagonist who preaches universal brotherhood. There is also a golden voiced hero who remains humble after attaining stardom, and a famous woman singer who extends unwavering hospitality to aspiring singers. This supposedly commercial entertainer abounds with lofty ideals.

The acting is deadpan, the dialogue incoherent and the handling of characters incompetent.

**Protidan (A):** Rupbani (Bidhan Sarani, 553413), Aruna (M G Road, 359561) & Bharati (S P Mukherjee Road, 474686)—2 30, 5 30, 8 30

Sharmila Tagore is a simple village girl who is in love with Ranjit Mullick. He goes abroad to become a barrister, leaving her an unmarried mother. She becomes a nautch girl and befriends prostitutes. Victor Banerjee is an ever-present villain who causes her untold misery.

However through all her trials she is comforted by several personifications of goodness. One of these is Naseeruddin Shah, a tough who is transformed by her and helps her to square up accounts with her enemies. He eventually dies.

In the meantime the villain is eliminated. Sharmila is accused of murder and acquitted in an absurd courtroom drama in which the defence is conducted by London-returned Ranjit Mullick.

The talents of the cast are wasted in this film which attempts to vie with Bombay blockbusters but lacks their polish and technical competence.

## FOREIGN FILMS

### NEW RELEASES

**Convoy:** Elite (S N Banerjee Road, 241383)

Kris Kristofferson and Ali MacGraw play the lead.

**Gold:** Jamuna (Marquis Street, 243715).

Roger Moore and Susannah York are in the lead in this non-stop action thriller.

### REGULAR SHOWS

\***Mad Monkey Kung Fu:** New Empire (Humayun Place; 231403)—12, 3, 5.45, 8.15.



A scene from 'Mad Monkey Kung Fu'

The hero is a young man who enjoys spending his time with the monkeys in the forest. In town one day he rescues an old man who is being abused by some people. This happens to be a famous monkey man who trains monkeys to perform kung fu shows on the street. A rival had chopped off his fingers and since then he had fallen on hard times. He runs into this rival again, is beaten up and his monkey killed. Our young hero befriends the old man, learns monkey kung fu and takes revenge on the rival.

Note: 'Justice Chaudhury' shown on page 20 has been withdrawn.

## SPECIAL EVENTS

### 15 January

Nareesh and Sunita Kumar present a new series of paintings by M F Hussain based on a painter's visual journey through two points of reference, Tagore and Ray. Hussain's present exhibition, from *Gostaryali to Pather Panchali*, features a series of paintings inspired by his deep love for the city of Calcutta and Bengali culture.

At Tata Centre (Chowringhee Road)

15 January: 10 am

Bholaquin Kalamandir pays

its tribute to Kazi Nazrul through a musical programme *Orpheuser Bansari* and a solo recital of Nazrul song by Dhiren Bose

At Kala Mandir (B) (Shakespeare Sarani, 449086)

15 January: 8.30 am

Manna Dey and Arundhuti Holme Choudhury sings for Apanjan

At Ananya Cinema Hall (B T Road)

19 January: 5.30 pm

Debendra Vidyapith Gnanirman Samiti in aid of its building fund presents an evening of classical music and dance, with Ustad Amjad Ali Khan on Sarod and a Kathak recital by Chitresh Das

At Kala Mandir (Shakespeare Sarani, 449086)

## TV

### CALCUTTA

#### 15 January

4.30 World of sport

6.05 Feature film in Hindi.

9.15 Focus A programme on current affairs

#### 16 January

8.00 Sports roundup

8.25 Sahitya Sanskriti

9.15 Chitramala: Film songs in different languages

### 17 January

7.00 Kuchipudi dance by Derank Munro

7.55 Play in Bengali *Ek Ghare Dul Raat*

9.25 Ek Mulaqaat/Looking Back-Looking Forward Tushar Kanti Ghosh

### 18 January

7.00 English film serial

8.10 Darshaker Darbare

8.30 Chitrahari.

9.15 Serial Lucy Show.

### 19 January

7.00 Tarunder Janye

7.40 Dristikone

8.15 Chitramala: Film songs in Bengali

9.15 Places of Pilgrimage Shreventengbla

10.00 Wild Life On One BBC serial film (12)

### 20 January

6.34 Children's film in Hindi *Rahul*

9.15 Kavi Ke Mukh Se Poetry recitation

10.00 National programme on Music Shehnai recital by Anant Lal

### 21 January

6.00 Feature film in Bengali: *Ajker Nayak* (Cast Sumitra Mukherjee, Samit Bhanja, Rabi Ghosh, Jayashree Roy, Partha Mukherjee and others, Direction Dinen Gupta, Music Ashima Bhattacharya)

7.40 Saptahiki

9.15 Science Film. *The Desert* (Part II)

10.00 Sports quiz

## RECORDS

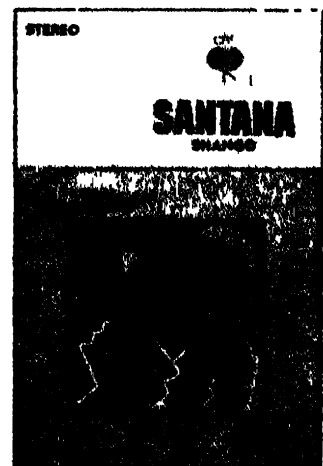
**Shango (CBS)** It is definitely not a Santana fans cup of tea—but for people who are instinctive dancers or rhythm lovers, this 40 minute 89 second release is worth an investment

The first track—*The Nile*—builds up a tempo that, along with the very simple lyrics (which are worth following) make one move without having to put in too much effort. The lead is simply sweet, and is punctuated by those notes that only Carlos Santana can touch

*Hold on* is a disappointment. The lead tries to explain something quite in harmony with the lyrics but there is something missing somewhere one wants to rush the fast forward button in order to complete the 4.24 track prematurely. The guitar explains Carlos' message between verses in *Night hunting time* and the bass seems to be doing things on its own. A good track—obviously more welcome than the previous one. The music is tight and backed beautifully by the keyboards

*Nowhere To Run* is loud and could have done with a little less emphasis on the cymbals. The lead guitar itself however proves the good reproduction by the CBS

*Nueva York* instantly brings you back to the conventional Santana style. The congas, bass drums (outstanding)



lead keyboards and the timely punctuations by the cymbals give you something that you have longed to hear from Santana. The master is accorded a warm welcome by the roll of the drums and, provided your neighbours don't object, you can raise the volume to hear Santana at his best

*Oxun*, the first track on side B, is the number that any



calypso lover will hear repeatedly. The rhythm is beautiful, with touches of the heart of Africa almost coming alive. The tom-tom off beats and the roll of the drums in typical Afro style grips. *Body Surfing* has Carlos giving everything he can with the lyrics. A pleasant 4:25 track.

*What Does It Take (to win your love)* has more stress on lead take-offs. The notes are well sustained and extremely calculated. But the change in the vocal style may not be fitting to the mood struck by the previous track. The rest of the music is ordinary, deceptively jumpy and has bad lyrics.

That Carlos Santana is a 'Guru' for most aspiring lead guitarists is amply evident as one goes through *Let Me In-side*. The lyrics are very persuasive. Superb slides on the lead, emphasising the off beats, the booming bass and the precise off beats played by the drums combine to give reggae that even a Bob Marley maniac would love.

*Warrior* projects the image, and the versatility of Carlos Santana is evident by the sheer change in mood. There is suspense with a threatening combination of bass and drums. Midway through this 4:21 track there is a break for the better. Santana strikes insistent notes and the drumming (thanks to the powerful bass backing) could be a lesson to any aspiring rhythm man.

The title song—*Shango*—takes command gradually. The deep African atmosphere is created with gathering volume and a basic rhythm gains in strength when with the crash of drums, all music ends.

A good investment, yes, but only if you like Santana.

**Gone Clear (HMV)**—In order to ride piggy-back on the success of Manu Dibango's *Soul Makossa*, now comes this subsequent album, originally released in 1980.

This album lacks the inspiration that created lively reggae compositions like *This is Reggae Music*. The music is very contrived and tries to imitate its previous achievements. Only the first two tracks of the six are tolerable to some extent. *Full up* has polished reggae arrangements with a plaintive yet soulful tune. *Goro City* is more speeded, with funk undertones. The main refrain is catchy, though the chanting is overdone. Michael Brecker's sax solo is weaker than his normal capabilities.



A scene from 'Nagpash'

From here onwards, the music gets very pretentious. *Doctor Bird* has a lethargic tune and the electronic bird calls irritate. *Reggae Makossa* is simply *Soul Makossa* with a reggae beat and slightly different arrangements. *Frozen Soul* is a medium paced tune that leaves one cold. The final *Tek Time* has some interesting portions but the overall effect remains weak.

Reggae lovers could give it a try—at least the beat won't let them down.

## THEATRE

**Aghatan:** Rangana (153/2A Acharya Prafulla Chandra Road; 556846).



Supriya Devi (left) as a patriot in 'Anandamath'

Written by Biru Mukherjee, the play has been directed by Gyanesh Mukherjee, and the star attraction is the versatile Anup Kumar. **Anandamath:** Biawaroopta (Raja Raj Kissen Street; 553262).

Supriya Devi is the star attraction of this play, based on Bankimchandra's novel and directed by Rashbehari Sarkar.

**Bibor:** Rungmahal (761B Bidhan Sarani; 551619).

Subrata Chatterjee along with Santosh Dutta, Saikat Pakrashi and Tapati Bhattacharya form the leading cast in this play directed by Samar Mukherjee from Samaresh Basu's story.

**Char Prahar:** Pratap Manch (Acharya P.C. Road; 359219).

Gyanesh Mukherjee acts in and directs this play which has Ashim Kumar and Basabi Nandy in the lead.

**Nagpash:** Tapan Theatre (Sadananda Road; 425471).

Based on Samir Rakshit's *Hatyakaree*, and directed and acted by Satya Bandyopadhyay, the play has Chiranjeet, Ratna Ghoshal and Tarun Kumar in the leading roles.

**Prajapati:** Minerva (Beadon Street; 554489).

Directed by Samar Mukherjee from Samaresh Basu's popular story, the play has Santu Mukherjee and Soma Mukherjee along with Keli Banerjee, Robin Mazumdar, Bankim Ghosh, Biplob Chatterjee, Manu Mukherjee, Anamika Saha, Sumita Sanyal, Sumita Chatterjee and Miss Papi in the lead.

**Rajkumar:** Kashi Biswanath Manch (Canal West Road 355598).

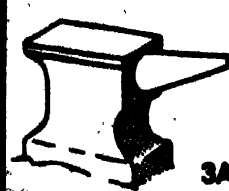
Soumitra Chatterjee is back on the stage with this play. Written and directed by him, it is also the first play with Soumitra Chatterjee and Sabitri Chatterjee together.

**Rangini:** Circarena (6 Raja Raj Kissen Street; 557213).

The play is based on Samaresh Basu's *Bijon Bibhuin* and directed by Samar Mukherjee.

The leading artistes are Shekhar Chatterjee, Sallen Mukherjee, Samar Mukherjee, Sriup Mitra, Bapi Mitra, Jayaree Sen, Aloka Ganguly, Geeta Karmakar, Geeta Dey, Debika Mitra and Miss Shefali.


# WONDERLAND



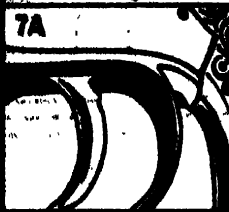
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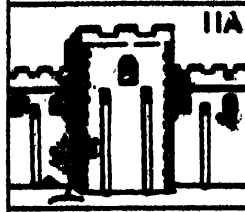
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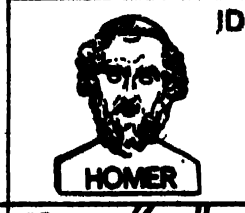
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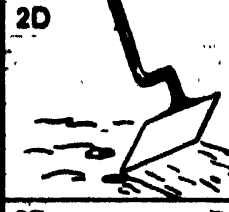
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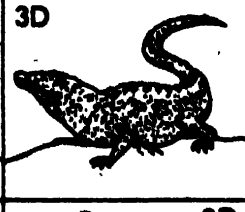
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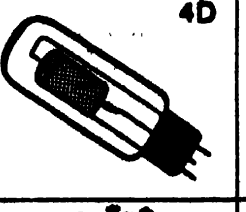
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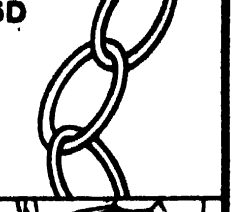
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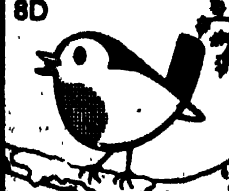
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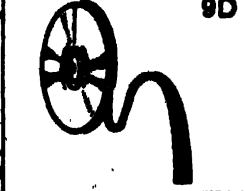
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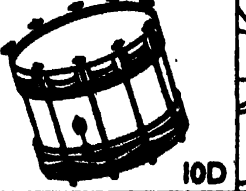
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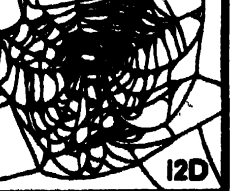
8D



9D



10D



12D

## Barter Bank

If you read an item in this page that you wish to respond to, please write in to Barter Bank, c/o THE TELEGRAPH COLOUR MAGAZINE, 6 Prafulla Sarkar Street, Calcutta 700001. Also, if you wish to enter an item in this column please write in with details to the address given above. We shall inform you of responses to your insertions by post.

• **Dining table set:** I would like to exchange my six-seater dining table set for a 48" ceiling fan or any other household article of equal value. Write to Bimal Choudhury.

• **Records:** I offer Let us Dance with Sandy Nelson in good condition for any record of old Hindi film songs. Contact Navin B.

• **Postcards:** I have about 25 antique Indian postcards which I would like to exchange for antique Indian and foreign coins and stamps. Write to Surrender Jain.

• **Cassettes:** I offer Hit Parade, Tina Charles and Selection '80 for Ram Balram and Prem Rog. Contact Shibroop Basu.

• **Coins:** I have coins from Hong Kong, Singapore and India which I would like to exchange for coins from Poland, South America, Canada and Africa. Write to Minal Shanghavi.

• **Camera:** I offer an Isoly II in good condition for anything of equal value. Contact Ranoj Purkayastha.



## JUST-A-MINUTE

### O-NEO-IS

By Shamlu Dudeja

String the words in groups of three so that eight nine-letter words are formed. For example, DO, LINE and MAN give MANDOLINE.

ART, BEAT, CAR, DISC, DISH, ERA, FED, FIR, FREE, GOD, HE, HER, IN, IT, MA, MARY, ON, OUR, PEN, RED, SON, TED, TRY.

Answer on Page 15

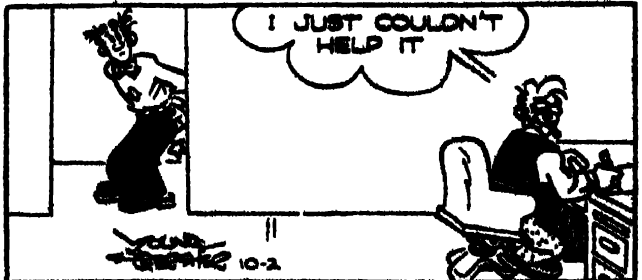
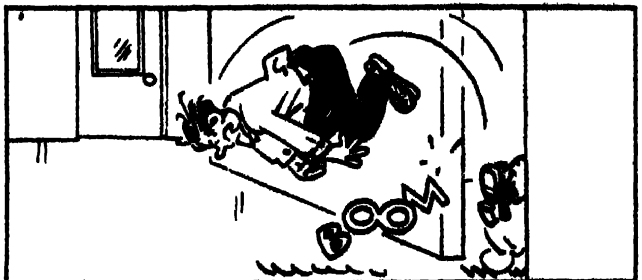
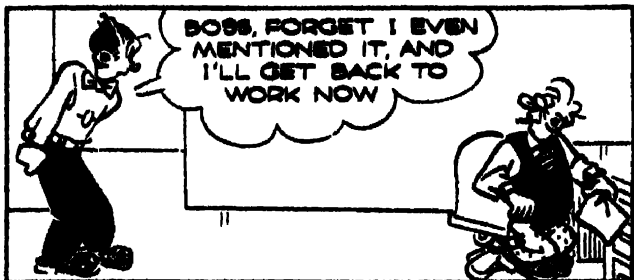
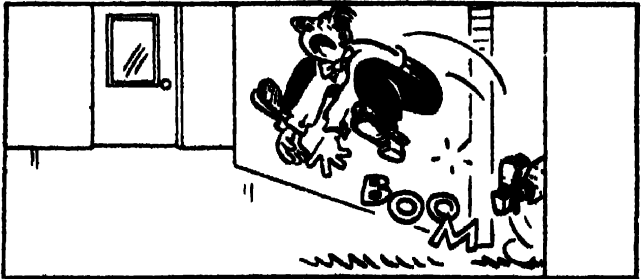
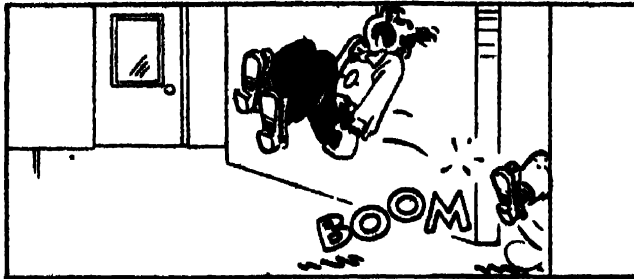
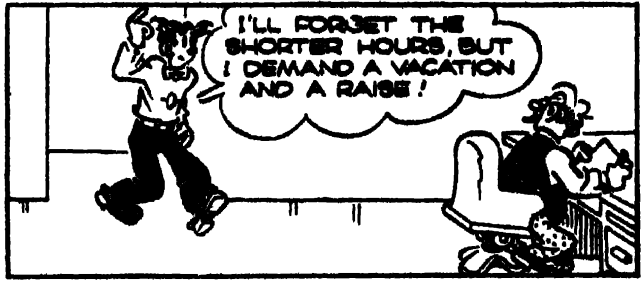
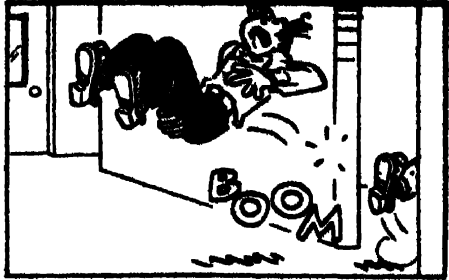
### SOLUTIONS

Across: 3 Anvil 6 Shell 7 Trigger 11 Tower 13 Miner  
Down: 1 Bust 2 Hoe 3 Alligator 4 Valve 5 Link 8 Robin 9 Film 10 Drum 12 Web



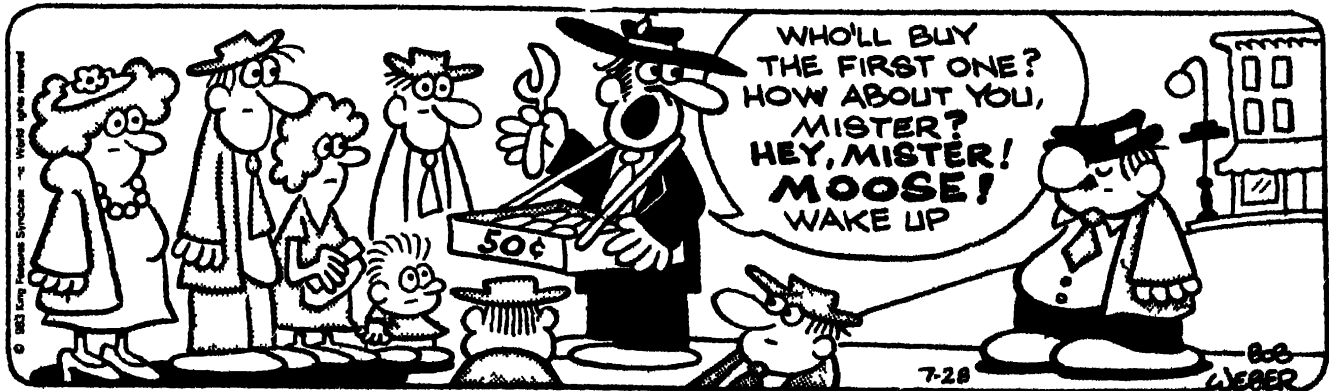
# BLONDIE

by YOUNG and GERSHER

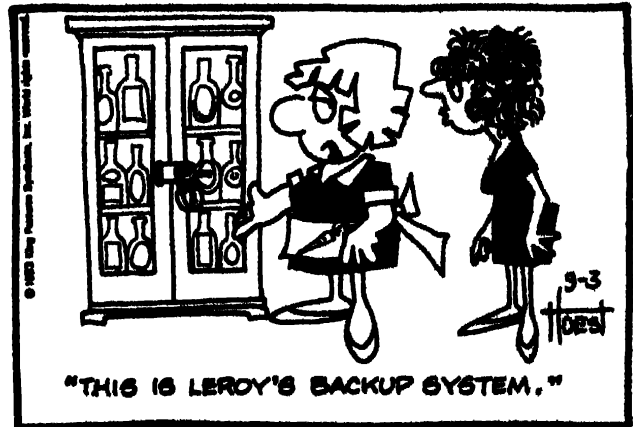


# MOOSE MILLER

By Bob Weber

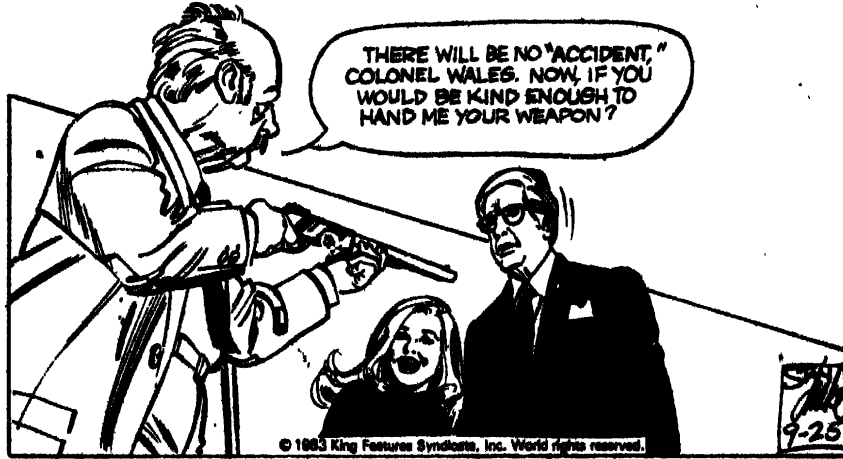


# THE LOCKHORNS



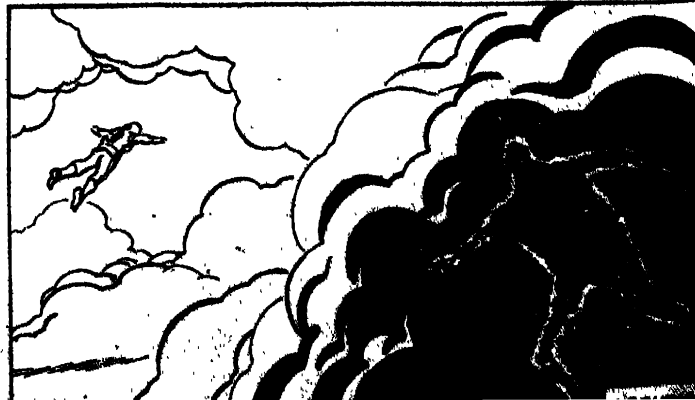
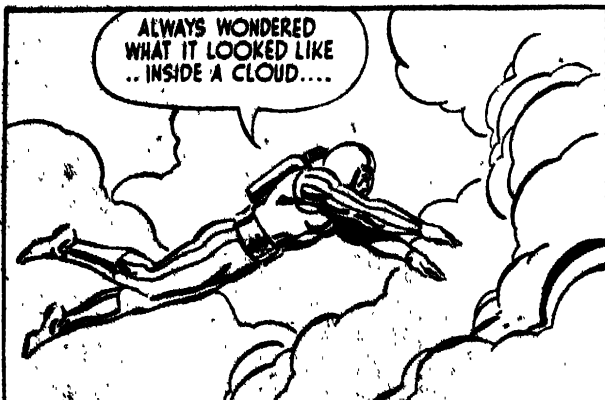
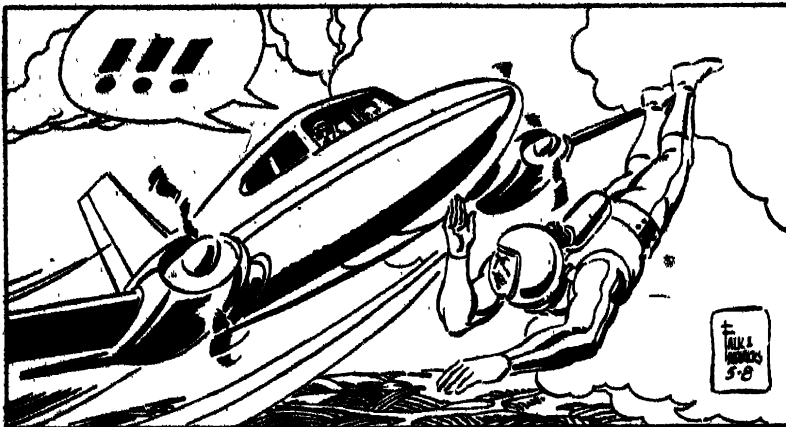
# JULIET JONES

By Stan Drake

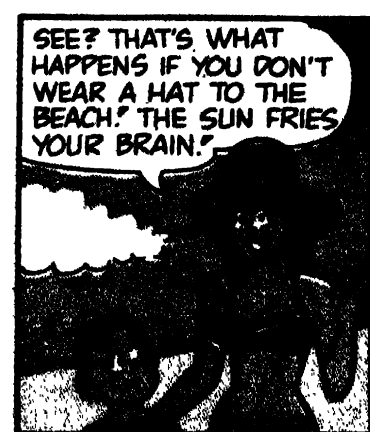
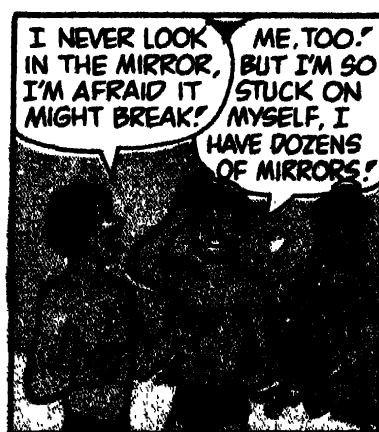
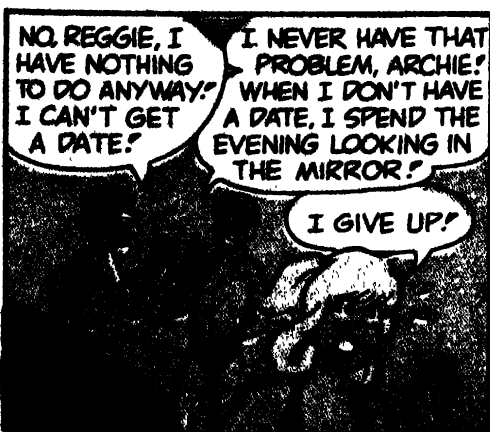
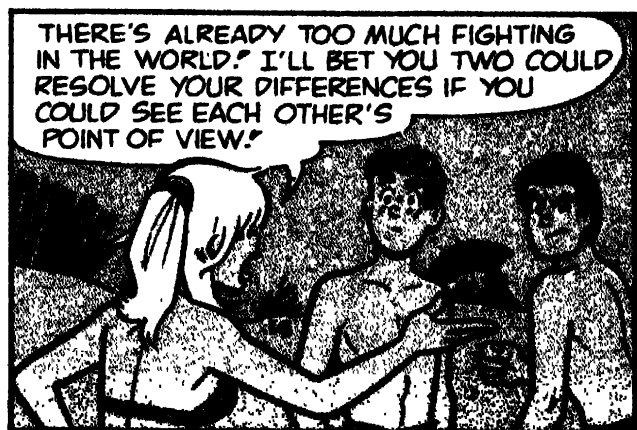
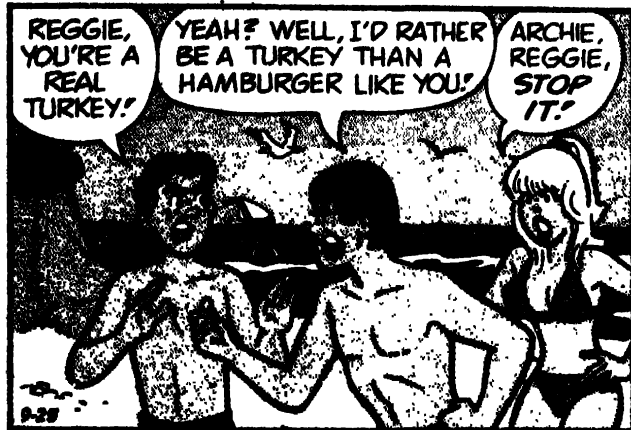
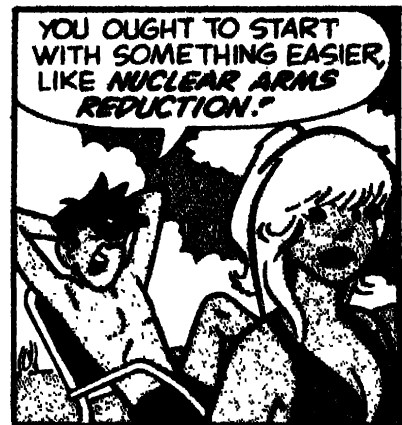


# MANDRAKE

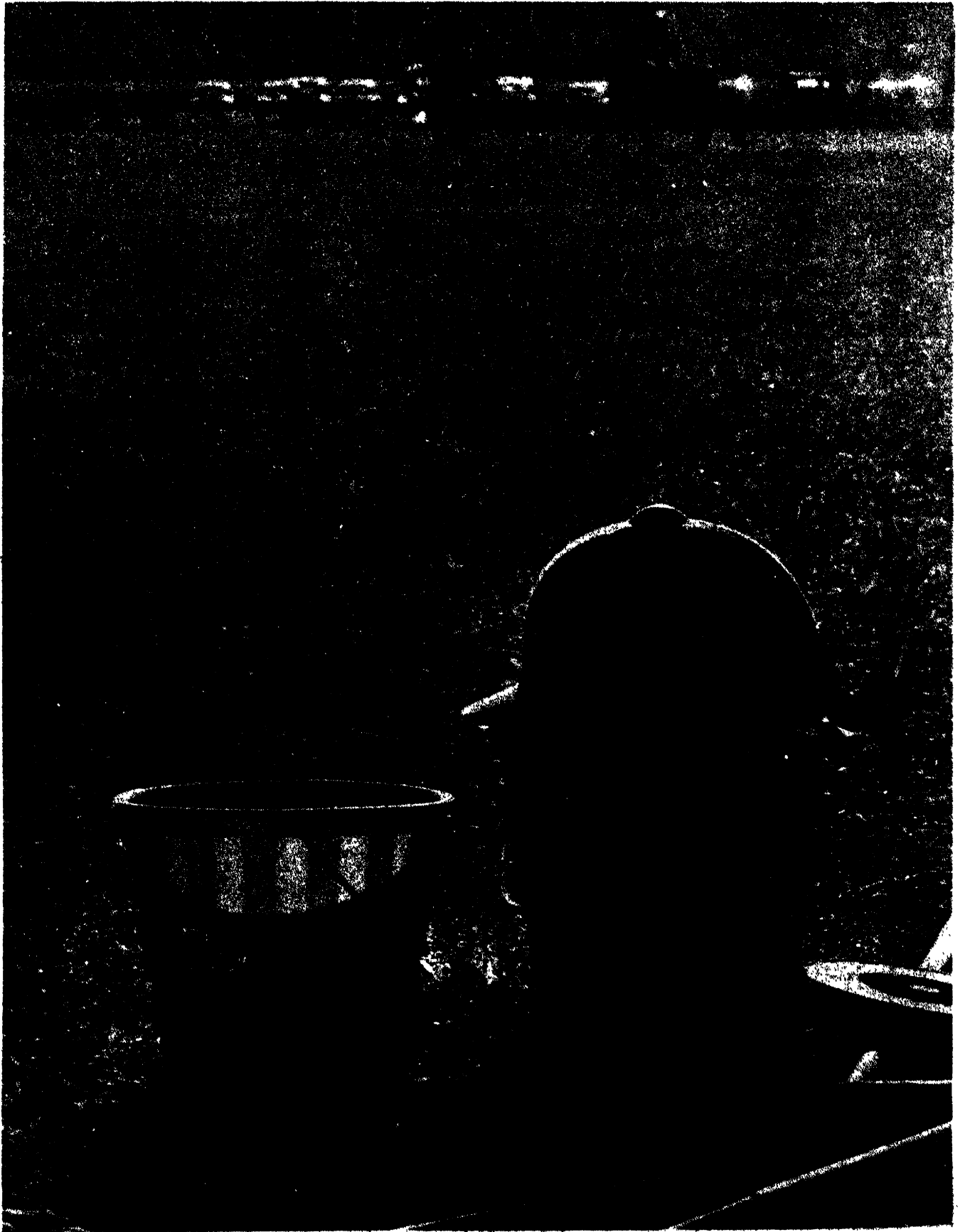
By Lee Falk



# ARCHIE



**CALCUTTA / Samir Sinha**





# 1984

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Election year

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Olympics year

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Maruti year

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Orwell's year

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Peanuts year

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First name \_\_\_\_\_

Date of Birth \_\_\_\_\_

Address \_\_\_\_\_

Name of school you attend \_\_\_\_\_

Class \_\_\_\_\_

Hobbies/interests \_\_\_\_\_

## Post Mortem

### Poisonous Fable

It was shocking to read the first part of the serial by Jeffrey Archer (Jan 1) for its perverse and pathological anti-communist stand. Such stuff, which is certainly not literature, can do much damage.

The aim is clearly dubious since facts of contemporary history show that instead of the Russians, it is the Americans who are dangerously pushing the worldn fact, the new year has arrived with a tremendous payload of inflammatory tension and none can afford to accept ideological venom and thus allow himself to become a moron. But you are specifically trying to do it by publishing such nonsense.

Archer's poisonous fable portrays the Russian communists as rapacious imperialists like the Nazis, but it was precisely them who did the lion's share of the job of saving the world from the fascist menace.

Millions of them laid down their lives for liberation of other countries. While conveying my best wishes to you in the new year an advice as bonus—do not forget what Sartre said once, that an anti-communist is a rat. The press has a great responsibility in making people aware of the grim realities. Instead of doing that you are publishing CIA propaganda.

However unfortunate it might be it is true.  
Amaresh Debnath,  
Calcutta

### Not Covered

Your article on the Calcutta Jains (Nov 20) was undoubtedly interesting, but the writer couldn't cover certain persons of distinction.

Among the most notable is the late Seth Sohanlal Dugar (Oswal Swetamber Jain) who has not only made an impact on this

particular community or Marwaris as a whole, but throughout the country for his anonymous charity to a number of educational institutions, hospitals, social welfare societies mainly in Rajasthan and West Bengal.

My eldest brother, Basant Raj Bhandari, who started his career in Calcutta in 1950 is a Senior Trade Advisor, International Trade Centre, UNCTAD/GATT at Geneva for the last six years. He became founder/manager director of Jute Corpn of India Ltd. in 1971 as well as worked at various posts for a decade and a half with State Trading Corpn of India Ltd. He was awarded Marketing Man of the Year award by the then President, Fakhruddin Ali Ahmed, at Vigyan Bhavan in February 1976. This was followed by a merit certificate from the commerce ministry, Govt of Phillippines, in 1977 while deputing there on a UN assignment.  
C.R. Bhandari,  
Calcutta

### Short Stories

Thank you for the interesting short story, 'Handle with Care,' (Dec 25). And congratulations to Vernon Thomas.

I would like to suggest that you include a short story in every issue of the Colour Magazine.  
Rabindra Nath Mahto,  
Barharwa (Bihar)

### Some Pointers

After going through the beautiful article on Bimal Mitra by Shankar (Dec 18), a few points required some clarifications.

In 1947, Bimal Mitra left Calcutta to settle in Bilaspur. But when did he come back to Calcutta? And what were the circumstances then which compelled him to return to Calcutta? This was not made clear.

Shankar feels that Bimal Mitra's talent as a writer

has not been recognised by the Sahitya Akademi, Calcutta Doordarshan and other such bodies. There is nothing special in this because if we study history we come across many writers/poets who were not recognised initially or during their lifetime.

P.B. Shelley, the greatest romantic poet of England, at the age of 18 was removed from the Oxford University for writing an article, 'On the Necessity of Atheism.' When Shelley became famous in France, Italy, etc due to his poems, it was only then that his portrait was hung in the Oxford University Hall and he was recognised as the great poet that he was.

Dr Harivansh Rai Bachchan (father of the filmstar, Amitabh), wrote the famous 'Madhushala' when he was a student of MA at Allahabad University. At that time, all recognised poets and writers commented that it was only young romance that brought forth 'Madhushala.' After writing for many more years only was Dr Bachchan recognised as a great poet.

The later actor, Guru Dutt, in his film Pyasa, was also not recognised by the people. Even his own brother was unable to give him two square meals a day because Guru Dutt was an unemployed youth. But when Guru Dutt's book of poems was published after his death (supposed by people) and a steady income started coming in, that the same brother of Guru Dutt went to the publisher and asked for his share with the plea that he had fed Guru Dutt when he was alive.

These are the ways of the world. The torchbearer of the Bengali novel, Bimal Mitra, is no exception. As a humble citizen, I pray that he gets the highest literary awards.  
Guru Dutt 'Pyasa',  
24 Parganas

## Contents

### The Telegraph

22 JAN 1984

4

Sreela Majumdar is a Mrinal Sen discovery. But her talent doesn't stop there. She has many other awards and award winning films under her belt. The just released Mrinal Sen film is 'Khandhar,' in Hindi, and she does an important cameo in that, too: **Limelight.**

8

Serial: We continue the Jeffrey Archer thriller, 'On the Sixth Day.'

12

The Calcutta Youth Choir celebrated its silver jubilee by organising an international festival of folk music and dance: **Panorama.**

16

Rainbow: Featuring a pick of the 1984 calendars. And why we chose what.

Cover:  
Soumitra Sinha

### SECTIONS

Post Mortem	3
Quiz	11
Inner Eye	14
Drawings	15
7 Days	20
Wonderland	24
Comics	28
Calcutta	30

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LIMELIGHT / Sreela Majumdar

# THE FACE OF GOOD CINEMA

---

A Mrinal Sen discovery,  
the actress with a penchant  
for art films and awards is  
seen to good effect once  
again in Sen's just released  
'Khandhar'

---

Suzana De



**A**T a time when legends in the studios of Tollygunge have made an inevitable exit, when the good looks of Kanan Bala have stopped knocking people down, when the glamour of Suchitra Sen has faded, when Supriya Chowdhury has taken a back seat and walked into professional theatre and the birds of passage—Moushumi Chatterjee, Sharmila Tagore and Raakhee Gulzar—have flown to richer pastures in Bombay, the spotlights long to focus on another screen goddess.

These last few years have proved that more often than not, most screen heroines in Bengal have ugly feet of clay. The audience patiently wait and watch for a miracle to change the scheme of things and have an obnoxious *Jai Baba Taraknath* landed on them. But it is also true that along with the sluggish pace of commercial films, many new and interesting movies are being made by a crop of committed directors.

One actress who has gambled hard on only appearing in meaningful cinema is the dusky Sreela Majumdar. The risks are now paying rich dividends. All along she had resisted the urge to grab some temporary and tinsel diadem. Now permanent applause is coming her way. Among the faceless, dolled-up beauties that currently rule the roost, Sreela's swarthy visage and large, expressive eyes stand apart. She is certainly not the conventional dream-girl that most middle class viewers are sold on. Neither does she have any illusions about her looks.

**Humble background:** In fact, when we met her for the first time one rain drenched night at the Gorky Sadan where Mrinal Sen had invited us to watch a preview of *Kharij*, we hardly recognised this powerful actress in the crowd. Yet she has won international recognition at the most envied of places. Like Cannes, New York and Moscow. Even on home ground, many films that have featured her have won prestigious awards at the state and national levels. And that's saying a lot for a girl who lives with her mother in a humble little home, down a humble little lane in the cut-throat arteries of Tollygunge! In a span of just five years, Sreela's face is a part of good cinema and she herself has come a long way indeed.

Whether it was Mrinal Sen's Para-



B/W Photographs: Soumitra Sinha

**'You need much more than charisma and screen presence'**

shuram, *Akalet Sandhane* or *Ekdin Pratidin*, Utpalendu Chakraborty's much acclaimed *Chokh* or Gautam Chatterjee's accolade-winning *Nagmoti*, Sreela Majumdar has played a pivotal role in all these much-

discussed films and proved over and over again her mettle as a powerful actress. And critics, both in India and abroad, have gone overboard, trying to praise her talent. Sreela is still recovering from the euphoria and is quite overwhelmed by the sudden attention she is receiving because in her heart of hearts she is very much a naive little Bengali girl. Only the proverbial Pandora's Box now lies within her reach.



**'I am certainly not an angel...I do have a head for business'**

**S**REELA in real life and Sreela on screen are two totally different people. That is why, perhaps, we were initially hesitant about her breaking away from the art film syndrome. One morning spent with her changed our opinion. She breezed into our flat, wearing a salwar-kameez and her sparkling smile and in just 45 minutes she had transformed into a siren with infinite guile and charm.

From an inconsequential little makeup box that she carried, she took out all the potions that performed this trick. Just a few suggestions, a little bit of egging on and Sreela became a photographer's delight. No fuss over costumes selected for her, no sulks and silly tantrums. She gave account of herself as few professionals would and we were humbled into realising what an explosive volcano lay hidden behind those quiet, Kohl-



### Oozing sex appeal when she chooses

rimmed eyes.

Not that Sreela has spurned glamour altogether. She oozes sex appeal when she wishes. But as she says, "I'd rather depend on my talent!" This is what directors and her co-stars have recognised. Mrinal Sen, of course, gave her the much needed break with *Parashuram*. The minute her powerful performance in a radio play was brought to his notice by his wife, the director was sold.

And when they finally met, a strange chemistry began to work which both found utterly delightful. According to Mrinalda, "Sreela is one actress who understands a role with such perception, that it is not at all difficult to handle her on the sets."

**Epithets:** Utpalendu Chakraborty has called her "an excellent performer" and if rumours are to be believed, even Satyajit Ray is much impressed by Sreela's talent. Among her co-stars, Dhritiman Chatterjee finds her unabashedly "fabulously attractive," Joy Banerjee gleefully calls her "the dark beauty of Tollygunge" and even the veterans feel that she will pick up many more awards and laurels in the future. Smita Patil and Shabana Azmi have

only praise for this dark nymphet. And even Victor Banerjee, so conventionally handsome, thinks that Sreela has "extremely beautiful eyes."

The sum total of all these comments brings one single fact to mind. Sreela Majumdar can certainly not be ignored any longer. Perhaps she may not have had an ideal childhood, perhaps she studied in an ordinary school, perhaps her unsatiable interest in theatre brought her into the world of films and perhaps her insecurities still show when she speaks rather shyly about her humble environs.

But that her talent is unlimited has been acknowledged by some of the big names in Indian cinema. That is very encouraging indeed. For Sreela has never had any burning urge to sing stupid songs and run around cardboard trees. Over lunch she tells us, "I still attend classes at the University in between shooting and I don't really want to take on more than I can chew. I have never wanted to stare down from larger-than-life hoardings and nor have I any desire to act only for money. I am certainly not an angel. I do have a head for business and I would be foolish if I said that I don't

need the money. Of course, I do! But I can depend on my talent to earn it. All along I have done my roles with great sincerity and I have found that it works."

**I**N the melange of grease-paint, frills and furbelows, Sreela is determined to keep her face unmasked. She has climbed the hard ladder to recognition from the simple rungs of radio plays in childhood, hard-core theatre during her teenage years and now, realistic cinema. Her single attempt at doing a commercial role in a film like *Srinkhal* has hardly enhanced a career so firmly ensconced in the new-wave movement, but Sreela remains unfazed.

With a grin she says, "Perhaps *Srinkhal* was a bad film, but I enjoyed my role! And I'm not being defensive. I know that the public must have been disappointed. They expect much more from me. I have set terribly high standards for myself. But it's nice to take a break once in a while. And I must confess that I will accept roles in commercial films if I like them well enough. I'm not doing charity. I'm professional enough to realise that I have to earn a living as an actress.

"It's a simple question of discretion and judgement. If a commercially successful film also happens to be good cinema, the situation just couldn't be better. And I can tell you that this is going to happen more and more in the coming years. The accent is shifting. The audience is more aware.

"The film industry cannot take too many things for granted much longer. Not only are directors with a sense of purpose emerging, but also actors and actresses who have the wherewithal to handle different kinds of role professionally, without temporary intoxicants like awards and success going to their heads."

Perhaps her realistic attitude to work got her into realistic cinema in the first place! Her decision to work in films came at a time when the industry in Bengal had suffered severely from lack of talented actresses and outdated modes of working. But for Sreela, these handicaps did not matter because she was confident of what she had to offer.

**International orbit:** Her very first film, Mrinal Sen's *Parashuram*, catapulted her into the international orbit when the film was shown in Moscow. Her role of a pavement-dweller was so touchingly portrayed that even the language barrier (the film is in Bengali) and tricky subtitles could not hamper her style. For Sreela, Mrinal Sen will always be special because he introduced her to the screen. She has been in most of his films, ever since. Even his latest one in Hindi entitled *Khandhar*, with Shabana Azmi and Naseeruddin Shah in the lead, features Sreela in an important cameo role.

Many other directors in Bengal have begun flooding her with offers. She was a major draw in Utpalendu Chakraborty's *Chokh* where she acts opposite Om Puri. Already this film has bagged the National Award and has been a much discussed topic at the Berlin Film Festival, where critics were bowled over by the subject of the film and showered on it very generous and lavish praise.

Sreela says, "*Chokh* is a very powerful film. And while I worked in it, I realised what tremendous range and scope there is for acting, even in an ordinary, deglamourised role. The film was made against all odds. There were times when we worked continuously for long hours. But all of us were so involved that none of the tension ever seemed to matter. In fact, it heightened our



**'The dark beauty of Tollygunge,' as co-star Joy Banerjee calls her**

sensibilities. It forced us to give off our best. Doing this film with Utpalendu was a memorable experience. I will not forget it in a hurry."

**S**REELA'S meticulous etching of a gypsy girl, her private traumas and her joys shared with others in her tribe, went a long way in fetching director Gautam Chatterjee the National Award for regional films. *Nagmoti* is a combined triumph of the director and the actress. Other discerning directors who have featured Sreela in their films are Buddhadeb Dasgupta in *Sheet*, Grishmer Smriti and Purnendu Pattrea in *Khara*. Though neither of the films have yet been commercially released, the directors are rather stunned by the versatile performance put in by Sreela.

But will art films be enough to last the actress a lifetime? Will she get trapped in her own talent, in her disdain for the routine *masala* movies? Arching an eyebrow, Sreela replied calmly. "It is true that I am terribly choosy about my work. After all, for the better or the worse, I have been appreciated in the best of film festivals the world over and I am not willing to let all this go. Why should I? But I'm not snooty. I have never looked down on commercial filmmakers. I think a film like *Sholay* was breathtaking. It was so good

technically. Even *Masoom*, in its own genre, was an extremely intelligently made film.

"It matters little how you market your film. Whether it is meant for the art or the commercial circuit, a good film is a good film. Period. And in Bengal today, in spite of a whole heap of rubbish being churned out, I feel proud to say that meaningful cinema is still appreciated. And those are the kind of movies I'd like to work in. Gone are the days of Uttam Kumar and Suchitra Sen. They were melodramatic artistes and many of their performances are downright funny, even if copious tears kept running down their cheeks. I know this is a near-blasphemous statement but I don't mind making it. We've got to break out of exaggerated clowning. We've got to treat cinema with more respect. You need much more than charisma and screen presence to make a really solid impact. The sooner we accept this act, the better. Personally, I would never dare to risk the reputation I've built up over the years."

**Actress par excellence:** It is her reputation as an actress par excellence that made a director like Shyam Benegal cast her in *Arohan*. He was so impressed by Sreela that he created a very special cameo for her to play in his much-discussed and about-to-be released *Mandi*. As a dumb girl who refuses to take to a prostitute's life initially, Sreela has done a marvellous job. She has no dialogues to deliver in this film but her eyes keep communicating constantly. Even in the last scene, when she is forced to return to the bordello, her sensitive portrayal will not be easily forgotten.

Filmmakers outside Bengal have woken up to the fact that there is more to this dusky actress from Bengal than meets the eye. Besides Shyam Benegal, whom Sreela finds "extremely sensitive and charming," there are others who are making the necessary overtures to woo her to Bombay. Directors like M.S. Sathyu, Shama Zaidi, Govind Nihalani and many others of their ilk. Sreela, for the moment, is taking count of her award winning performances and is waiting and watching. The future, she knows, is bright. But with the cunning wisdom of Scarlett O'Hara she smiles sweetly and says, "After all, tomorrow is another day!"

**Subhra / Jayabrato Chatterjee**

SERIAL / Jeffrey Archer

# ON THE SIXTH DAY

The Russian Army is poised to invade West Germany. Britain's National Unity Government is dithering. Soviet leader Ogarkov gambles on a weak or non-existent response from the West. War or peace: the ultimate decision has to be taken. This is the penultimate instalment of the sensational new thriller.

Thursday,  
November 3, 1988



GET the President on the phone immediately," said the Prime Minister as he headed towards the bathroom. He returned moments later

to find his aide holding the phone in an outstretched hand.

The Prime Minister took it from him and sat on the end of the bed. "Have you heard the news?" were his first words.

"I certainly have," said President Mondale. "I learned about the Soviet manoeuvres 10 minutes before they were announced on a CBS news bulletin. Now everyone in America knows and by breakfast today so will most of Europe."

"And you still feel that if the Russians cross the border we should retaliate?"

"Yes, I do," said the President. "If anything, my attitude has hardened since my advisors are sure that if you don't grasp the nettle now, I will only have to do it some time in the near future.

"Your National Unity party demanded the right to a final say on the use of any of our nuclear weapons based on British soil, so this becomes one of those rare occasions when I can pass the buck from the Oval Office to Number 10 Downing Street without any fear of being blamed for it.

"The last time that happened, if I recall correctly, was when Lord North sacrificed America. I hope you don't make the same mistake."

"I can assure you that Polaris and the Cruise missiles are now all operationally deployed and combat ready," the Prime Minister said.

"Good, so now all you have to do

is let Ogarkov know that you will, with our full backing and that of NATO, retaliate if his troops cross the west German border," said the President. "If you fail, to do so I have ordered General Kenny to put in motion a contingency plan for the removal of American forces to zones of safety behind the French and Belgian borders.

"I'm not letting my boys die, because you won't back us up when the German nation is threatened.

"Damn it all, they've got nearly twice as many troops on the ground as I have. And don't forget, when Vogel and the Green Party formed a coalition to defeat Kohl I was made to remove every nuclear warhead on German soil.

"So they've sure only got themselves to blame. Let me know the moment you've made your final decision so that at least our two commanders can work in unison one way or the other."

"I will," said the Prime Minister. "Do you have any new information?"

"Only that the Defence Department's view is that the Russians plan to cross the West German border tonight or in the early hours of the morning," said the President, "so I'll leave you to get on with what my wife would call a busy day.

"Everyone except the Russians seem to have forgotten that I'm fighting an election next week.

"By the way, the Republican candidate Gerry Kemp, can be found in a different state everyday, telling the voters that I'm unwilling to back the British and stand up to the Soviets."

"Certainly no one here is going to accuse you of not making your position clear. Mr President, I'll call you as soon as the Cabinet meeting has come to its decision."



OGARKOV was briefed in a small room in the Kremlin where he spent the night on a camp bed, a gesture he considered would read

well in the history books. He checked through the early morning telexes.

The Americans wanted to retaliate but couldn't without the support of Britain as agreed when they signed the 1987 Copenhagen Treaty.

The British were still being indecisive over the use of their American based nuclear weapons and were holding a Cabinet meeting that morning to make the final decision.

"Thank God for the Treaty of Copenhagen," Ogarkov said out loud. He considered that a British Cabinet made of the three main parties would never agree to such action when the only loser would be Germany.

He was also confident that the National Unity Party would back down if it meant confrontation with the Soviet Union.

He now felt ready to face the Politburo for they would not deny him victory now it stared them in the face. He also believed that the British had also supplied him with the ammunition he needed to remove Grishin from his position of favour.

The moment that had happened his master plan could then be advanced to the next border.

Ogarkov marched confidently into the meeting of the Politburo. Once again they all stood when he entered the room and as soon as they had settled back in their places he briefed them on the latest position.

"By this time tomorrow, gentleman, I predict that the Federal Republic of Germany will no longer be part of the capitalist bloc, but an ally



of the Warsaw Pact."

"I must ask again what plans we have made if the British decide to back the Americans and turn Polaris on Moscow and Leningrad?" said Deputy Chairman Grishin.

"They have no intention of carrying out such an action. The British Foreign Secretary worded his protest most precisely leaving me in no doubt that he would not use nuclear weapons.

"That could change at today's Cabinet meeting."

"Then a conventional battle will have to take place on German soil which, as I predicted yesterday, will only last a few days until the enemy have been overthrown or retreated behind the French, Belgian and Dutch borders.

"I have given clear directives that our soldiers are not to fire on any American or British troops if they are found retreating to the West."

"Nevertheless," continued Grishin, "I fear it would be wise for us to hold a preinvasion meeting of the Politburo if there is any communication from the British."

"I agree," said a voice from the other end of the table. Ogarkov quickly looked around to see who it was that had spoken out against him. Aliyev, a supporter of Grishin. Another one to remove after the victory.

Ogarkov hesitated only because he considered Grishin had shown a vulnerability which he intended to exploit. "I also agree," Ogarkov said to everyone's surprise. "The Politburo should meet if and when we hear anything from the British, but if I am proved right in my judgment I shall expect those Comrades who have continually opposed me on this operation to acknowledge the fact in public."

A long silence followed as everyone round the table knew that could only mean they would have to resign from the Politburo. For some time no one spoke.

"For my part I shall be only too willing to abide by that agreement," said Grishin. "If it is proved that my caution has been without foundation, I would feel that I could no longer serve a useful purpose on the Politburo."

"Excellent," said Ogarkov, a smile of triumph coming over his face. "Then we will all meet when and if we ever hear from the British."

"And," continued Grishin, "if I am proved right, I would expect you, General Secretary, to issue the



same public statement."

Ogarkov went cold as he realised he had fallen into Grishin's trap and everyone around that table knew it as well. Now everything rested on the successful outcome of the invasion of Germany.

It was Ogarkov's turn to hesitate. He chose his words carefully. "I cannot argue with that. Therefore we will all meet before the final order is given and decide the fate of the Union." The General Secretary rose and left the room.

Switching off Jan Leeming, Mr Frampton asked, "If it turned out to be a conventional war and no nuclear weapons were used, what hope would NATO have against the Russians?"

"The USSR spend 14 per cent of their GNP on armaments, while we spend five per cent and if sheer numbers are to be the only consideration the Russians must win," pronounced his son Roger.

"But that would have been true of the Germans in 1938," said Mr Frampton, walking back to his chair.

"I agree," said Roger, "but a lot of people would still have to die to

prove the point once again."

"Are you still convinced the Russians will cross the West German border?" asked his father.

"That will depend, Dad, on how far the National Unity Party are willing to go.

"However much Mondale may wish to come to the aid of the West Germans no one will be able to blame him for withdrawing his troops if he can't get the full backing of Britain."

CHANCELLOR VOGEL, the West German leader, spoke to the Prime Minister just before he went into the Cabinet room.

Vogel left him in no doubt that if the British did not come to his aid he would have to surrender. We would have to surrender. We would be over-run in a matter of hours, he had predicted, and at least that way he might save a few lives.

The Prime Minister would have liked to remind Vogel that it was he who had insisted on the removal of all American Cruise and Pershing II missiles from German soil the previous year, otherwise they would have had their own deterrent.



But he suspected that he wouldn't have been the first to mention that fact to Vogel today.

The Prime Minister replaced the phone and walked out of his study. Everyone of the 22 Cabinet ministers were seated in their places chatting among themselves.

They fell silent when he took his seat at the centre of the table.

The Prime Minister glanced around the room at the men and women who between them would make a decision he had prayed would never need to be acted on in his lifetime.

"Good morning," he began. "I will bring you up to date on the latest position. Chancellor Vogel has just phoned and begged us to support him if the Russians cross his border.

"President Mondale has been in contact with me twice this morning and his Cabinet will give us their full support if we consider it necessary for him to use those nuclear weapons that are based in this country.

"The President is unwilling to go it alone and intends to order General Kenny to withdraw his troops if we have not come to a decision by midnight.

"In such circumstances Vogel will be left with no choice but to surrender. The President did not need to remind me that under the Copenhagen Treaty we alone must now decide how to handle the Russians' threat.

"All of you have had not a few days but a lifetime to come to a conclusion, if ever such a situation arose.

"Well, now it has arisen and I intend that every Cabinet minister should express his opinion before I call for a vote. At least that way no one will be able to suggest at a late date his voice was not heard.

"Foreign Secretary, perhaps you would be kind enough to begin."

"I remain convinced," began the Foreign Secretary, "that the Russians have no territorial designs on West Germany and that their endless marches to the border are just another part of the cold war game.

"If we were to threaten the Russians with the Polaris were they to cross the West German border and then did not..."

"That is out of the question," interrupted the Prime Minister. "If we say we will use our nuclear weapons when they cross the German border we will be left with no

choice."

"Exactly," said the Foreign Secretary, "and I ask you will the British people thank you for starting the third world war?"

The Prime Minister looked around the Cabinet and could see that many of his colleagues shared the Foreign Secretary's view.

"Thank you," said the Prime Minister. "I will now call upon the Secretary of State for Defence."

"I remain of the opposite view, Prime Minister, we have in our arsenal, thanks to the Americans, the Cruise missile, and Polaris.

"What was the point of investing five per cent of the nation's wealth on our defence if we never had any intention of using those weapons when we were threatened?"

"No one wants to be the first to press the button, but if we let the Russians march into West Germany we will only be holding the same discussion again within a few years, perhaps even months.

"And then it will be the French

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## **'If we say we will use our nuclear weapons when they cross the German border we will be left with no choice.'**

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border they have designs on or even the English Channel. At some point we will have to make a stand if we do not want to end up as a satellite of the Soviet Union.

"We must therefore leave Ogarkov in no doubt that if his troops cross into West Germany we will not hesitate to attack them in the air, on land and at sea with all the weapons at our disposal."



THE Prime Minister stared around the table and once again he could see support for this view, but he could not yet tell whose opinion was in the ascendancy.

He invited the Chancellor of the Exchequer to speak next and it became obvious that he was in favour of a firm stand against the Russians.

The Home Secretary followed him and she came down on the side of caution.

By lunch time when sandwiches

had been brought in the Prime Minister had heard from twelve Cabinet colleagues and the vote was still in the balance.

During the morning he had received telegrams confirming that the Russian divisions had returned to the German border and appeared to be setting in for the night.

The Secretary of State for Defence was also able to report that all the Cruise missiles were now in place and three of our Polaris submarines were stationed in the North Atlantic awaiting further orders.

The Prime Minister continued to listen to his colleagues late into the afternoon and by four o'clock everyone around that table had expressed an opinion.

He called for a short break before he summed up.

The Prime Minister left immediately for his study and contacted the President at the White House and then the Chancellor in Bonn to let them both know that he would have a decision within the hour.

The Prime Minister returned to the Cabinet room and for the next 30 minutes tried to sum up the views of his colleagues.

"The Cabinet," he said, in his final words, "by tradition only votes on rare occasions. But this must be one such occasion, because each of you has to be on the record over this decision.

"Therefore I intend to call for a vote and whichever way it goes those of you whose views have not been in the majority must then take collective responsibility or resign.

"Those in favour of the Foreign Secretary's opinion please raise your hands."

The Prime Minister counted the hands and wrote down every name on a pad in front of him.

He paused, before asking for those who backed the Secretary of State for Defence, and once again he counted the hands and wrote down each of the names.

He checked over the numbers twice. The result could not have been closer and he was only relieved that the 12-10 verdict had made it unnecessary for him to give a casting vote.

The Prime Minister looked up at his Cabinet colleagues and said, "The vote is 12-10 in favour of the..."

To be concluded  
Courtesy: Asia Features

# QUIZ / Neil O'Brien



Devika Roy, Calcutta 19, writes: "Cowes is famous for yachting. Is its name a derivative of 'cow'?" The name of 'Cowes', a port in the Isle of Wight, seems to derive from a

sandbank of the coast there, or two sandbanks, called 'The Cow'. This name was apparently transferred to two forts on either side of the mouth of the river Medina. There is a local legend that Cowes Castle, built in 1540 for local defence by Henry VIII, was named for its guns, which when fired sounded like the lowing of cows.

Niraj Rana, Dhanbad, asks about the invention of the machine gun.

In 1884, the first completely automatic machine gun was patented by Hiram S. Maxim in London. In 1881, Maxim, an American electrical engineer, attended the Paris Exposition, where an American friend told him, "If you wish to make a pile of money, invent something that will enable these Europeans to cut each other's throats with greater facility." Following this wise counsel, Maxim moved to London and began design-

ing an automatic rapid-fire gun.

Years before, after firing a rifle and receiving a severely bruised shoulder from the gun's recoil, Maxim had decided this energy could be used for better purposes than injuring the shooter's shoulder. In his London workshop, he devised a gun which used the recoil energy of each bullet fired to eject the empty car-

tridge, load a new bullet, and release the firing pin. Since the recoil from each shell loaded and discharged the next shell, the gun fired continuously and automatically while the operator pressed the trigger. To supply the gun with ammunition, Maxim constructed a mechanism which fed the gun a canvas belt

loaded with 250 cartridges. Also, he invented a water jacket, holding seven pints of liquid, to cool the gun while firing. The first true machine gun, the Maxim gun weighed 40 lbs and fired 600 rounds a minute. After Maxim gave a demonstration of his new weapon for the Prince of Wales (later King Edward VII), British army officers, and War Office officials, the British government purchased the Maxim gun, which was then manufactured by the Vickers factory and supplied to the army in 1888.

Manas Roy, Ranchi 4, writes, "The year 1900 was not a leap year although 1900 is divisible by 4. Why?"

A leap year doesn't invariably occur every four years as is generally thought; rather only when the year is exactly divisible by 4, except centenary years which are divisible by 8. There was no February 29, for example, in 1900 which was not a leap year. But the next centenary year, 2000, will have that extra day

Arvind Kumar is interested in starting a Quiz Club in Patna. He would like quiz lovers of Patna who are interested to write to him at LF-27 Shrikrishnapuri, Patna 800013.



11th Question: The sentence "Yes, I have a number" serves as a mnemonic for students for what? (Abhranil Barua, Gauhati)

Ans: To remember the value of the constant  $\pi$ , correct to four places. Three letters in the first word, 1 in the second, 4 in the third, 1 in the fourth and 6 in the last. The comma denotes the decimal point. Hence the value of  $\pi=3.1416$ .

## QUESTIONS

1. After whom was Chowringhee named? (Sukanta Guha Ray, Calcutta 9)
2. What is the difference between a gun and rifle? (Alok Jha, Jamshedpur 4)
3. What is the tenth wedding anniversary called? (Sanjay Bhattacharya, Durgapur 4)
4. What and where is Lap Nor? (Himadri Chaudhuri, Calcutta 37)
5. Colloquially, when does a cricket umpire 'spread his wings'? (Vikash Khandelwal, Calcutta 17)
6. What is common to: Jaffarabati, Nagpuri and Surthi? (Kaveree Bamzai, Calcutta 20)
7. The Oder-Niesse line divides which two countries? (Lalit Choraria, Gauhati 1)
8. What does the word 'Soviet' mean? (Ajay Chokani, Gauhati 1)
9. Who is an ambulance chaser? (Soumyadip Chowdhury, Calcutta 29)
10. What is common to: George Orwell, Kirk Douglas and Ringo Starr? (Joydeep Bhattacharya, Calcutta 68)

## ANSWERS

1. Hindu saint Chowringhee Baba.
2. The bore of a gun is smooth, while that of a rifle has spiral grooves to produce a rotatory motion in the projectile.
3. Tim.
4. It is a place in the Sinkiang Desert of China where China's nuclear installations are located. It is also the site of China's atomic and hydrogen bomb test explosions.
5. When he signals a wide ball.
6. All breeds of buffaloes.
7. East Germany and Poland.
8. Council
9. A lawyer on the lookout for accidents in order to instigate action for damages.
10. They are all famous under these names which are not their own. Their real names are: Eric Blair, Issur Demsky and Richard Starkey respectively. (All answers given by persons sending in the questions)

### Answer to AGE WISE

If  $x$  and  $y$  are the digits of the ages, then:  $10x+y=7(x+y)$ , or  $3x=6y$ , or  $x=2y$ .  $x=2y$ , gives pairs of numbers (1, 2), (2, 4), (3, 6) and (4, 8); or the ages are 84, 63, 42, 21.

## Panorama

# AN INTERNATIONAL BEAT

The Calcutta Youth Choir, on the occasion of its silver jubilee, organised an international festival of folk music and dance

“ **A**N International Festival of Song, Music and Dance”: the very caption conjures up a picture of colour and vibrant movement, of little known instruments wailing out unfamiliar, evocative melodies, of lilting voices, swaying bodies...specially so because this Festival was one of folkloric heritage, by the people who understand and love folk culture—the Calcutta Youth Choir.

The CYC has made quite a name for itself in hunting out unknown folk tunes and building up a folk repertoire that has always been based on the genuine thing: primitive dances from Bihar, Assam, Mizoram, haunting or catchy tunes like the “Chio Chio Chi” which is so popular today, “Chhattisgarhi” from Madhya Pradesh, “Holi” from Uttar Pradesh, “Baul” from West Bengal, to name a few.

With unquenchable enthusiasm that emanates, perhaps, from its mainspring, Ruma Guhathakurta, the CYC has performed in the company of such folk stalwarts as the Baul veteran Sanatan Thakur, the great drummer Moghai Ojha of Assam; its members have danced to



Going primitive: the real thing

the Duff of gypsies in their company, danced to delighted crowds on the streets of Copenhagen, collected countless numbers of relief funds through their programmes, and with grave discipline and sincerity presented the finest IPTA choir songs to the nation, performing before national dignitaries. These days choir singing and folk performances (often very pseudo) have become permanent items of

our Calcutta culture, but surely the CYC were the people who encouraged at least our metropolis to form this strong nasha.

Consequently, this nasha or addiction was at its height in the festival that stretched from the January 4 (when the silver jubilee celebration was inaugurated formally by our chief minister at the Rabindra Sadan in the morning) to the final whirl of magnificent colour and rhythm at the Netaji Indoor Stadium on the afternoon of January 8: all the five days packed with songs, dances and music presented by various artistes of India, Bangladesh, the UK and the USA, with certain contributions by the CYC added for good measure, staged simultaneously at Rabindra Sadan, Gorky Sadan and Sisir Mancha. If audience response is anything to go by, then one point at least is certainly proved by this celebration: diversity of language and culture forms no barrier to the enjoyment of spontaneous dance, song and music.

The finale at the Netaji Indoor Stadium was a kind of concentrated essence of all the items that had been performed over the past four days. Some items were no doubt curtailed or omitted to fit into the time schedule, yet a consideration of this evening's entertainment should give us a pertinent cross-section of what the CYC has offered to the people of Calcutta as the ultimate crop of its 25 years' experience.

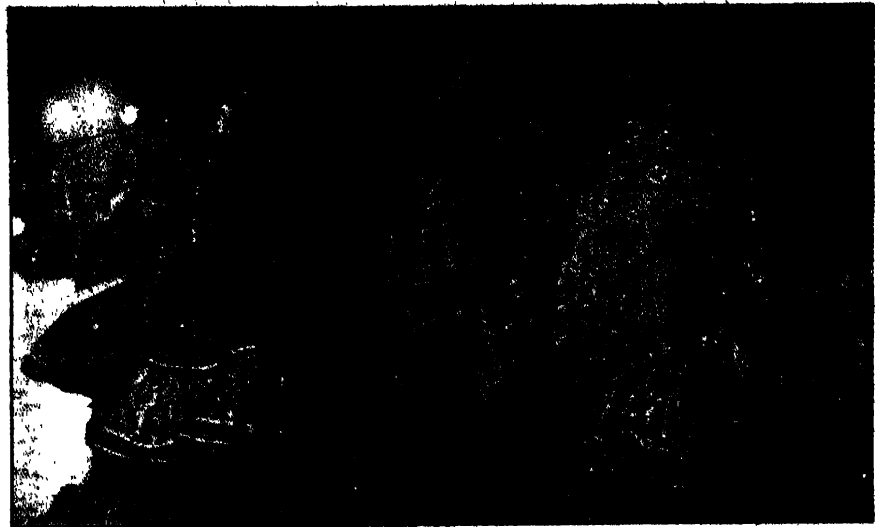
**T**HE experience was as good as a technicoloured travelogue to the wanderlust of our Calcutta audience. One became a glutton for colour...more colour...after white-clad boys, and girls in red bordered traditional Bengali saris softly moved round the stadium floor to form the letters CYC and leave golden marrigold petals in that formation. The first burst of glorious colour came with the swaying red lahengas, the zari and glasswork decorated cholis and chunnis of the dancers of the Banjara group of



The CYC: an unquenchable enthusiasm for folk

Karnataka: the girls moved in drugged primeval circular motions, on and on, while their antique silver payals clashed and the multitudes of glasswork on their costumes reflected needle-points of bright light on the stadium floor.

The Banjaras are a socio-economically backward tribe, thankfully exempt from any veneer of pretence, and the metallic clanking of instruments and the throb of a make-shift "ghatam" beat time to the dance and song, rising to a compulsive climactic frenzy of jerky movements. The audience leaned forward to applaud the tiny, dazzlingly zariclad mite of a Krishna as to the crescendo of the vociferous Aaj Biraj me holi re rasia with gaily dressed damsels flinging coloured abir on each other from—a delightful touch—banana leaves. The Chhadeyu of Orissa, really came into its own in the reverberating atmosphere of the Stadium, with the dhol, sankhya (conch shell), mahuri and ghanta echoing and re-echoing from every corner, with the red turbaned, athletic dancers leaping at impossible angles, the white beaded garlands crossed on dark gleaming bodies, the drum beating out a throbbing rhythm very much like our regional "Gajan" beat, very aptly, since this, also, is a dance to the Lord Shiva. The clusters of shimmering peacock feathers of the Madhya Pradesh dancers, the glitter and sheer male force of the Punjab Lok Rangmanch, the multicoloured fluidity of the dances of Gujarat, the melting erotic grace of the items of Maharashtra...so many aspects of folk culture were exploited with so



**The Banjaras with a burst of glorious colour**

much beauty...after all, the brightest riot of multicoloured flowers are, like these folk items, direct products of the soil.

AND then, if you closed your eyes, there was an equal riot of glorious sound. Whether one listened to the wistful ballads and lays of Martin Cartchy (UK), or to the jazzy swing of the New Songs Quintet (USA), or, on a very different plane, to the crescendo beats of Jhargram, one's blood danced to the catchy patterns, the rise and fall of the melody. Farida Parveen's direct, clear voice breaking with the nostalgia of a Lalangeeti...reminiscent of Utpalendu Chowdhury's powerful songs (though not included this evening),...Ajit Pandey's equally lively numbers...balanced by Mass and Choir songs presented with verve, precision and commendable

clarity of enunciation by Pancham Choir (Delhi), Madras Youth Choir, Gandharva Choir (Delhi), and last but not in any way the least, by CYC led by Ruma Guhathakurta.

There were any number of revolutionary IPTA songs, songs of love, separation, joy, and all sorts of imaginable and unimaginable instruments, ranging from the sedate harmonium, mandolin or flute to brass essels beaten with sticks, a pair of harmonised conches, kartals, the kamaycha, mahuri, to the clanging and jingle of a hundred glass and metal bangles as singing girls clapped to the tune...all contributing to the rare thrill of the sonic effect.

Linking the colour to the sound, the idea to the effect, was the undoubted simplicity and sincerity of each and every performance. While the Choirs represented disciplined urban sophistication, the dances and ritualistic songs showed primitivism in its unadulterated form: a salutary experience to tour city viewers who so often sit through pseudo-Santhali or urbanised Naga dances, through Bauls and Kajris sung with suspicious city accents.

Therefore, the CYC deserves our thanks: not only for their own performances, but also for bringing true folk before us. May they fulfil for ever the placid and confident claim made by their new Jubilee Song: "Ponchish bachhar dharey shaharey nagarey/Dinbadaler gaan geye geye amra cholechhi" (We have gone our own way, over twentyfive years, singing the song of ever-changing days through towns and cities).

**Sunanda Mukherjee**

**Photographs: D.P. Sinha**



**Farida Parveen of Bangladesh, getting nostalgic**

# Inner Eye

## NEXT SEVEN DAYS

### FROM JANUARY 22 TO JANUARY 28

**A**RIES  
Mar 21-Apr 20  
This week is very fortunate for dating. You will have your fill of romance from cosy parties for two to other pleasurable pastimes. Provided you can keep clear of litigation and circumventing disputes before they get out of hand, your week should be profitable, too. A woman friend will be helpful.

**T**AURUS  
Apr 21-May 21  
Apart from a slight threat of loss of office, there is nothing to cause anxiety. A hunch may well come true and bring a huge slice of fortune. You could find yourself temporarily at odds with a family member on entertainment plans. Considering circumstances, check expenditure.

**G**EMINI  
May 22-June 21  
A most auspicious week. Your own intuitions should enable you to take full advantage of a splendid business opportunity. News through a letter that arrives from distance may cause damage in some pending arrangements or imminent holiday festivities. Your love for secrecy will help you.

**C**ANCER  
June 22-July 22  
Mixed fortunes are foreseen and success will crown your enterprise but will be followed by extravagance on the opposite sex. You may find time weighing on your hands: take advantage of a lack of activity to coast through the next weekend and prepare yourself for the workload next week.

**L**EO  
July 23-Aug 23  
A week of at least average good fortune and domestic happiness is foreseen. A secret romance, however, is foreseen which threatens to cause a depletion in your purse. It will take more than just charm to keep your schedules from becoming hopelessly tangled. You might undertake a journey.

**V**IRGO  
Aug 24-Sept 23  
A highly successful week thanks to your own initiative and enterprise. But be prepared for a minor setback towards its end. As the weekend draws to a close, it's likely to be filled with happiness especially if you are able to enjoy it with those nearest and dearest. Evening delights will prove to be expensive.

**L**IBRA  
Sept 24-Oct 23  
A beneficial change of job or residence is likely. This week will prove to be a happy one and moderately fortunate provided you check a tendency to extravagance. You will further benefit through a property matter and/or the helpful advice of an elder; in some cases by inheritance.

**S**CORPIO  
Oct 23-Nov 21  
Servicemen are particularly favoured, and may win promotions. Romance and marriage are also foreseen. Middle of this week begins with a sudden stroke of good fortune—such as winning a prize ticket. Shortly after, however, you are advised to guard against overoptimism and deception.

**S**AGITTARIUS  
Nov 22-Dec 22  
Practise tact with forbearance and a threatened lawsuit may be averted. After a minor setback, your business and financial affairs continue their run of prosperous conditions with a background of domestic bliss. Your outlook remains very good, and gradual improvement will be registered.

**C**APRICORN  
Dec 23-Jan 20  
Your prospects are much better especially in regard to love and domestic affairs which are now scheduled to bring you much happiness. Accept all such reasonable risks as seen by you to be worth taking. Forge ahead. You will be profited with substantial speculative gains or romance.

**A**QUARIUS  
Jan 21-Feb 19  
This week ends with the help of an elder and promise of impending promotion. Your outlook is still favourable, rather less so for business which will need careful attention to detail, but more so for love and domestic affairs. Particularly favourable for business expansion and speculative investment.

**P**ISCES  
Feb 20-Mar 20  
You will have several excellent opportunities to enlarge your activities as to be praised by all your friends and relatives. Let your own intuitions be your guide to fortune. You will also benefit through secret association or information and by travel. Your business continues to prosper steadily.

## BIRTHDAYS

**January 22**  
The stellar portents greatly favour you, promising permanent success, gains through elders, insurance, and in those authority and novel or secret associations. But beware of dissension through excessive expenditure.

**January 23**  
Yours is a most auspicious birthday. Your year is indicative of some unexpected good fortune, but beware of making errors of judgement in business. Also, in social and domestic matters.

**January 24**  
You will develop new interests during your year and beneficial changes are promised provided you keep a careful watch on expenditure, and speculation is shunned. Outstanding financial success, including probable promotion and even fame may be offset somewhat by unexpected trouble.

**January 25**  
Your social, business and intellectual activities expand. Much will depend on own exertions and initiative as to the degree of success realised. A woman may cause unexpected anxiety—others, however, contribute to your wellbeing and happiness.

**January 26**  
A busy year; an unexpected event or change beyond your control will ultimately prove beneficial, but watch finances closely. Drive and initiative will reward you well. Forge ahead. Travel and improved health are portended.

**January 27**  
Your anniversary is of good augury provided expenditure is kept within bounds. Beneficial changes, travel and improved health are portended. Valuable help from elders and secret sources, as well as through your own endeavours, will be forthcoming.

**January 28**  
Your anniversary passages important, unexpected beneficial changes. Although promotion or other recognition and increased business are prognosticated, beware against excessive expenditure on pleasure, relatives and friends or losses will occur.

M.B. FANON

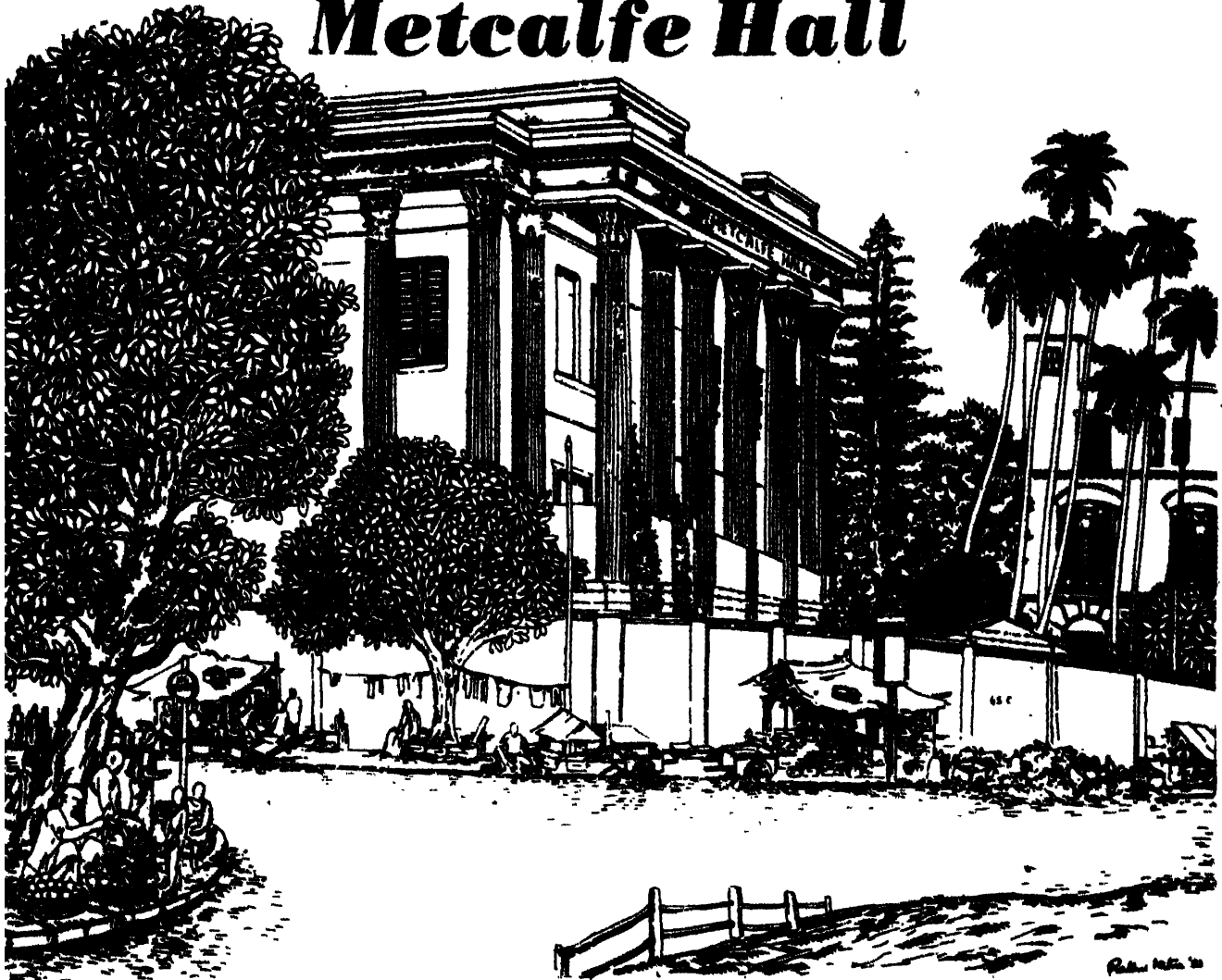
### SUGGESTIONS

### LUCKY NUMBER AND COLOUR

DAY	SUGGESTION	DATE	NUMBER	COLOUR
SUNDAY	DOMESTIC AFFAIRS	JANUARY 22	5	YELLOW
MONDAY	CORRESPONDENCE	JANUARY 23	6	BLUE
TUESDAY	SHOPPING	JANUARY 24	9	GREEN
WEDNESDAY	CITATION MOVE	JANUARY 25	8	RED
THURSDAY	AUSPICIOUS APPROACH	JANUARY 26	3	RED
FRIDAY	MENTATION	JANUARY 27	4	GREY
SATURDAY	SPORTS	JANUARY 28	7	WHITE

# DRAWINGS / Rathin Mitra

## *Metcalfe Hall*



**B**EFORE the weird looking warehouses came up on the bank of the river, the noble Strand was not a mere road. The early planners of Calcutta, perhaps strove to welcome the maiden voyager from England, approaching the city down the Hughli on board a full-masted East Indiaman, with an impressive city-scape. The Metcalfe Hall, adorning what was then the Police Ghat, contributed more than its share to the scenery.

However, the present address of the Metcalfe Hall, 12 Strand Road, would only lead one to confront an uncouth masonry wall, of recent origin, at the junction of Hare Street and Strand Road. However, standing on the western side of Strand Road and looking over the walls, one is rewarded with a view of Metcalfe Hall which looks like a Greek temple. A truncated view made magnificent nonetheless by the Gothic columns and terra-cotta lion-headed gargoyles. To enter the premises one has to make a detour. Metcalfe Hall at present humbly justifies its existence as a godown of the Government of India's stationary office.

At a public meeting in the Town Hall on February 18, 1836, on the proposal of Mr Longueville Clarke, Advocate, Supreme Court, it was resolved to erect a public building. It would be called the Metcalfe Hall, the ground floor being devoted to the museum and

committee rooms of the Agricultural and Horticultural Societies, and the second floor to the Public Library, both of these institutions having long been the peculiar object of the solicitude and bounty of Sir Charles Metcalfe, the provisional Governor-General of India in 1835-1836. The architecture was taken from the portico of the Temple of the Winds at Athens by the architect, C.K. Robinson. A broad flight of steps leads to the portico on the river front on the western side. The eastern side is provided with a covered, colonnaded entrance—30 columns, each 36 feet in height, rise from a 10-foot high ornamented basement and support the general entablature of the building. At present numerous shabby cubicles have usurped the original vestibule (63 feet long and 30 feet wide) on the ground floor.

The Calcutta Public Library, founded in 1836, took possession of the first floor of the Metcalfe Hall, after its completion in 1844.

The present condition of the building makes one wonder whether the cold indifference of CPWD, caretaker of the building, will prove more effective than the Japanese bomb, which narrowly missed the Metcalfe Hall in one of the air-raids during the Second World War.

Sidhartha Ghosh



**W**HAT is the connection between legendary Indian poet Kalidasa and cricketer Vijay Merchant, between British painter William Hodges who travelled down to India in the 18th century and comedians Laurel and Hardy, between the great Banyan Tree of the Botanical Gardens at Shivpur and Russian painter Aleksei Saltykov who toured India in the mid-19th century, between the Indian painter Bendre and Feng Hwang, the Chinese bird of peace and goodwill?

They are all part of prestige calendars produced for the current year by corporates who have built up a tradition of providing Calcuttans with an enjoyable end-of-the-year fever known as CCC or Calendar Collection Competition. In very special cases the fever lasts throughout the year as with the calendar, "Shakespeare and the Artist" produced by Tribeni Tissues in 1983. Requests were coming in for this calendar to the company even in the last two months of the year, and sure enough the paintings will be cut and framed by many long after the dates have ceased to be useful, as has always been the case with art calendars.

It is precisely this ability of the prestige calendar to transform itself from an object of utility that is time bound, to an object of abiding beauty that has made the scramble for calendars such a cult in Calcutta. The CCC fever is a game of one-upmanship that brings prestige to the corporates who take a great deal of care and research to produce these calendars and, of course, pride and satisfaction to the homes that can hang them up. Indeed on a cold January morning the person making a gift of a good calendar can win friends and influence people with a swiftness that would make Dale Carnegie write another book.

**The 1984 choice:** Which will be the most talked about calendar in 1984? Which corporate will receive the most number of letters from schools, colleges and private individuals, asking for calendars and even reprints of paintings and art used? Which calendar will fetch the maximum value from the Esplanade calendar market as the year grows older? For this is the market that hangs a price tag on the uniqueness of a calendar concept that transcends its daily utility.

Rainbow

## THE TIMELESS WORLD OF CALENDARS

Which are the best calendars of 1984? And why?

The time to visit those stalls is in February. March when the calendar collection fever had subsided a little and the best calendars have been talked about from coffee houses to cocktail parties. Then, the price you are paying is for the best.

For the 1984 winners, seven companies are in the running. Tribeni Tissues, who have gone oriental this year with Kalidasa and the Bengal School. Dunlop with the "Glory of the Green" paying homage to the Botanical Gardens, Shaw Wallace taking a trip into the 19th century with the Russian artist, Saltykov. Chloride with the history of cinema, Indian Tube with portraits of pioneering Indian cricketers—the men who made the Prudential possible—and Hindustan Motors who are carrying on their theme of contemporary Indian painters. Coming down from the wall to the desk there is the delicate India Tobacco calendar. "The India of William Hodges" and "Myths of the Air," a series of lost birds and monsters from Holman Climax.

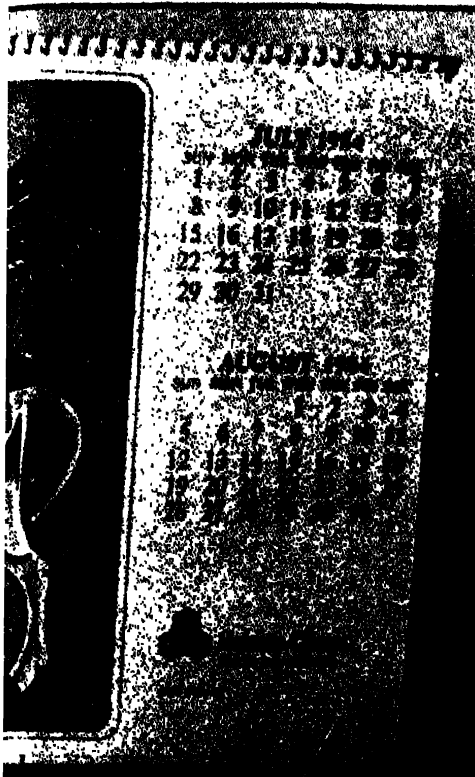
"People have come to expect the unusual and the unique from us," says Dr N.G. Choudhury, managing director, Tribeni Tissues. The theme of Kalidasa was chosen by him the day the Shakespeare calendar was despatched to its varied destinations. "In selecting Shakespeare we collaborated with the Asutosh Collection of the National Library and found there a series of 18th and 19th century illustrations that were a revelation. Kalidasa became an automatic choice after Shakespeare because both are world figures and



are related to books because our calendar is always accompanied by a little book which compiles the entire thesis of our research material which cannot go into the format of the calendar."

**I**N fact, the Kalidasa book is particularly lavish since it is the first time that colour plates have been used. The calendar too is a 14-page production whose central theme is the "discovery of an oriental romantic." As research began on Kalida-





wise from above: The Holman Climax  
s; Chloride's cinematic history; Tribeni  
es' oriental touch; and a page from  
ustan Motore' contemporary painters  
s. Among the seven best of the year.

sa's contribution to 19th century and early 20th century art, particularly on the much criticised Bengal School, the team came across very early translations of *Shakuntala* in the Archives of the Asiatic Society. The translator was William Jones, the founder of the Asiatic Society.

The second page of the calendar thus became a poster sheet without dates featuring the story of how Kalidasa came to be discovered in the 19th century by European intellectuals after Sir William Jones published his translation. The artists, poets and musicians who made Kalidasa into the quintessential oriental romantic were Beethoven, Goethe, Schiller and Schubert.

The page also features, apart from portraits of these masters, a still from the first ever production of

Schubert's lost opera, *Shakuntala*, whose score was brought back to India by dancer Mallika Sarabhai. "Since the calendar is primarily a visual delight, we reserved the literary aspect of our research for the book and turned to the Bengal School of painters for the calendar, entitling the project "Kalidasa in Indian Art."

The calendar features a rare collection of paintings that includes the painting of Yoshiko Katsuta, the Japanese painter who came to India to learn from Abanindranath Tagore. The other artists featured are Abanindranath Tagore, Raja Ravi Varma, Asit Kumar Haldar, Kanu Desai, Charu Roy, Chintamani Kar, Ramgopal Vijayargiya and Purna Chandra Chakravarty. All these painters turned to Kalidasa's poetry and drama for the subject matter of their art after Tagore and Bankim Chatterje and others had turned to Kalidasa in their literary efforts following upon the Kalidasa awakening in Europe after William Jones had published his translation.

Researched for over eight months the calendar throws into focus an aspect of Indian art that would otherwise remain hidden in the pages of books and manuscripts in archives and museums. The accompanying book details the journey of William Jones, reproduces the introduction he wrote to his translation of *Shakuntala*, reproduces many of the paintings from the reserve collection not used in the calendar and provides detailed biodata of all the artists.

**Prestige through collaboration:** "A good prestige calendar is usually produced through collaboration," says Mani Shankar Mukherjee of Dunlop. "It not only makes the calendar more authentic, but enables the corporate to give timely publicity to the organisation." Dunlop's "Glory of the Green" is a calendar produced with the Botanical Garden, Calcutta. Mani Shankar thought of the idea of the Botanical Garden for the '84 calendar because he felt it would be a good idea to give some pre-publicity to the bicentenary of the Botanical Gardens which will be celebrated in 1987.

"We hope that our early collaboration will bring some amount of public notice to a major forthcoming event in the history of the largest garden in South East Asia." The work on the calendar started early in 1983 and entailed several discus-

sions with the Botanical Survey of India. The end result is a calendar that is a pastoral symphony in green.

The first page is devoted to the great Banyan Tree which is more than 220 years old. The photograph will bring back childhood memories for many Calcuttans, of picnics and lazy afternoons. The giant waterlily, the camphor tree, the cannon ball tree, the famous branching palm which never fails to attract the visitor's eye and the feathery bamboo form the other pages. The fly leaf of the calendar carries a beautiful impressionistic illustration of leaves. "I am very fussy about the dates," says Mani Shankar. "many prestige calendars neglect this without realising that most homes do not have space for more than one good calendar and if yours is going to be that only one, it had better carry legible dates."

**T**HE search for an interesting theme for their corporate calendar took Shaw Wallace to the Asutosh Collection of the National Library and into the Rembrandt-like world which was the art of the Russian painter, Aleksiei Dimitrievich Kniaz Saltykov, who toured India during the year 1841 and 1846. He published a visual document of his tour in a book entitled *Voyages Dans L'Inde*. The title cover of the book forms the fly leaf of the calendar.

J. Bhargava, director in charge of public relations, Shaw Wallace,



**Indian Tube's tribute to Indian cricket**

who initiated the research says, "This collaboration with the National Library has enabled us to bring to the public eye art treasures that are very much a part of this city, but which only a few visitors to the library can see." Saltykov's style brings a Rembrandt-like vision of light to depict the massiveness of the Indian panorama. The first page shows a grand scene inside a temple at Kanjivaram, the second is a magnificent closeup of a battle scene, the third is a royal procession and the fourth a night journey in Delhi. The last painting is particularly reminiscent of Rembrandt's famous *Night Watch*. Saltykov's paintings have tremendous impact with horses, elephants, grand temples,

human figures, kings and saints, the dust of battle and the pomp and ceremony of an Indian court creating a backdrop of oriental grandeur that should make this calendar a collector's item.

**Tribute to Indian cricket:** It was the desire of the chairman of Indian Tube, Russi Mody, to pay tribute to the grand year of Indian cricket through a calendar. But with a difference. He wanted to delve into the heritage of Indian cricket and pay homage to cricketers of the past who have laid the foundation of Indian cricket and made the Prudential possible. The decision was taken to do a series of portraits of Indian cricketers from C.K. Nayudu and Mohammed Nissar to cricketers of more recent years like Pankaj Roy and Ghulam Ahmed.

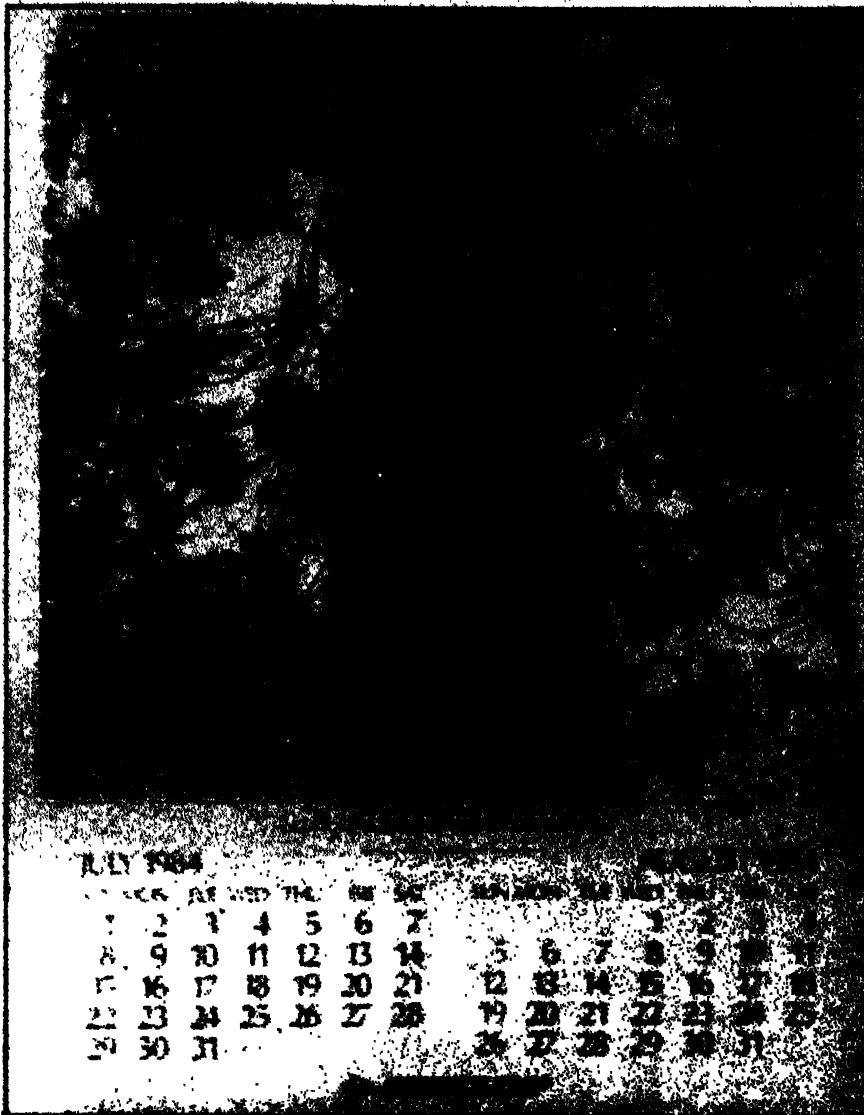
The calendar is entitled "Portraits of Pioneers" and is a tribute to stalwarts who played the game, who set the style and who sowed the seeds of the sporting spirit that triumphs wherever cricket is played. This is an unusual approach to cricket art and the calendar has been carefully researched with the help of the families of these senior cricketers who played the game at a time when the camera had not turned the cricketer into a matinee idol.

The 12 cricketers featured are Vijay Merchant, C.K. Nayudu, Lala Amarnath, Amar Singh, Mushtaq Ali, Vinoo Mankad, Vijay Hazare, Professor Deodhar, Mohammed Nissar, D.D. Hindlekar, Ghulam Ahmed and Pankaj Roy. Each page carries a short note on the achievements of the cricketer. This is a prestige calendar that is obviously attempting to ride on the dizzying popularity of the game of cricket in India, but doing it in a very special style. It should be good reference material for all interested in the history of the game.

For many years Hindustan Motors has been patronising contemporary Indian artists through their prestige calendar. Says their PRO, Tapan Sinha, "We are not restricting ourselves to artists from Bengal alone though that is the impression many have. We are open to buying art from any Indian painter, big names or unknown, provided our panel of judges like the work of art. The paintings are sometimes bought outright and are used in the various offices of the Birla Group. Sometimes we work from transparencies." This year the six artists featured are Naryan Sridhar Bendre,



**ITC's desk calendar from the paintings of William Hodges**



JULY 1984

1	2	3	4	5	6	7	8	9	10	11	12	13
14	15	16	17	18	19	20	21	22	23	24	25	26
27	28	29	30	31								

Dunlop's pastoral symphony in green: it brings back childhood memories of ploncs and lazy afternoons

Jehangir Sabavala, B. Prabha, K.K. Hebbar, Rathin Maitra and Krisnaji Ara. This is a distinguished calendar and the large size gives full scope to the eye to dwell over the works of art.

The paintings are likely to be preserved, certainly the Bendre is an exquisite work and the Sabavala should bring back memories of his recent exhibition in Calcutta where the painting was on display.

**T**HE Chloride calendar, "The Fascinating World of Film," shows a drastic change in the format that the company has adapted for many years. Chloride's general knowledge calendars have been for several years based on a cut-and-keep book format. Aimed at children, the idea of these calendars have been to provide children a

format that would turn the calendar into a book at the close of the year.

The calendars are usually printed back to back in a six sheet format



Star Walker's Dalipov theme

with the main illustration on front and the majority of the writing at the back. When cut into the book form the larger illustrations form major colour pictures of an illustrated book. This year Chloride's calendar is based on the assumption that the children habituated to receiving the Chloride book calendar for years have grown up and perhaps deserve something that is more adult, which is why perhaps why Laurel and Hardy finds a place at the back while scenes of sex and violence are given prominence in the main pictures. The calendar is arranged like a film strip with dates on either side and covers films from The Great Train Robbery (1903) to Gandhi. The scenes from the Hindi films, Sholay and Shakti are irritating in a calendar.

In the area of desk calendars, India Tobacco has set a standard and a tradition that is followed into 1984. The calendar is based on the paintings of William Hodges which continues their series on British Painters who came to India. Says Adity Syam, public relations officer, India Tobacco, "We are happy to be in Calcutta for here one can really pick up some valuable art treasures. The Hodges are all from our own collection. We pick these up whenever we can and keep them in our collection for future use. We intend to continue the series."

Holman Climax is another company which is slowly making its presence felt with a continuous theme in desk calendars. Over the last five years the aim of the company has been to produce a desk calendar on the theme of air. This year the calendar shows six mythical birds and monsters of the air from the Indian Garuda to the Chinese Feng Hwang and the Sedu, the guardian spirit of the Assyrians.

The timeless world of prestige calendars will continue to excite Calcuttans every time a new year approaches. More and more the tendency of corporates is to unearth treasures from the city's vast art and literary archives and judging by the surprises presented this year the source, Calcutta's libraries, private collections, pavements, auctions, museums, art galleries and of course the minds that enjoy working on this fascinating aspect of communications seems far from being exhausted.

Kishore Chatterjee

Photographer: D.F. Saha

# 7 DAYS

S	M	T	W	T	F	S
22	23	24	25	26	27	28

The information given below is accurate at the time of going to press

## HINDI FILMS

### REGULAR SHOWS

**Agar Tum Na Hote:** Paradise (Bentinck Street; 235442)-12, 3, 6, 9.

His wife having died during childbirth, Rajesh Khanna searches for a girl to be a mother to his child. He also engages a photographer (Raj Babbar) to promote his company's cosmetic products. Searching for a fresh face, Babbar chances upon Rekha, an orphan, and turns her into a model after which they get married.

Babbar then meets with an accident which cripples him. Rekha finds employment as governess to Rajesh's child. To meet the conditions of the job, she pretends to be unmarried. Predictably, Rajesh falls

in love with her. The triangle is ultimately resolved with different solutions for each.

Good photography and haunting tunes enrich this simple film.

**Arth (A):** Metro (Chowringhee Road; 233541), Basusree (S.P. Mukherjee Road; 478808) & Bina (Bidhan Sarani; 341522)-noon.

Shabana Azmi's husband, Kulbushan Kharbanda, who makes ad films, falls in love with Smita Patil, a film star. The abandoned woman is also an orphan, an element in the plot which is dictated by the demands of sentimentality. The film deals with her efforts to become independent of him, and, in the Indian context, conveys a powerful message.

Excellent performances from the cast are the main strength of this altogether commendable film.

**Betaab:** Jyoti (Lenin Sarani; 241132)-12, 3, 6, 8, 45.

Star debutants Sunny Deol

and Amrita Singh with veteran Shammi Kapoor are in the leading roles of this film, directed by Rahul Rawail with music by R.D. Burman.

**Cancer Aur Gupta Rog:** Lighthouse (Humayun Place; 231402)-12, 3, 6, 8, 30.

These are two documentaries on the diseases, their causes, effects and possible cures. They are compact and informative, though rather repulsive to the uninitiated.

**Coille:** Orient (Bentinck Street; 231917), Krishna (T.C. Dutta Street; 344262), Uttara (Bidhan Sarani; 552200), Ujjala (Rusa Road; 478866), Purabi (M.G. Road; 350680).

Directed by Prayag Raj and Manmohan Desai, the film has Amitabh Bachchan in the title role with co-stars Waheeda Rehman, Rishi Kapoor, Rati Agnihotri, Soma Anand, Suresh Oberoi, Kader Khan, Om Shivpuri, new find Puneet Issar and others. Hrshikesh Mukherjee has edited this film, whose music is by Laxmikant

Pyarelal.

**Hero:** Opera (Lenin Sarani), Grace (M.G. Road; 341544), Ganesh (Upper Chitpur Road; 332250)-4 shows. Rubani (Bidhan Sarani; 553413)-noon. Menoka (Sarat Chatterjee Avenue; 410417)-3 shows.

Jackie Shroff, Meenakshi, Shammi and Sanjeev comprise the cast of this film, directed by Subhash Ghai with music by Laxmikant-Pyarelal. **Kalyug:** Roxy (Chowringhee Place; 234138), Indira (Indra Roy Road; 471757), Darpana (Bidhan Sarani; 552040).

A film by Shyam Benegal, starring Shashi Kapoor, Rekha, Raj Babbar and Kulbhushan.

**Main Awara Hoon:** Lotus (S.N. Banerjee Road; 242664)-4 shows.

The plot is a stale one. Two brothers have different lifestyles and, it is revealed later, different approaches to life. The older is a paragon of virtue while the younger seems an insolent drunkard. However, it



Jaya Prada and Joetendra in 'Mawaali': It takes two to tango

is he who turns out to be the one who cherishes family bonds and values. The story is garnished with villains, fights and dances.

Sunjay Dutt, as the youngest brother, comes off poorly. Raj Babbar, Rati Aghotri and Jaya Prada are somewhat better.

**Mumbai:** Hind (Ganesh Chandra Avenue; 274259)-4 shows, Madhuban (Regent Park), —3 shows.

There are two Jeetendras, one good and the other tough. There are two girls (Sridevi and Jaya Prada) and two villains (Kader Khan and Shakti Kapoor). There is no story but there is the usual murder, chase, fight, romancing and dancing.

This is a film with all the usual ingredients, so much so that there is nothing to say about it.

**Meri Adalat:** Majestic (R.A. Kidwai Road; 242266), Basurree (S.P. Mukherjee Road; 478808), Moonlight (T.C. Dutta Street; 343339).

The film stars Rajnikant, ZeenatAman, Mohnish Behl and Kader Khan.

**Khandhar:** Metro (Chowringhee Road; 233541), Mitra (Bidhan Sarani; 551133), Priya (Rashbehari Avenue; 464440).

A film by Mrinal Sen which has Shabana Azmi and Naseeruddin Shah in the lead.

## NEW RELEASES

**Ardh Satya:** New Cinema (Lenin Sarani; 270147), Talkie Show House (Shibdas Bhaduri Street; 552270), Jagat (A.P.C. Road; 365108), Pushpasree (Diamond Harbour Road) and noon shows at Uttara (Bidhan Sarani; 552200) & Ujjala (Rusa Road; 478666).

An authentic film by Govind Nihaini, starring Om Puri, Smita Patil and Amrish Puri.

## BENGALI FILMS

**Agamikal (A):** Radha (Bidhan Sarani; 553045)-2.30, 5.30, 8.30.

Married off to a brute of a husband who is having an affair with his widowed sister-in-law, and after subsequent hardships, Debashree Roy turns into a call girl to support herself and her mother and brothers. She meets Joy Sengupta, an unemployed young man and falls in love with him. Many a rendezvous follows, until one day he discovers the truth about her.

Meanwhile, his father falls ill and the money for the operation is provided by her. Subse-



Anil Chatterjee, Ruma Guhathakurta and Alpana Goswami exchange courtesies in 'Surjastahna'



Supriya Pathak and Anant Nag in a tense scene in 'Kalyug'

quently, Joy Sengupta saves her from the tender mercies of Utpal Dutt, but in the ensuing melee the latter is accidentally killed. Joy is sentenced to three years in jail. The film ends with his parents accepting her as their daughter-in-law.

Debashree Roy's performance is the only commendable part of the film.

**Jeeban Maran:** Sree (Bidhan Sarani; 551515)-3, 6, 8.45.

A golden hearted protagonist preaches universal brotherhood. A golden voiced hero remains humble after attaining stardom. A famous woman singer extends unwavering hospitality to aspiring singers. Lofty ideals abound in this supposedly commercial entertainer.

Deadpan acting, incoherent dialogue and facile handling of characters are the other elements in this film.

**Pratidan (A):** Rupbani (Bidhan Sarani; 553413), Aruna (M.G. Road; 359581) & Bharati (S.P. Mukherjee Road; 474886)-2.30, 5.30, 8.30.

Sharmila Tagore is a simple village girl who is in love with Ranjit Mullick. He goes abroad to become a barrister, leaving her an unmarried mother. She becomes a nautch girl and befriends destitutes. Victor Banerjee is an ever-present villain who causes her untold misery.

However, through all her

trial, she is comforted by several personifications of goodness. One of these is Naseeruddin Shah, a tough who is transformed by her and helps her to square up accounts with her enemies. He eventually dies.

In the meantime, the villain is eliminated. Sharmila is accused of murder and acquitted in an absurd courtroom drama in which the defence is conducted by London-returned Ranjit Mullick.

The talents of the cast are wasted in this film which attempts to vie with Bombay blockbusters but lacks their polish and technical competence.

**Surjyatriahna:** Purna (S.P. Mukherjee Road; 474567)-3 shows.

Directed by Ashutosh Banerjee with music by Hemanta Mukherjee, the film has Deepankar De and Arati Bhattacharya in the lead and supported by Ruma Guhathakurta.

## FOREIGN FILMS

### NEW RELEASES

**Target Gold Seven (A):** Minerva (Chowringhee Place; 241052)—4 shows.

### REGULAR SHOWS

**Mad Monkey Kung Fu:** New Empire (Humayun Place; 231403)-12, 3, 5.45, 8.15.

The hero is a young man who enjoys spending his time with the monkeys in the forest. In town one day, he rescues an old man who is being abused by some people. This happens to be a famous monk-



**Dustin Hoffman's charming smile in 'Tootsie'**

ey man who trains monkeys to perform kung fu shows on the street. A rival had chopped off his fingers and since then he had fallen on hard times. He runs into this rival again, is beaten up and his monkey killed. Our young hero befriends the old man, learns monkey kung fu and takes revenge on the rival.

**Tootsie:** Globe (Lindsay Street; 231769)—3, 5.45, 8.30.

Dustin Hoffman plays a talented young actor with, unfortunately, a genius for argument which is why he is unemployed. He dresses up in drag and wins a female role in a popular television series. Fame and fortune follow, but soon complications develop. He falls in love with a co-star (Jessica Lange). On the other hand, her father is attracted to him. His girlfriend thinks he is gay, and his flatmate thinks he is crazy.

This is a hilarious film with impeccable direction and performances.

## SPECIAL EVENTS

**22 January: 6 pm**

Mallhar presents Tagore's dance drama *Chandalika*, with Ruby Banerjee and Piyali Sengupta in dance and Purba Dam, Sumitra Basu, Chittapriya Mukherjee, Abhijit Guha and Ratna Biswas in songs.

At Rabindra Sadan (Cathedral Road; 449937).

**22 January onwards: daily 6.30 pm, holidays: 3 & 6.30 pm**

Sachin Shankar Ballet Troupe, Bombay, celebrates its 10-day festival in city with *Train, Freeze* and other items.

At Academy of Fine Arts (Cathedral Road; 444205).

**22 January: 6.30 pm**

*Surdas Krishnaleela*, a dance drama will be presented by Saurabh; choreography: Namita Chatterjee, dance direction: Dipali Roy, and music direction: V. Balsara.

At Kala Mandir (Shakespeare Sarani; 449086).

**24 January: 6.30 pm**

Shibaranjani presents Tagore's dance drama *Shyama*, with Shanti Bose, Poulami Chatterjee, Shakti Nag and Arup Mitra in dance, and Dwijen Mukherjee, Arghya Sen, Abhirup Guhathakurta and Madhusree Saha in songs. The choreography and dance direction and by Shanti Bose.

At Kala Mandir (Shakespeare Sarani; 449086).

**22 to 25 January**

Dover Lane Music Conference celebrates its annual function with Ravi Shankar, Nikhil Banerjee, Hariprasad Chaurasia, Naina Devi, Naren Dhar, Manas Chakraborty

Parveen Sultana, Bhimsen Joshi, Shibkumar Sharma, Sipra Bose, Sutapa Dutta Gupta (Odissi), Meera Prasad, Salamat Ali Khan (guest artiste from Pakistan) and Vyjayanthimala (Bharat Natyam).

At Vivekananda Park.  
**25 January: 6.30 pm**

To commemorate with birth anniversary of Michael Madhusudan Dutt, Rabi Chakra presents the dance drama, *Krishnakumari*, direction and choreography by Asit Chatterjee. The participants include Arati Mukherjee, Banasri Sengupta, Haimanti Shukla, Jatileswar Mukherjee, Anshuman Roy, Dinendra Chowdhury, Chittapriya Mukherjee and Ashok Roy in songs, and Gayatri Chatterjee, Arati Mazumdar, Alokandanda Roy, Sriparna Mukherjee, Arundhuti Bhattacharya and Asit Chatterjee in dance.

At Rabindra Sadan.

## TRAVEL

### PLANES

### INTERNATIONAL

**Bombay-Calcutta-Bangkok-Hong Kong-Tokyo:** Calcutta arrival AI316 (2) at 2110; Calcutta departure AI316 (2) at 2205.

**Tokyo-Hong Kong-Bangkok-Calcutta-Bombay:** Calcutta arrival AI307 (3) at 2345; Calcutta departure AI307 (4) at 0040.

**London-Frankfurt-Rome-Bombay-Calcutta:** Calcutta arrival AI132 (1) at 1915.

**Calcutta-Bombay-Dubai-London-New York:** Calcutta departure AI103 (1) at 2355.

**Calcutta-Bangkok:** Calcutta departures TG314 (1, 3, 5) at 1345; Calcutta arrivals TG313 (1, 3, 6) at 1225.

**Calcutta-Karachi-Copenhagen:** Calcutta departures SK976 (4, 7) at 0820; Calcutta arrivals SK975 (4, 7) at 0705.

**Calcutta-London:** Calcutta departure BA144 (2) at 2115; Calcutta arrival BA145 (2) at 1315.

**Calcutta-Kathmandu:** Calcutta departure RA214 (1, 4) at 1610; Calcutta arrival RA213 (1, 4) at 1450.

**Calcutta-Kathmandu:** Departure, IC247 (1, 3, 4, 5, 7) at 1330; Calcutta arrival, IC248 (1, 3, 4, 5, 7) at 1250.

**Calcutta-Dhaka:** Departure, IC223 (daily) at 1420; Calcutta arrival, IC224 (daily) at 1620.

**Calcutta-Chittagong:** Departure IC225 (4, 7) at 1530; Calcutta arrival IC226 (4, 7) at 1830.

## BOOKS

Below are the ratings of bestselling books for the week ending January 14, 1984.

### Fiction

1. *Seduction of Peter S.* by L. Sanders
2. *God Player* by R. Cook
3. *Space* by J. Michener
4. *Crossings* by Danielle Steel
5. *On Wings Of Eagle* by K. Follett
6. *Max* by H. Fast
7. *We'll Share A Double Funeral* by J.H. Chase
8. *Exocet* by J. Higgins
9. *Albatros* by E. Anthony
10. *Roots* by A. Hailey





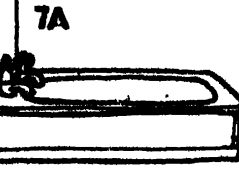



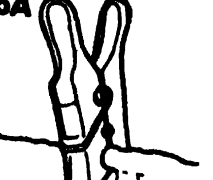


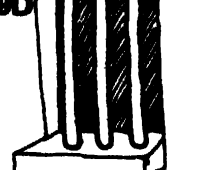

### Non-fiction

1. *Idole* by S. Gavaskar
2. *Tintin And The Blue Lotus*
3. *Calcutta* by Moorhouse
4. *Asterix & Son*
5. *Joy Of Vegetable Cooking* by T. Dalal





# WONDERLAND

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## Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH COLOUR MAGAZINE, 6 Prafulla Sarkar Street, Calcutta 700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

- **Book:** I would like to exchange Violet Winspear's *Love's Prisoner* for any book by Charlotte Lamp except *A Frozen Fire and Storm Centre*. Contact Susmita Pakeasi.
- **Camera:** I am interested in exchanging a sparingly used *Click III* with leather case and portrait lens for a 2 or 3 band radio or a high powered pair of binoculars suitable for bird watching. Write to C. Srikrishna.
- **Magazines:** I have 50 THE TELEGRAPH Colour Magazines which I would like to exchange for fiction books or books on electronics. Write to K. Sudhakar.
- **Stamps:** I have 700 Indian and foreign stamps which I want to exchange for a tape recorder in good condition. Write to Shubhanjan Das
- **Comics:** I have 180 comics, mostly Archie and Richie, which I would like to exchange for something electronic. Contact Sanjay Arora.



## JUST-A-MINUTE

### AGE WISE

By Shamlu Dudeja

Coincidentally, Father Factorial and Ma Maxima who have two children, have peculiar numbers for their ages, this year. In each case, the number is equal to seven times the sum of the digits. How old are they?

Answer on Page 11

### SOLUTIONS

Across: 2 Barrow 5 Peg 6 Avenue 12 Bib 13 Sheila  
Down: 1 Pedal 3 Rosette 4 Week 6 Channel 8 Pixie 9 Bars

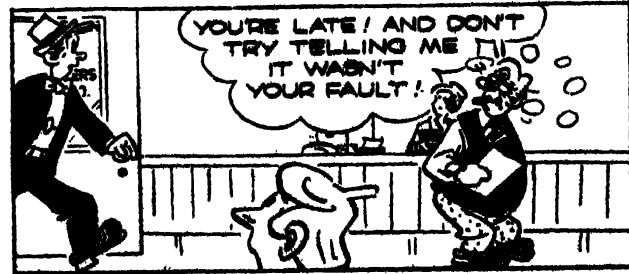
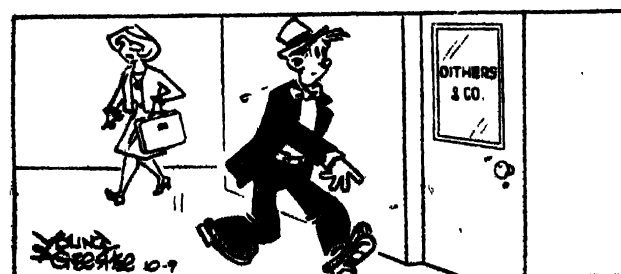
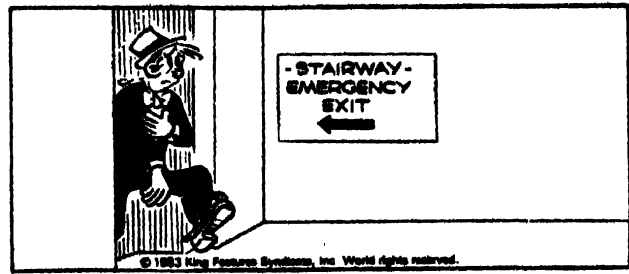
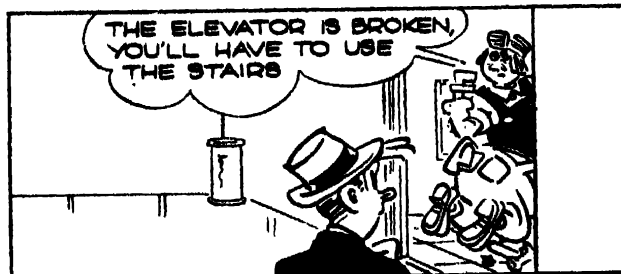
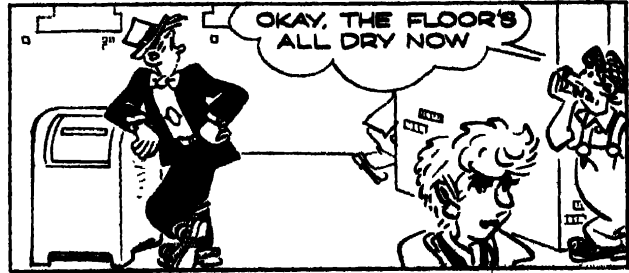
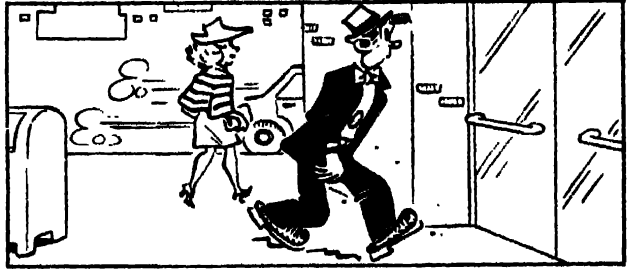
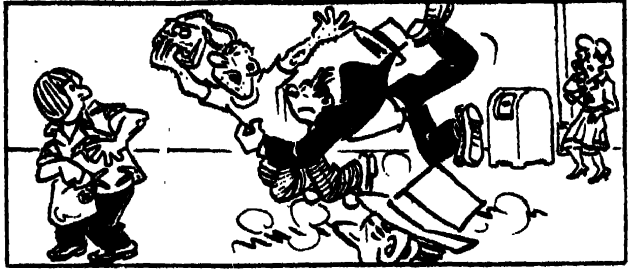




# Comics

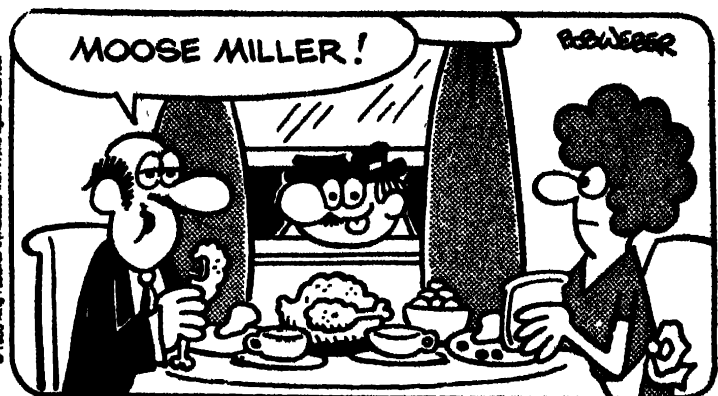
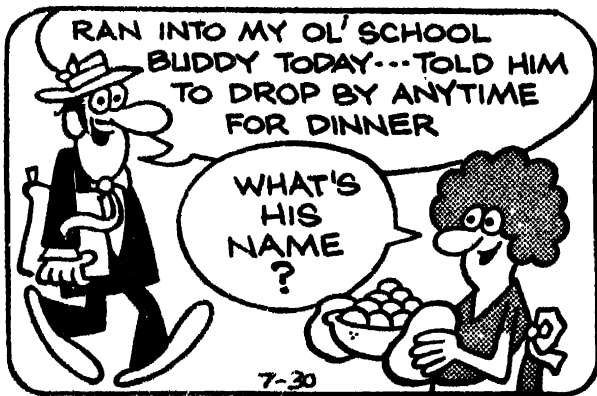
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by YOUNG and GERSHER

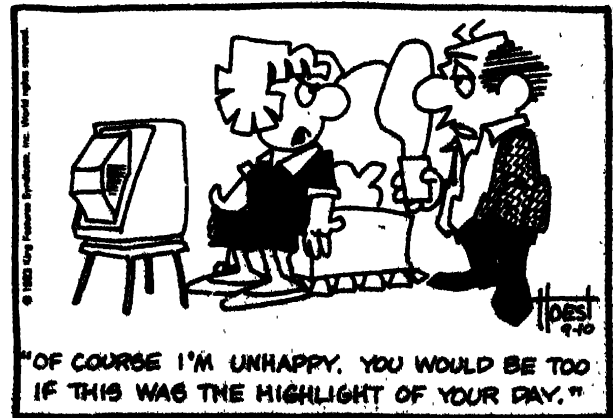
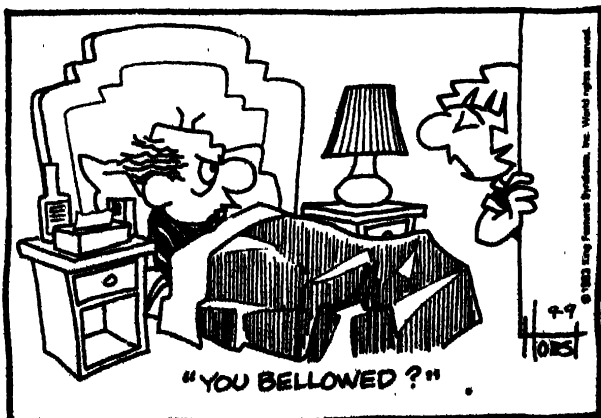
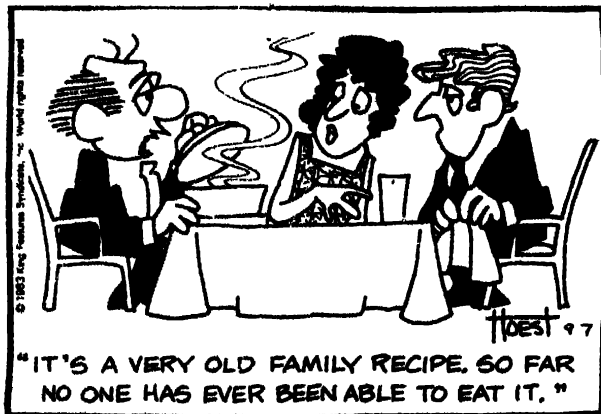


# MOOSE MILLER

By Bob Weber

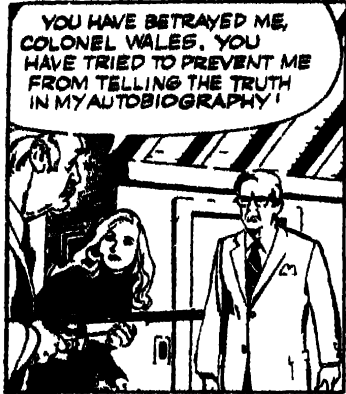


# THE LOCKHORNS



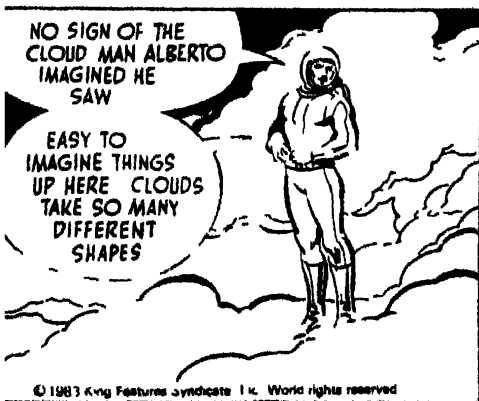
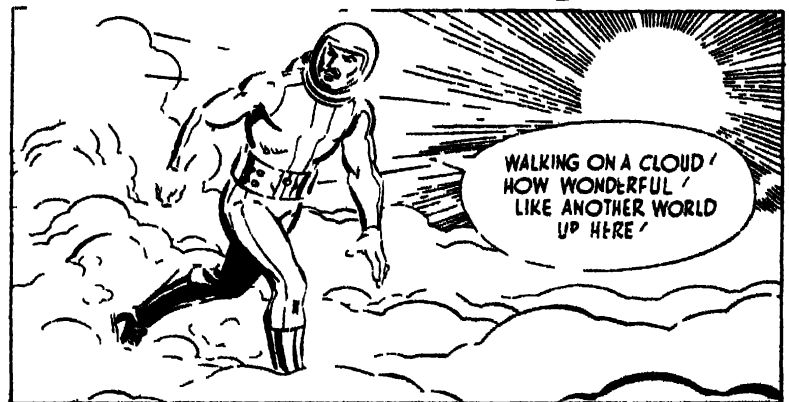
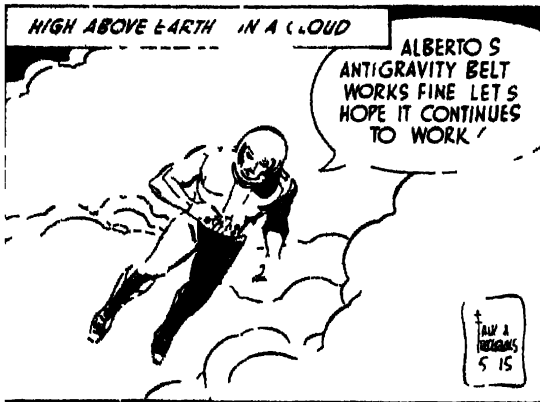
# JULIET JONES

By Stan Drake

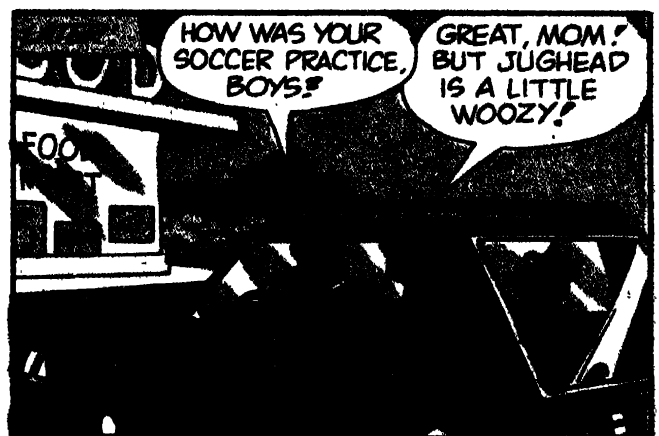


# MANDRAKE

By Lee Falk



# ARCHIE



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**CALCUTTA / Priya Ranjan Hati**



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# 1984

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Election year

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Olympics year

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Maruti year

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Orwell's year

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Peanuts year

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# 1984

## **Sportsworld**

*With the new year we introduce a  
new look, extra features and greater  
coverage of international events*

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Follow 1984 with us.**

### **Sportsworld**

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## Post Mortem

### Sweet Nostalgia

Sidhartha Ghosh's article (Jan 8), on the Calcutta Collectorate made interesting reading. Old Calcutta under the British Raj and its antiquities have their own charm and it is a pity that few people attach sufficient importance or show a genuine interest for the past era.

THE TELEGRAPH could start a regular feature on the subject in the Colour Magazine. I am sure readers would appreciate travelling down the ages in a mood of sweet nostalgia and capturing the romance of bygone days.

Mohua Mitra,  
Calcutta

### More Sport

Being a regular reader of THE TELEGRAPH from its inception, I find it very informative. However, I suggest a page or two in the Colour Magazine devoted to major sport, especially cricket, to give it more variety.

A few blowups of cricketers, too, would be excellent.

R.A. Whitefield,  
Cutback

### Modern, But...

Thank you for the coverage on Nana Gleason (Jan 1) who conducted a lecture-demonstration and a workshop here at the Dancers' Guild. However, we want to draw to your attention that Dr Manjusri Chaki-Sircar, who is currently conducting a workshop at the Dancers' Guild, is not a 'modern' dancer as it is understood in the western dance world.

According to the specialists, modern dance "isn't a strict technique." But what Dr Chaki-Sircar does and

teaches is based on very rigid Indian classical training. She mainly tries to combine different forms of Indian classical dances so that the improvisation is more expressive. Sometimes, she uses the western and far eastern concept only to broaden the scope for movement in innovative choreography.

Parbati Gupta, Sanghamitra Majumdar and Srabashi Ghosh,  
Calcutta

### Requires Research

Regarding the comment in 7 Days of Manmohan Desai's "technical virtuosity," I would like to state a few points.

Manmohan Desai's commercial technique of introducing a documentary breakup in the middle of a feature film, *Coolie*, is really marvellous. Mr Desai's creative imagination of manufacturing a 'chicken from a man's body pressure requires research by scientists. His powerful message to the audience that good men cannot be destroyed by evil is greatly highlighted when we find Amitabh still alive after receiving four bullet shots.

Arun Dutta,  
Calcutta

### Why Not?

I was really surprised by the letter written by Mr Sankar Ray (Nov 6). Why can't a fascist write a good play? It has been always proved that culture flows from a free society and not from an oppressed society such as East Europe of now.

If we examine deeply we can see that the East European countries have produced no literary or cultural figure. The isolated ones they have produced have all defected to the West.

Starting from the 1930s, the ones trying to spread good culture have got only one reward—death. I hope Mr Ray agrees with me.  
Pinaki Guha, Calcutta

## Change of Mind

I thank Samir Pal for pointing out (Nov 6) that the novel which won Bimal Kar the Sahitya Akademi award was 'Asamoy' (Nov 27) and not 'Ashamayee' as mentioned by me. Though my error was purely a translation one, I admit that 'Ashamayee' and 'Asamoy' mean two different things. My apologies.

I, however, strongly defend my statement that at the time of my original letter being sent to you, Bimal Kar had himself told me that he was not contributing to any Puja Numbers in 1983. Later, he changed his mind and did contribute to some Puja Numbers.  
Debashish Majumdar,  
Calcutta

## Doubly Exciting

Your article on Polo (Jan 15) as a dying sport, at least as far as spectators are concerned, was not only timely, but something that needed to be brought to public notice.

Polo as a game has few parallels for the excitement it gives. Unlike other sport, it is dependent not only on the man playing the sport, but also on the animal he rides and controls. In that way, it is a doubly interesting game to watch than, say, tennis, cricket, swimming, or even horse racing.

Then, consider the delight in watching the sheer beauty in the horse's movements which consist not only of swift pace, but also tremendous control in swerving, changing pace suddenly, turning around in mid-gallop and so on.

With all this to watch, one really wonders why polo has declined in spectator appeal. It is pathetic to see even finals between two superb teams attract only a handful of people—and those, too, having a direct interest in the game like the players' friends, family and so on.  
S. Roy, Calcutta

## Contents

The Telegraph

29 JAN 1984

4

Shakti Chattopadhyay, the *enfant terrible* of Bengali literature, was awarded the Sahitya Akademi award the other day. In an exclusive to the Colour Magazine, Sunil Gangopadhyay recognises the strength of Shakti: **Limelight.**

8

**Serial:** With this instalment, we conclude 'On the Sixth Day,' the exciting new thriller of bestselling novelist Jeffrey Archer.

12

Gangasagar Mela is the second largest religious fair in the country and attracts pilgrims from abroad, too. In Religion, a photofeature on the mid-January fair.

Owing to circumstances beyond our control, we regret we are unable to carry Inner Eye and Quiz this week.

Cover:  
Tarapada Banerjee

### SECTIONS

Post Mortem	3
Nostalgia	14
Quiz	18
Markings	19
7 Days	20
Inner Eye	22
Drawings	23
Wonderland	24
Comics	26
Calcutta	30

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Limelight

# The Strength of Shakti

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Sunil Gangopadhyay has known Shakti Chattopadhyay, recent winner of the Sahitya Akademi award, since they were in college together. Here, he writes with great affection about his friend who is arguably the best living Bengali poet

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**I**T was a chilly night in December. Shakti Chattopadhyay, having been literally thrown out from the apartment of one of his chums, was frantically trying to get back home. It needed a miracle at that time to find a transport that would take Shakti home. But in Calcutta miracles are not uncommon.

Shakti found a double-decker trudging its way down the street. It must have been garage-bound for there was no one in the bus except the driver. Shakti, taking no chances, jumped into it. The driver was soon bowled over by the vivacious young man's friendly chatter and readily agreed to help him get back home. He drove straight to that dingy lane in south Calcutta where Shakti lives and which hadn't been honoured by a visit from a double-decker. I have never heard of a double-decker being used as a taxi.

Tarapada Roy, one of our great friends in the good old days, used to stay at Panditia Place. The poor fellow had to pass many a sleepless night because Shakti would knock at his window quite often at the dead of night. One night Shakti banged his window at one o'clock. This time he was not alone but had as many as three taxies escorting him.

It was some time before that Tarapada could apprise himself of the situation. Shakti took a cab from a place which must have been such a long way off that the driver got so bored of driving that he refused to drive further and demanded the fare. Penniless as always, Shakti got down from the cab and boarded another nonchalantly. The recalcitrant cab driver followed him and so did the new one who also met the same fate. Finally, it was a taxicade that took Shakti to Tarapada's place.



A constable of the Park Street police station once arrested Shakti for a petty case. He thought his enterprise would be awarded but he was in for a rude shock. As soon as he saw the offender, the officer-in-charge yelled at him: "Haven't I told all of you not to bring this bearded chap before me? That rogue tries to kiss me on my chin."

Anecdotes, equally if not more hilarious, are aplenty about Shakti. Most of them are true. But there are also many which are only half truths. This is quite natural for a person like him. He is known to all sections of society: ministers, police officers, business magnets and even rickshawallas. There cannot be many persons in Calcutta who are more popular than Shakti. There are countless many here who love Shakti dearly—including several who have never read poems, let alone Shakti's.

**Debut on the literary scene:** Interestingly, Shakti made his debut on the literary scene with prose. He used to write short stories. As a student he completed a novel. Then there was that pseudonym of Sphulinga Samaddar which used to appear in journals as a book-reviewer. Only a few among us knew that it was none other than our young friend from the Presidency College who frequented the Coffee House along with us just to gossip for hours together or to read out his latest piece before us. In tune with the fashion among students those days, a bidi, not a cigarette, used to be on his lips always.

We belonged to a separate group; those of us who used to bring out *Krittibas*, a journal of poetry. For all practical purposes, *Krittibas* was a new venture. We made it a point to publish contributions from freshers only. No wonder the magazine turned out to be sort of a flag-bearer of the new movement in Bengali literature. So meticulous were we about keeping our distance from run-of-the-mill types that we allowed only poets featuring in *Krittibas* to sit there. There used to be several around but they never came to our table.

I remember the trio who first broke this unwritten code. Deependranath Bandopadhyay (who made a mark as a leftist writer and I am sure could have written many more beautiful pieces had he not met an early death), Sandipan Chattopadhyay (who claims to be an anti-establishment writer now) and

Shakti Chattopadhyay. Deepen had never written a poem, nor had Sandipan.

SO the day Shakti came to our table to show me a sonnet written by him I was totally surprised. It was beautiful in the sense that its rhymes were correct and words apposite. But as I read the small piece I found it lacking in lucidity. Shakti came up with another piece a few days later, this time a long one and written in prose style: *Subarnarekhar Janma* (The Birth of Subarnarekha). It was inspired, brilliant and I felt privileged reading it.

We published it in the very next issue of *Krittibas* and, as all of us expected the poem created a great sensation. Writes Shakti in the preface to one of his works: "One night after returning home, I wrote a sonnet maintaining grammatical accuracy in it. It was a trivial attempt on my part. However, I showed it to Sunil next morning. He gave me the address of Buddhadev (Buddhadev Bose) and I mailed it to *Kabita*, the magazine edited by him. Forthwith came the reply saying that the editor wanted to publish it with a few additions and alterations. My joy knew no bounds.

"I almost ran all the way to Sunil's place and showed him the letter. I had two other poems with me: *Subarnarekhar Janma* and *Jarashandha*. Sunil insisted that I keep *Subarnarekhar Janma* for *Krittibas*. I did. But I sent *Jarashandha* to Buddhadev by the next mail. That was how I became a poet. I didn't really expect to."

So that is how it all began. The rest is history. Shakti dived deep into poetry never to look back again at prose. I know he writes very lucid prose and is even distinctive in style, but I am delighted to say that prose has never been able to steal his true love ever after.

An academic career is one of the things that Shakti had to forsake in his unflinching love for poetry. Although he got very good marks at his school leaving examination it was poetry which attracted all his attention in Presidency College. Bunking classes was a sport for him. Not surprisingly, he deferred appearing for his B.A. examination for a couple of years.

He was born in 1933. He lost his father in his early years. He used to stay at his uncle's place in Bagbazar when I first met him. His uncle was

a very rich man and so all of us presumed Shakti to have an affluent background. Compared to his, my financial position was bad. I had to give tuitions to boys to meet the expenses of my studies at school.

Shakti had been involved in leftist movements even in his school life. So I was not really surprised when he came to me one day and said: "It's not fair that you give tuitions only to earn money." I felt ashamed of myself and decided to join the free coaching institution run by Shakti and his comrades.

**Teargas and lathicharges:** Both of us took part in strikes and rallies occasionally, facing teargas, lathicharges and even firings. But we were much more interested in our own movement which had *Krittibas* at its epicentre. Much of what we wrote in the magazine was basically confessions about ourselves. And, for understandable reasons, our leaders did not like the stuff we churned out. The chink that developed with this difference of opinion grew bigger. We grew further apart and finally cut off all relations with any political party.

Poetry took away many things from Shakti. The cosy and secured life that he had at his uncle's house was shortlived for he had to shift to a rented house in Ultadanga along with his mother and a younger brother. And all of a sudden, Shakti found himself looking for a livelihood. I too was searching for a job, then.

We had a very tough time in the 50s which saw recession in the wake of the World War II. (I am not saying that getting a job has become easier nowadays.) I was jobless for three years before I scraped through a competitive examination of the West Bengal government and got a clerical job. I did not like the job, but likes and dislikes hardly matter when you have a large family to support.

Surprisingly, Shakti bagged two jobs, both of them well paying. He used to go to office in three-piece suits. I was told he used to leave his house at the right time to catch the office-bound bus. But instead of going to office he used to invariably land up at my office. He would literally drag me out of my room and we would do what we felt like the rest of the day. This city has never had any shortage of places for *adda*.

He wasn't at my office everyday but even when he didn't come I was

sure our friend would not be at his office. He preferred the old cot of Sandipan's single-room flat to his chair in the office.

**P**REDICTABLY Shakti soon lost his job, but it caused barely a wrinkle on his forehead. I am sure there aren't too many people who can be so nonchalant about losing a job.

It was at this time that we became obsessed with the idea of committing suicide. We delighted in risking our lives for weird adventures, with Shakti always in the forefront of whatever mad rush we set for ourselves. We would booze whenever and wherever we liked, frequenting the dirtiest pubs in the city even after midnight. Those were shops where murders were committed quite often those days, but that hardly stopped us from getting inebriated. Then, after getting dead drunk, we used to get caught on the deserted streets of north Calcutta.

It was during those stormy days that a famous poet of modern Bengali literature, Sharat Kumar Mukhopadhyay, wrote his famous lines: "*Madhyaraate Kolkata shashan kare charjan jubak*" (At midnight, Calcutta is ruled by four youths.) Besides Shakti and me, Sharat himself and Bhaskar Dutta, who now stays in London, were the other referred to.

Around then Allen Ginsberg came to Calcutta, and all of us became friendly with him and his gay companion Peter Wolvoski. We took them to the burning ghat at Nimtolla and the *adda* of ganja smokers there. It was there that Ginsberg first heard the famous chant of *Hare Rama Hare Krishna* and thanks to him, the refrain soon became popular in the West.

One day Ginsberg offered us a tablet of LSD. Remember, this was in 1962, and very few people in this country had heard about LSD then, let alone tasted it. But to show our mettle to the foreigner, we decided to take the stuff rightaway. The best place to take drugs was the house that Tarapada Roy lived in. So we went there, took two tablets each and lay down on the bed. It was like experiencing death even though alive, and the host had a tough time helping us regain our senses. At the height of the fuss, Shakti came to the conclusion that the death he had cherished had accepted him. "Bring your pen and a piece of paper," he mumbled to Tarapadada, "you must

note down my last words."

**The most important phase:** Then came the period in Shakti's life which I think was the most important for his literary style. Our friend Samir Roychowdhury stayed in Chaibasa in Bihar. An officer of the state fisheries department, he used to come to Calcutta often just to enjoy our *adda*. Once Shakti went to Howrah station to see him off. But the whimsical man that he is, he boarded the train with Samir without informing anyone else. He just vanished from the city!

Months passed by. He did not bother to drop a line to anyone of us, nor send any message to his family. Then someone floated the rumour that he had been imprisoned in Chaibasa jail. So, one day, Sandipan and I set off for Chaibasa. Two freetripers on a crusade to set free another confirmed vagabond: I remember we took along several gifts to lure the inmates of the jail: foreign cigarettes, biscuits, even cheese.

A great surprise was in store for us in Chaibasa. We reached Samir's house to find it locked from the outside. The neighbours informed us that the owner of the house had gone out of Chaibasa, but they knew nothing about Shakti. We didn't have the courage to go on to jail to look for our missing friend. So we went to a *dak bungalow* nearby.

In the evening, when both of us were walking along the banks of the Boro river, singing at the top of our voices, someone looked out of a house we were passing and yelled out. "Who is it who dares to sing Rabindrasangeet here except myself?" It was Shakti.

The family with whom Shakti was staying had nine beautiful girls. In no time two of them got engaged to Samir and Shakti. Sandipan and I also spent that night there. In fact we stayed on for quite some time to try our luck but in vain.

After he had rescued Shakti from the 'jail' of Chaibasa, we were in for a pleasant surprise. One day we found piles of sheets in his bags containing his poems, all fresh and flavoury. What a new style he had come up with! After his first work *He Prem, He Swairalabdhya*, Shakti had lost the style he had so meticulously built up, which I suppose was because he was obsessed with Jibanananda Das.

**S**HAKTI'S poetry had never been theme-oriented: they are memorable for his exquisite choice of words. The overwhelming

styles then were of Tagore and Jibanananda Das, both very different. For some time Shakti had opted for the latter's style. But in this lot of poems it was obvious, to our relief that he had got rid of the obsession.

These poems were truly new, both in style and content. Some had even experimented with rhythm. But what impressed us most about them was the beautiful way he had culled words from the semi-dialect used by people in the rural areas. The most powerful poet of present-day Bengal was born.

It was because of his association with Samir Raychoudhury and his younger brother, Moloy, that Shakti became a member of the hungry generation. In England it was the time of the angry young men; like them youth of the hungry generation here also raised their voices in protest. I remember *Time* carried a long report on them, along with photographs of the young poets.

I didn't join them for, in my naive sensitivity, I convinced myself that the only reason why Shakti and others had launched this stir was to crush the one developed by us earlier through *Krittibas*. I did not want our movement in Bengali poetry to disintegrate the way political parties and drama groups had done. However, when police started arresting youths on charges of obscenity, Shakti and Sandipan denied ever having any relations with the movement.

Shakti was the only young poet among us who had a beard. He kept it till he got married in 1967. And when he shaved off that famous beard on August 15, 1967, all of us lamented that our friend was losing his independence on Independence Day itself. For most of us, 1967 was a year to remember, because all of us got married that year. For me the year was significant for other reasons as well: my first novel came out that year. After that, I worked more on prose than poetry.

**Lifestyle after marriage:** Marriage brought hardly any change in Shakti's lifestyle, one which most of us envied. Even today he is as sincere about poetry as he was two decades ago; for him, everything else is insignificant. Only those who have tried their hand at it know the pain involved in the quest for deeper meanings of words—the pain that brings only loneliness. I believe that the restlessness that marks Shakti's

life is a manifestation of that pain.

For those of us who have been close to him, it is not difficult to understand the genesis of that restlessness. All that he does—getting dead drunk, raining his health, reaching home after midnight, those occasional bouts of vanishing from Calcutta—he does to conceal that perpetual affliction. (All credit to Minakshie, his wife who stays calm despite the insane ways of her husband. The only thing I have against her is that she feels that it is always the friends of her husband who make him drink!)

Let me present some of the poems of Shakti which exemplify the utter restlessness I have spoken about:

Now I know that I am not alone. Many have greater sorrows and disappointments than I have. Now I know that I am not alone. Near the tremulous skies, in the land of clouds and rockets, I am not alone.

Conscience now is circumscribed. Man is such today that he will trample heaped flowers under his feet and go away. To admire or to be fond is out of court, today we limit ourselves to darkness....

(Translated by Manish Nandy)

One of the most famous poem written by Shakti is "That is no hour of pleasure, no hour of joy." To quote a few lines from that poem:

Everything sways from head to feet,  
walls beside walls, cornice beside cornice.  
Pavement changes in the dead of night.  
When I return home, home inside home, feet inside feet, breast inside breast  
nothing else—(yet many things move?)—even earlier.  
Everything sways from head to feet  
walls beside walls, cornice beside cornice  
Pavement changes in the dead of night  
when I return home, home inside home, feet inside feet, breast inside breast  
nothing else...

A poet can always give his best at middle age. Unfortunately, here in India, recognition, money or prestige does not



An 'adda' with the late Nirod Majumdar: Sunil Gangopadhyay and Shakti Chattopadhyay

always come till late in life. Shakti has continued to write exquisite poetry, even at the expense of his health. No one else among us has been able to dissolve poetry in life the way he has done. Perhaps that is why he is a living legend. Like Michael Madhusudan Dutt, he is a blazing comet on the sky of Bengali literature. He has been able to mould people's thinking in such a way that if you think of a poet you think of Shakti Chattopadhyay.

His fame has not left Shakti totally untouched. Inspired by his free-wheeling lifestyle, people began to say that Shakti was not his real self if he was not drunk. To prolong this myth he also made it a point to go to meetings only after drinking heavily or feigning to have done so.

Although fame and prizes are no inducements to a writer, they can change his lifestyle. Fortunately, this has not been the case with Shakti. Six months ago he changed his habits drastically. Till then he did not have any big prize except the Ananda Puraskar to his credit. In November, '82, I met him at a function in Santiniketan, where some boys and girls had arranged for celebrations to mark his 50th birthday. I could not believe my eyes when I saw Shakti putting aside his half-full glass. For the first time in my life I heard him saying he "did not like all this." I did not miss the pangs of change writ large on his face.

.The different life: Then for some months we heard stories of Shakti

leading a "different life." Someone told me that he had stopped drinking altogether. I did not believe this until at a get-together I noticed him pouring drinks only for us and then tell me blushing: "Sunil, believe me, I have stopped it." I did not try to influence him to change his mind.

It was at this time when friends of mine were swapping stories of Shakti going to get-togethers well dressed and taking his wife and child along with him that news came of his getting the Akademi award. I do not think our friend will regard it an event of any worth whatsoever. The prestige of the award has been downgraded enough by having been given to many an undeserving writer. In fact, Shakti should have got it much earlier. I only hope that with the prize money of Rs 10,000 he will go into hiding once again and come back fresh with bagfuls of amazingly beautiful poetry.

I remember Satyajit Ray once being invited to a publishing award giving function. He was presented with a cheque of Rs 1,000 by a publishing company. Announcing this, one of the organisers said, "The prize money may be meagre, but our esteem for the recipient is very high." Visibly angered by the hypocrisy of the company, which was well off, Ray lashed out during his speech: "I would have been happier had the prize money been higher and the esteem less."

So far as awards are concerned, I cannot agree more with Mr Ray.

SERIAL / Jeffrey Archer

# ON THE SIXTH DAY

Russia's vast war machine is poised to invade West Germany. Soviet leader Ogarkov has gambled that the West will not press the nuclear button. In a tense Cabinet meeting at Number 10 Downing Street, the Prime Minister is asking his colleagues: "Will you fight the Russians, or do you want to avoid nuclear war at all costs?"

Friday,  
November 4, 1988



"Twelve-ten in favour of the Foreign Secretary" said the Prime Minister. Everyone around the Cabinet table started talking at once. The

Prime Minister waited until he had complete silence.

"Your decision means that no further protest will be made to the Russians.

"You are convinced they have no intention of crossing the West German border and even if they did you would be unwilling to countenance a nuclear war over Germany.

"It has therefore been agreed that we would have little hope in a conventional battle against the Soviets where our troops and equipment are outnumbered almost two to one.

"If that situation should arise we would have to retreat to the Belgian and Dutch borders and then reconsider our position.

"Now that you have made your decision, General Kenny must be fully informed of our intentions so that he can react to any set of circumstances that might arise over the next few days.

"I shall naturally inform President Mondale and Chancellor Vogel of our decision. Goodnight, gentlemen. I can only hope we all have a peaceful weekend."

The meeting broke up, the Ministers exhausted and the Prime Minister immediately left for his study. He called President Mondale first to let him know the Cabinet's decision.

"I'm sorry to hear that," the President said, "but I fully understand your position even if I don't agree with it.

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"I am sure you realise that it's going to be impossible for America to cooperate with you on matters of defence in the future. Congress will never vote for expenditure on projects they feel they have little or no influence over.

"I think you must assume Trident is no longer on your shopping list."

"I also understand your position, Mr President, but my hands are now tied."

"So be it," said the President. "America will have to look for its friends elsewhere in the future. Heaven knows we have done everything to prove we don't believe in 'super power sanctuary.'

"Good luck, and let's hope that your Foreign Secretary is proved right and it's nothing more than a false alarm."

The Prime Minister waited for a moment between calls and then asked his PPS to get Chancellor Vogel on the line.

The German Chancellor listened to the news in disbelief before saying: "So much for European unity, a unity that can now only be achieved under a Soviet regime."

"I'm sorry," said the Prime Minister.

"That must be the understatement of the century," replied Chancellor Vogel.

"Once again the Germans are on their own." He heard the phone click and found the Secretary of State for Defence waiting to speak to him.

"I have no quarrel with the Cabinet decision, Prime Minister, but I feel that I must in the circumstances resign my office of state and return to the backbenches.

"I do not have the Foreign Secretary's abiding faith in the Russian's goodwill and this is the only way I can put my views on the record."

"I have for some time faced the fact that whatever the outcome, one of you would have to go," said the Prime Minister, "and I hope it will not be long before you return to government."

The Prime Minister attended the CBI dinner held at Grosvenor House later that night.

He gave a lacklustre speech on the current state of British industry, before returning to Number 10 Downing Street and collapsing into bed. He had the worst night's sleep since he had taken over the job.



Ogarkov actually smiled when he heard the news that the British Secretary of State for Defence had resigned because the Foreign Secretary's view had prevailed in the Cabinet.

He could not wait to see the faces around the Politburo table now that the victory was his.

But that would have to be held up because the Politburo was only to be called into session if there was any protest made by the British.

As the hours passed by it became more and more obvious that no communique was going to be sent.

Ogarkov had already been informed that thousands of Germans



were fleeing across the French, Belgian and Dutch borders and every airport and railway station was filled to overcrowding as panic set in.

He got put through to General Skokov at the front only to find he was waiting like an impatient child who wasn't being allowed to open his Christmas stocking until first light.

The Russians crossed the West German border a few minutes after six o'clock on the morning of November 4, 1988 and even they were surprised by the lack of resistance.

The Americans and British had left a few hours before having destroyed all their files and records.

They set up new bases behind the Dutch, French and Belgian borders.

As the sun rose higher in the sky it became clear that the Russians were only facing a token resistance from a few brave Germans who had taken to the streets with overnight home-made petrol bombs.

They were no match for a ruthless, highly trained army who by nightfall had assassinated Chancellor Vogel and a mere 1,119 other insurgents who had shown any form of resistance.

The Russians then established a dusk to dawn curfew.

Few Germans could be found alive on the streets that night as 500,000 Russians occupied their newly captured territory.

Families remained huddled together in their homes suddenly aware what life in East Berlin must have been like.

The Western press gave the Russians what any film star would have described as bad notices, but Ogarkov simply reminded his aide of the English proverb "Sticks and stones may..."



That evening President Mondale addressed the nation and explained to his countrymen that he had wanted to retaliate when he realised

what the Russians were planning. But he couldn't countenance such a stand without British support.

In future, he told the vast television audience, America would have to stand alone as they could no longer rely on Britain as an ally, and to that end, he added, we shall remove all our nuclear weapons from British soil.



When Ogarkov entered the room he was greeted with loud applause all the way to his seat. He joined in with the applause to show that he considered the triumph a joint effort though he believed in truth that if he had not stood firm the Politburo would never have carried through his daring plan.



Illustration: Bob Williams

Three seats were vacated round the table, those of Grishin, the Moscow Party boss and his two life-long supporters Aliyev and Demichev. They would never be heard of again.

Ogarkov had no further plans for removing anyone else from the Politburo for now was not the time for a purge but rather a reconciliation. Grishin would be smeared as the culprit.


Ogarkov would replace the three

men with his own acolytes and thus create perpetual majority on the Politburo to ensure that he was able to carry out the next part of "Operation Reverse Takeover."

He smiled for the second time that day. "Comrades," he said, "the Union has had an historic triumph in releasing the people of West Germany from the capitalists. The very lack of resistance to our comrades in arms by other than a handful of subversives clearly shows how welcome we were."

It will be some time before we can consolidate our position but Marshal Skokov assured me it will be only a matter of days before the whole of Germany is under his command.

Our first priority therefore must be to stop those criminals who are trying to escape over the border to France, Holland and Belgium and to that end I have decided to build.

 You've won this time, your have you proved your case?" asked Roger taking off his Watford scarf. "Nobody won," said Susan. Let us say common sense has prevailed.

"Common sense has turned out to be a little rough on the Germans," replied Roger, pouring himself a beer.

"I am sure we will be able to negotiate something for them as soon as it all settles down."

"Like we managed to for the East Germans when they built the first wall," said Roger.

"We should at least be thankful there wasn't a nuclear war when we would all have been blown to smithereens."

"There never needs to be one when only one side has the nuclear weapons," replied Roger.

"Precisely," said Susan, "and now that the Americans are removing all their warheads from British soil, we have nothing to fear and can at last sleep in peace."

"If having a deterrent was your only fear."

"What else is there to fear?" asked Susan.

"Ask me the same question in five years' time," said Roger putting down the empty glass.

"You're just a warmonger," said Susan. "There's no proof the Russians have any territorial interest in Britain."

"Then you won't be going to Greenham Common?" said Roger.

"What's the point, we've won a

famous victory. You agree with me, don't you, Dad?"

Mr Frampton looked up from his paper. "Don't ask me. I blame the politicians myself," he said.

**Friday,  
November 4, 1988**



"Twelve-ten in favour of the Secretary of State for Defence," said the Prime Minister. Everyone around the table started talking at once. The Prime Minister waited until he had complete silence.

"Your decision means that I must now contact Ogarkov immediately and leave him in no doubt that if his forces cross the West German border we shall, along with the Americans, defend NATO's position as if West Germany were sovereign territory."

"To that end the Secretary of State

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for Defence has assured me that we are in a full state of readiness and that our commanders in the field have everything they need at their disposal to repel the enemy.

"I shall naturally inform the President and Chancellor Vogel of our decision."

The tired meeting broke up and the Prime Minister immediately left for his study. He called the American President first to let him know the Cabinet's decision.

"Thank God for twelve brave men and women," said the President. "General Kenny has been briefed and is well prepared for the Russians should they decide to invade West Germany."

"All that is left for you to do now is contact Ogarkov and leave him in no doubt that we will cut off his balls if he takes one step across that border although I feel sure you'll find a more British way of express-

ing the same sentiment."

"I feel sure I will," said the Prime Minister, smiling for the first time that day.

"I'll deal with Ogarkov as soon as I have spoken to Chancellor Vogel, and then I'll come back to you again."

"I shall look forward to hearing from you, I haven't got anything else on this evening." The President smiled. "Let's hope that your Foreign Secretary is right and it's nothing more than a false alarm."

"In which case all we can be guaranteed is a sleepless night, and in my case I shall be up listening to the election results."

The Prime Minister waited for a few minutes between calls and then asked his PPS to get Chancellor Vogel on the line.

The German Chancellor listened to the Prime Minister's news with relief and then said: "True European unity at last and let us hope that this time it is Germany that prevents a world war rather than starts one."

"Please let me know the result of your conversation with Ogarkov, for like the President, I shall not be sleeping this evening."

The Prime Minister put the phone down to find the Foreign Secretary standing by the door. He handed him his letter of resignation and left without a word.

The Prime Minister read over the letter slowly but he had already faced the fact that whatever the outcome one of them would have had to go.

He hesitated once again before sitting down at his desk. For 30 minutes he wrote and rewrote a short brief. He rehearsed it and when he was convinced that it was word perfect he asked his PPS to get Ogarkov on the line.

He checked his watch, it would be nearly midnight in Moscow. It took his secretary almost another hour to locate the Russian leader which the Prime Minister put down to nothing more than tactics, but eventually he came on the line.

"Mr Ogarkov," he began, reading from his handwritten brief. "This is the British Prime Minister. I have to inform you that Her Majesty's Government in accord with the American administration will not tolerate any advance of Soviet troops over the border of West Germany."

"If any such invasion should take place you must be in no doubt that the British nation will defend the sovereign rights of the West German people as signatories of the NATO



agreement and the Copenhagen Treaty.

"We shall do this with the support of all the armed forces and weapons at our disposal. Be assured we shall remain vigilant at all times, although it remains our policy to make no aggressive move unless that border is crossed. Is that understood, Mr Ogarkov?"

The Prime Minister heard the phone click and was left in no doubt that he had been understood.

After he had called the President and Chancellor back to tell them the message had been delivered to Ogarkov, the Prime Minister decided he would still attend the CBI dinner at Grosvenor House. He made a memorable speech on the necessity for an independent defence policy that could only be strengthened by the backing of true allies.



Every member of the Politburo had heard the news before the preinvasion meeting took place. Ogarkov was determined to press ahead despite the British but he knew he could not do so without the support of the Politburo. He sat staring at grim faces as he gave a full explanation as to why he still wanted the invasion plan to be carried out.

"And how do we cope with the fact that the Americans have, to our knowledge, 300 nuclear warheads pointing in the direction of Leningrad and Moscow? Any one of which could wipe out those city's entire populations in a matter of minutes," asked Deputy Chairman Grishin.

"When it comes to it they will never press the button," replied Ogarkov, "and if they did we still have twice their personnel and our new SS26 with which to retaliate."

And which one of us do you imagine will still be around to pick up the pieces?" asked the Deputy Chairman. "No, this is madness."

"I am convinced we must make a tactical withdrawal while leaving the West to believe that we never intended to cross the border in the first place."

"We were, as the General Secretary told our Ambassador in London, only carrying out military exercises within our own territories."

"But it may be years before we have another opportunity like this one," said Ogarkov.

"Or never again," said Grishin. "Time is always on our side, that is if you put the Soviet Union ahead of your own ambitions."

Ogarkov frowned, but Grishin pressed on. "I have always believed we should continue our propaganda with the Green Party in Germany, the CND in Britain and the different nuclear protest groups in America."

"It may take a little more time, but it will in the long run greatly strengthen the odds in our favour."

"I don't agree," said Ogarkov. "I have 500,000 troops trained and ready to invade Germany and I remain confident that the West would never use a nuclear warhead for fear of the reprisals that they would bring upon themselves."

"I still prefer to wait until they have no warheads to use. As you have continually reminded us our conventional weapons far outnumber theirs which gives us all the more reason to return to the Geneva Conference on arms reduction."

Ogarkov looked around the table confident he still had at least 11 supporters for "Operation Reverse

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## **Suddenly and without warning some Soviet troops began to leave, in small numbers at first but then more and more... The Prime Minister had a good night's sleep for the first time that week.**

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Takeover." Even if it was a tie he would use his casting vote and prove them all wrong in the end.

"Then this had turned out to be nothing less than a vote of confidence," said Ogarkov.

"I agree," said Grishin.

"So be it. Those of you who support my plan to bring the German people under the Soviet rule, raise your hands."

Nine hands shot up, Ogarkov stared and stared again at his comrades as the seconds ticked by before another hand went up. The rest of his past supporters left their palms flat on the table.

"Those of you against," he said, almost in a whisper.

Twelve hands went up. Ogarkov hesitated for a moment and then stood up and marched out of the room.

The tension on the German before that night remained at fever pitch as

the soldiers faced each other over the barbed wire. Suddenly and without warning some Soviet troops began to leave, in small numbers at first but then more and more.

Their faces showed the same relief as those of their British and American counterparts.

By first light there was only a token Soviet force left at the border posts. The Prime Minister had a good night's sleep for the first time that week.



"A brilliant victory," said Roger, taking off his Watford scarf.

"It was nothing of the sort," said Susan.

"The Russians never intended to cross the German border in the first place. As usual, your lot got worked up over nothing."

"I don't call 500,000 troops nothing," said Roger, pouring himself a beer.

"Newspaper figures. The truth is that common sense prevailed. The rally at Greenham Common this weekend will be yet another drive to remove finally all American missiles from British soil."

"Our supporters have succeeded in Germany and proved that it doesn't start a world war. It will only be a matter of time before we in Britain realise that as well."

"And then nothing," said Susan, clacking her heel on the stone kitchen floor. "Won't you ever understand that it's the duty of every one of us to get rid of nuclear weapons once and for all in the interest of a safer world?"

"I couldn't agree with you more," said Roger. "If you can get both sides to agree."

"Ah, you'll never learn. I can't waste any more time on you or I'll miss my train to Newbury. I've been looking forward to going to Greenham Common all week."

"Wrap up well," shouted Mrs Frampton from the kitchen. "With all that overnight frost you could catch your death of cold out in the open."

"I've taken an extra pullover, Mum."

Roger put down his empty glass as he watched his sister leave. "What do you think Dad?" he asked his father. Mr Frampton looked up from his paper.

"Don't ask me, I blame the politicians myself," he said.

Concluded

Courtesy: Asia Features

## RELIGION / Gangasagar Mela

# WASHING AWAY A MULTITUDE OF SINS

The second largest religious fair in the country attracts pilgrims from abroad, too

**W**HO was Udit Chand Dutta and John Pamar? Nobody knows now. Of course, Udit Chand Dutta died long ago and John Pamar is not alive, either. But the names and pioneering work of Udit Chand Dutta and John Pamar ought to be remembered forever in connection with the Gangasagar Mela. Many of us do not even know that every particle of dust on the ancient road to Gangasagar is associated with the names of these two.

As far as information is available, an institution was set up in 1819 and named Sagardwip Samiti in the open wide of Sarmela. Sagardwip was divided into six administrative parts. They came to be known as Goramara, Murganga, Bamunkhali, Companier Char, Sikarpur and Dhobilot. And this Dhobilot has de-

veloped into what is now Gangasagar. It was here that the Ashram of Kapilmuni was founded.

Gradually, people came in and settled around Gangasagar. Sagardwip Samiti handed over all duties and responsibilities to a businessman of Calcutta. He was John Pamar. And, in 1867, Pamar handed over the reins to a Bengali businessman, Udit Chand Dutta. The area then was 17,726 bighas. The two, between them, did a lot for the place.

In 1864 Gangasagar, better known as Dhobilot then, was in the grip of a severe famine. Only 488 out of 5,625 people survived. Every year, Dhobilot had to face natural calamities and the revenue of Dhobilot dropped steeply.

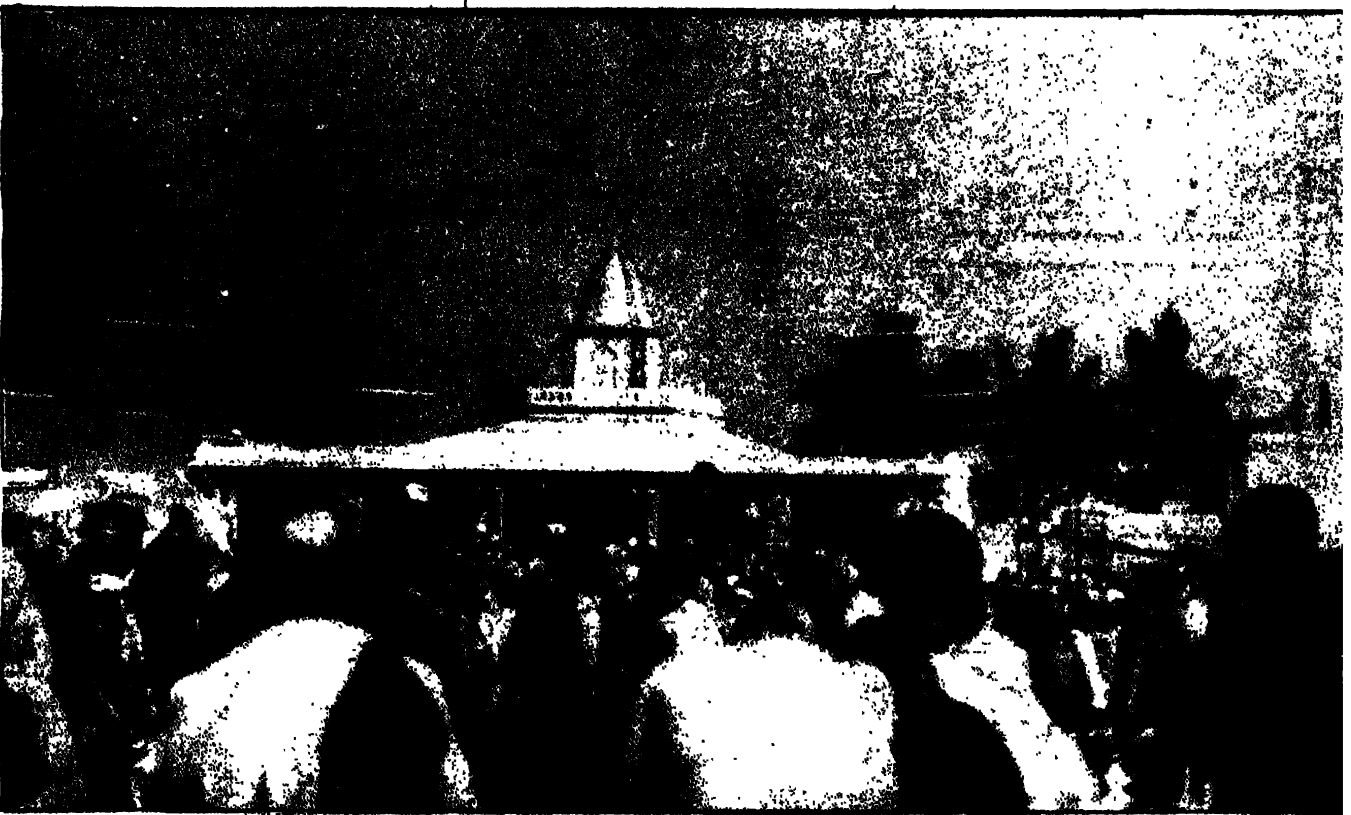
During the floods of 1875, the settlements were washed away and people forgot all about Dhobilot. The people also forgot all about Udit Chand Dutta and his son, Prasad

Dutta.

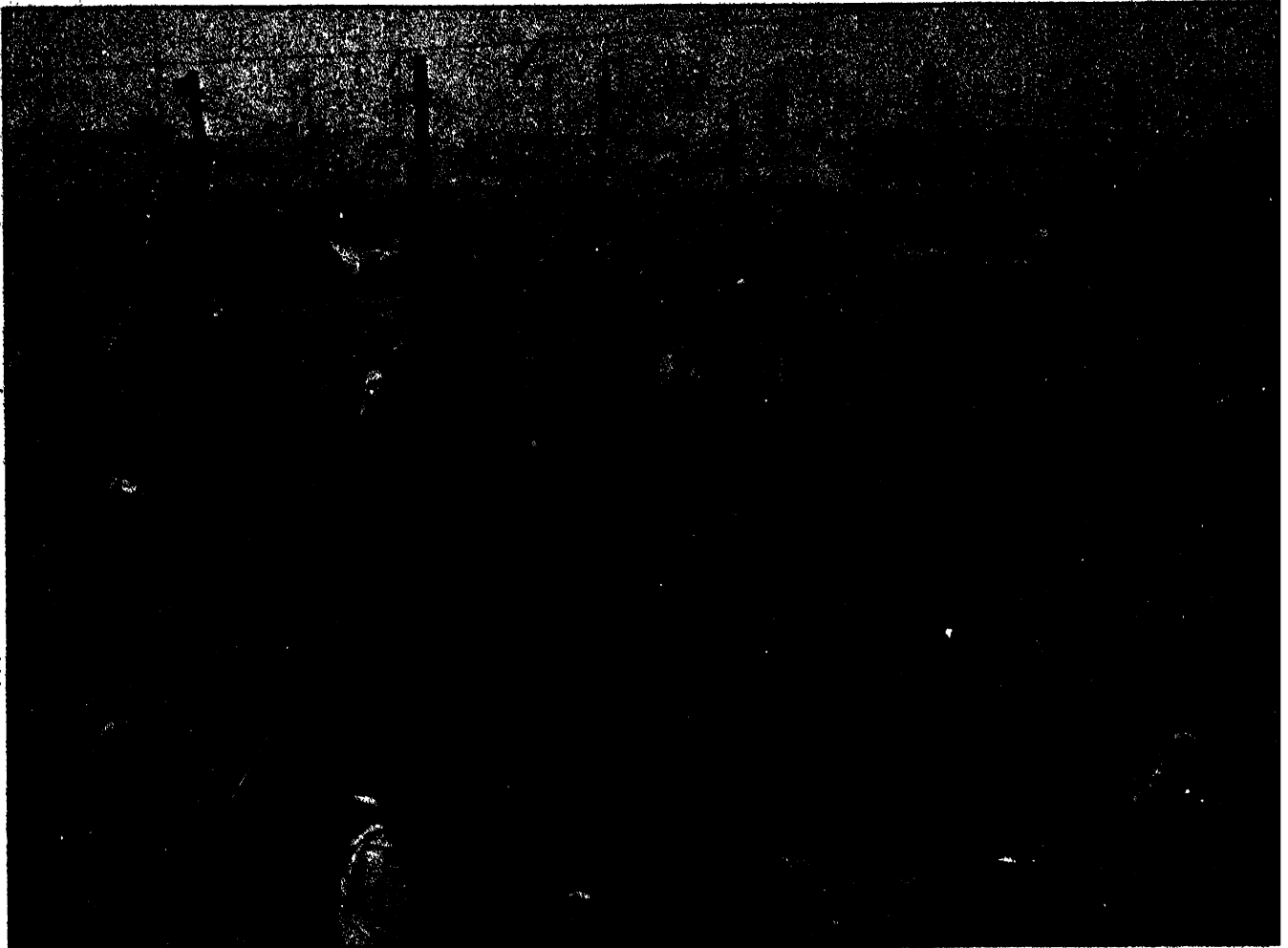
It was extremely difficult in the late 19th century to reach Sagardwip. Even then, pilgrims used to go there for the blessings of the Almighty. But times have changed. Pilgrims today travel by bus, launch or boat. The roads are wide and it is easy to reach Gangasagar now.

On the way to Kutchabaria from Namkhana, Sagardwip rises on the horizon. Sagardwip, with water and land, is 216 square miles. The population of the island at present is nearly a lakh. In 1862-63, the population was only 285 and the number of houses then was a negligible 87.

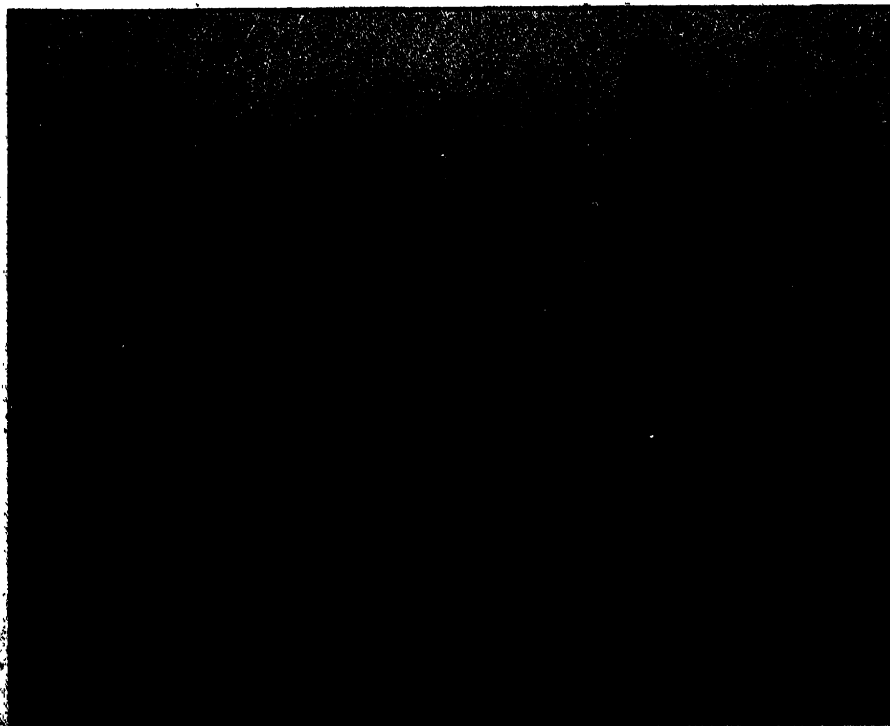
The ritual of Gangasagar Mela consists mainly of taking a holy dip in the waters close to the Ashram of Kapilmuni. The Mela is on the very last day of the Bengali month of Pous (mid-January, usually)—which is better known as Makar Sankran



Thronging to the Kapilmuni Ashram



**A panoramic shot of the vast crowds camping at Gangasagar**



**Part of the ritual**

ti—and pilgrims throng Gangasagar even though the water is icy cold then and they have to bathe at dawn.

Gangasagar and the Mela are now under the supervision of the state government. There are about 30 relief centres and societies like the Red Cross, St John's Ambulance, Bharat Sevashram Sangha, Ramakrishna Mission Seva Prathisthan, Kapil Biswanath, etc engaged for the assistance of the pilgrims. There are about 2,000 policemen deployed to tackle the vast crowds.

Pilgrims from all over India as well as abroad come here to bathe on Makar Sankranti. Nearly a thousand packed tourist buses arrive from the different states of India. Eighty per cent of the pilgrims come from states other than West Bengal. The crowds in the last Gangasagar numbered roughly four lakhs, making it the second largest Mela in India, after the Kumbha Mela.

**Manik Das**

**Photographs: Samir Sinha**

## NOSTALGIA / Balasore

# ESTABLISHING THE BRITISH

Balasore was the first place where a settlement was established by the British in Eastern India

**T**HE past link of Balasore in Orissa with Calcutta is today virtually unknown. Balasore's past, however, contains much of interest. The name Balasore is said to be a form of Baleswar—the young Krishna, or, according to the Imperial Gazetteer of India (1909), of Baneswar, from the temple to Mahadeo Baneswar (Shiva, the Forest God).

The history of Balasore, according to John Beames' *The History of Orissa under Mahomedan, Maratha and English Rule* (1875), from the 13th century onwards features the Afghans (the Sheran Brothers sent by Bakhtiyar Khalji in 1205), the Mughals (Raja Man Singh in 1592), the Portuguese (1599), the English (1633), the Dutch (1645), the Danes (1676), the French (1676) and the Marathas (1743, at the invitation of Mir Habib).

Balasore was one of the earlier European settlements in Eastern India. Of the Portuguese settlement, as early as 1599, not a vestige remains. Pipli was, however, the centre for Arakanese pirates with whom the Portuguese were in league. Their sloops used to haunt the Bay, harry shipping and carry off the prisoners to Pipli, which was a slave market to which the Arakanese pirates also brought their prisoners. The Portuguese had undertaken to keep the Bay clear of pirates. Shah Jehan, enraged at their piracy and their refusal to release the numerous prisoners, in 1632 besieged and took their settlement at Hugli, and sent the survivors as prisoners to Agra.

According to the Imperial Gazetteer, Balasore was the first place where a settlement was established by the British in Eastern India. It owed its importance not so much to its convenience for trade with Orissa (the weavers of Balasore had by now been long celebrated), as to the safety of its roadstead, near the mouth of the Ganga, which enabled seagoing ships to unload their cargoes into smaller vessels for trans-

port up the Hooghly. The earliest mention of the name in English records is in 1633, when a party of factors, who had reached Orissa on a voyage from Masulipatan, received permission from the local Governor to berth at Balasore. The following is an account from Sir William Wilson Hunter's *History of British India* (1899):

**“**IN March 1633, eight Englishmen started in a native junk, 'with a square sail, an oar-like rudder, and a high poop, with a thatched house built for a cabin,' and rolled up the Bay of Bengal till they reached the mouth of the Great River of Orissa (the Burhabalang). There, on April 21, Easter Day, 1633, they cast anchor inside the mud-banks of the Mughal Customs-Station at Harishpur. The Hindu Port-Officer or 'Rogger' (our sea-captain's rendering of Raja) behaved with Indian courtesy to strangers. But presently a Portuguese frigate steered into the haven, anchored close to our half-decked boat and got up a scuffle on shore, 'where our men being oppressed by multitudes had, like to have been all slain or spoiled, but that Luckslip the Rogger (i.e. Lakshmi the Raja) rescued them with two hundred men!

“Ralph Cartwright, the chief merchant...proceeded with a small de-

**Balasore owed its importance not so much to its convenience for trade with Orissa as to the safety of its roadstead near the mouth of the Ganga which enabled seagoing ships to unload their cargoes into smaller vessels.**

putation inland to the Moslem Governor of Orissa at Cuttack...The kindness which they met with on their few days' journey up the delta—kindness which Hindu hospitality showed to any stranger from a distant land who came in peace—impressed them deeply. The imposing etiquette of the Court of Cuttack quickly brought them back to a sense of their position...(The Moslem Governor of Orissa) received the three Englishmen in his Hall of Public Audience amid oriental splendour, affably inclined his head to Mr Cartwright; then slipping of his sandal offered 'his foot to our merchant to kiss, which he twice refused to do, but at last he was fain to do it.' Cartwright presented his gifts. Before, however, he could finish his petition for trade, 'the King's almoner' gave the signal for prayer...and business ended for the day...

“Cartwright came with two distinct objects; redress for the Portuguese attack within a Mughal harbour, and a license for trade. The Portuguese Captain lodged a counter-complaint against our crew, and each of the litigants purchased the aid of powerful officials...The Governor 'made short work with the matter, and put us all out of strife presently; for he confiscated both the vessel and goods all to himself. This was too much for the English temper. To the astonishment of the courtiers 'our merchant rose up in great anger, and departed, saying that if he could not have right here he would have it in another place'...The Governor, rather amused than offended by his audacity, gave him three days to cool down, and then ordered him into his Presence...The result soon appeared. The Governor or King kept the Portuguese frigate, but on May 5, 1633, he sealed an order giving the English an ample license to trade...Next month, June 1633 Cartwright founded the factory at Balasore.”

Shah Jehan's firmest granting per-

mission to the English is actually dated February 2, 1634.

**T**HE Dutch acquired a plot of land at Balasore, still known as *Hollandais Shahi* or *Ulanshahi*, in 1645. After nearly two centuries, this was ceded to the British in 1825 (the same year as Chinsurah). All that remained was a brick pyramid erected in memory of Michael Jans Burggraaf Van Sevenhuisen November 1696.

The Danish settlement was established in 1676 and the locality is still known as *Danemardanga*. It was ceded to the British in 1846.

The French settlement (the locality is called to this day, *Farashdanga*) remained zealously under the Administrator of Chandannagar till it was transferred to independent India.

In 1650 the English ship *Lyoness* anchored at Balasore. The ship's captain, John Brookhaven, drew up instructions for those who were to

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### **When the English were driven out of the settlement of Hugli in 1686 by the Mughal Faujdar, after a sharp skirmish, Charnock decided on demolishing Mughal forts on the Hooghly within reach.**

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be sent up to the town of Hooghly. 'Principally and above all things, you are to endeavour with the best of your might and power the true advancement of the glory of God. It is the design of our Masters the Honourable Company to advance, and increase their trade in these parts of Orissa and Bengal.'

An East India Company despatch dated February 22, 1658, gives an almost complete list of the Councils established in Bengal. The Headquarters of the English merchants was at Hugli. Outside Hugli, a few isolated factories at *Daoca*, *Balasore*, *Cossimbazar* and *Patna* made up the then sum total of the English possessions in Bengal.

When the English were driven out of the settlement of Hugli in 1686 by the Mughal Faujdar, after a sharp skirmish, Charnock decided on de-

molishing all Mughal forts on the Hooghly within reach, after negotiations failed. Charnock based himself at Hijli, and a blow was struck in 1687 by the English at Balasore. The English captured the fort with small loss.

On the following day they took the new town, burning and destroying. They broke into the customs house, they plundered the wealth of the private merchants and burnt all the shipping. Overtures were made by Shaista Khan, and the English came back, now to Suttanuti, but the arrival of a fleet from England put a new complexion on the situation.

The Court of Directors of the East India Company in answer to Charnock's earlier (1686) appeals for help had sent out a 'capricious and futile featherbrained sea captain of the name of Heath with orders to set up a factory at Chittagong, which they felt he would find 'somewhere up the great Ganges.'

**H**EATH disallowed Charnock's agreement with Shaista Khan, and ordered the embarking of the Agent and his staff onto the ships, the bombardment and further burning of Balasore (1688), and finally the transportation of the entire English settlements in Bengal and Bihar to Madras. Captain Heath's six month cruise around the Bay, reads like a romance, according to H.E.A. Cotton. In 1690, when Aurangzeb granted them a new firman, the English returned to Balasore.

The importance of Balasore declined as the navigation of the Hooghly became more familiar to European pilots and when its local trade was affected by the Maratha invasion of Orissa.

In 1799 one of the most brilliant frigate actions on record was fought in Balasore Roads by the British frigate *La Sybille* against the French frigate *La Forte* which was reputed to be the most heavily armed vessel afloat in her time. The French frigate had been playing havoc at the Sandheads with the English shipping.

After a fierce exchange in which *La Forte* lost an admiral (de Sercey), her captain and all her lieutenants, and sustained casualties of 140 out of a crew of 300, the French vessel struck her colours. *La Sybille* carried her prize off into the Hooghly with only 15 casualties, amongst whom was her commander Captain Edward Cook, RN, who is buried in the South Park Street Cemetery, and

to whose memory a striking monument was erected in Westminster Abbey, next to that of General Wolfe. He was only 26, and was the son of the famous navigator of the name, according to the *London Times* of August 3, 1799.

**T**HE continuing Maratha raid began to lay waste the hinter land and injure British trade. In 1803, matters came to a head. A British force of about 1,000 men set sail from Calcutta. They landed near old Balasore, advanced along the river, attacked and took the fort on September 21, 1803.

In 1893 some shells manufactured at Cossipore had to be sent to England as no proof facilities were available in India. Hence the Government felt the need for a proo range in the country. The Director Ordnance Factories, sought a suitable location near Calcutta, but as the mud of the river would render the recovery of the projectiles (any

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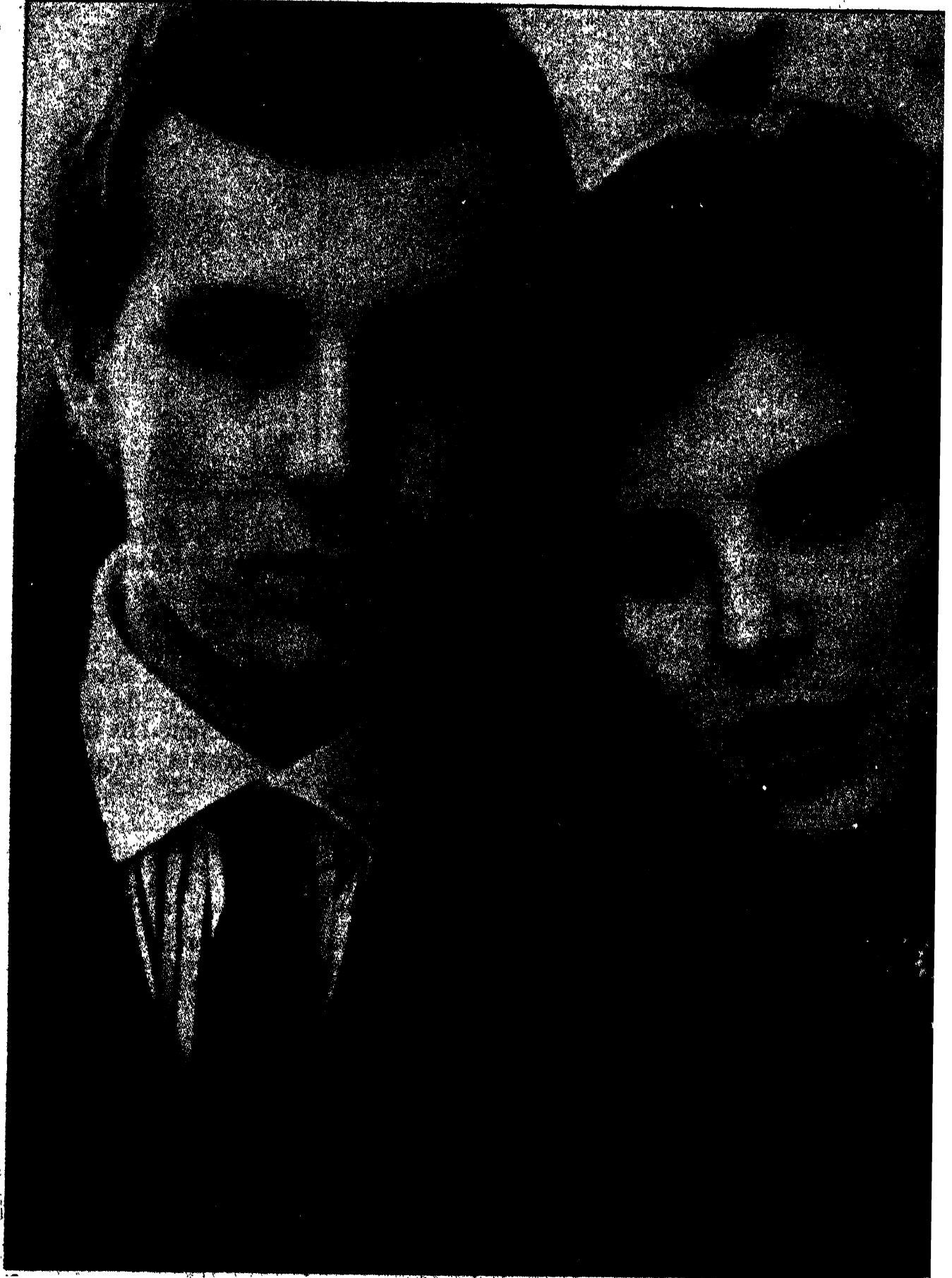
### **The importance of Balasore declined as the navigation of the Hooghly became more familiar to European pilots and when its local trade was affected by the Maratha invasion of Orissa.**

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'overwater' shots) impossible, an adjacent site was sought. On the suggestion of the Port Officers of Calcutta and Orissa, Chandipore, 11 km from Balasore, was inspected. On this coast the five-fathom line is about 12 miles from the shore and a beach of about three miles is uncovered at low water. So favourable was the report for firing along the length of the beach, that the Proof and Experimental Establishment came into being in 1896, with its headquarters at Balasore.

A curious phenomenon had occasionally been reported at Chandipore in the past, of sounds from the sea similar to the boom of guns. These had been reported even on clear cloudless days on which there was no firing. *Shades of La Sybille and La Forte of 1799!*  
S.L. Meneses

RAINBOW / Royalty





**Left:** Princess Caroline of Monaco and her fiancé Stephano Casiraghi make a handsome couple. The 23-year-old Italian businessman and the gorgeous daughter of Prince Rainier and the late Princess Grace had a civil marriage at the Royal Palace in Monaco. The Princess' earlier marriage to French businessman Philippe Junot ended in divorce two years later—though the divorce is still not recognized by the Catholic Church.

**Above:** A custard-pie fight was what Prince Charles got himself into during his visit to Manchester recently. A foam pie hit him in the face at a community centre, but the good natured Prince took up the matter in the right spirit and started a slapstick scene with theatre director Stephen Starkie and other friends.



# MARKINGS

## His Own Goal

**T**HE morning joggers and players had left, the maidan was deserted, but the roads were full of vehicles screeching their way to places of work.

Suddenly, right in the centre of the maidan, near the Mohammedan Sporting ground, there appeared a goalkeeper dressed in office wear, in a full-sleeved shirt and trousers. 'Goalkeeper,' because he started 'keeping' to an imaginary shooter.

He jumped full to his left, got up, tipped another floater over the bar, got up again, and then dived full length at an advancing forward. All this was imaginary, of course, except the goal-



keeper himself. His goal-keeping a la Bhaskar Ganguly over, with a smile of contention on his face and dirt on his clothes, he traversed the

maidan. By then, quite a few people had collected and there was a good deal of applause.

But then, this is a soccer-crazy city, isn't it?

## 'Please' Note

**A** group of young boys found a novel method of attracting the attention of a bunch of young girls at the Victoria Memorial the other morning. These schoolgirls had gone there at about 11 am for a picnic to celebrate a colleague's birthday. They spread out their stuff and were about to settle down to an enjoyable day out in the sun, when this group of boys emerged from no-

where.

After many an effort to attract the attention of these young girls failed, they moved away to a distance. Then arrived an elderly beggar in absolute tatters who limped right upto the picnic spot and instead of putting out his palm to beg for a few coins, he dropped a neatly folded piece of paper right in the middle of the chattering young girls.

One of the girls picked it up and opened the sheet of paper to find the names and telephone numbers of some boys.

In the meantime the pestering Romeos were craning their necks to see the reaction of these girls who—much to their disappointment—took no notice of this gesture, but tore the paper into tiny bits and scattered them all over the garden.

Illustrations: Subhash Deb



## Cable Fable

**C**ABLE fault. This perhaps, is the phrase most familiar to telephone subscribers of the city. Used by the telephone department as an excuse for nonfunctioning telephones, its sheer lack of credibility was brought home sharply to a colleague of ours recently.

What happened was the usual: the colleague's telephone—in the 45 exchange—suddenly went dead. Complaints were registered, personal visits were made to the exchange, the divisional engineer was contacted, angry letters were written to the general manager. All brought forth the same response—cable fault.

Months passed. At last one day a telephone mechanic visited the building, to repair another telephone of course, but our colleague saw him and forced him to have a look at his own instrument. The mechanic, as mechanics are wont to be these days, was rather uncooperative and initially gave just a few cursory glances and half-hearted prods with his screwdriver. However, suddenly there was a look of interest and with a triumphant 'Hah!' the mechanic lunged at the telephone's plug point, adjusted a few wires, and presto, the telephone was working.

All that had happened was that one of the house painters who had recently been swarming all over the place had accidentally pulled and loosened a wire. One supposes that, too, to be a cable fault for the department.



## All Wrapped Up

A Bengali family wanted to treat their newly married son-in-law, an Australian, who was visiting Calcutta for the first time, to a typical Bengali lunch. So he was taken to a restaurant that served real home-cooked Bengali fare.

It was astounding to note how expertly he handled the entire Bengali menu, as if he was the real Bengali present there. He ate the bitter sukta with genuine relish, the daal and brinjal fry was eaten in a jiffy. When it came to the *sorshey hilsa* fish, this young man got to work with his knife and fork. Without much effort, he separated the fish from the thin hair-like fish bones.

At the end of the meal, his plate was polished clean except for the fish



bones neatly piled up on the edges. Then came the mango chutney, followed by the traditional *mishti doi* and *rosogollas* which were consumed with the greatest glee. Just when we were discussing the fact as to the ease with which this young visitor had handled the entire menu so foreign to him, the ritual *paan* was being served.

On this occasion, he took a *paan* in his hand, calmly opened it up and very politely ate up all the inner contents like the *supari* and *masala*, then very casually crumpled up the green *paan* leaf and threw it into his plate as if it was a sweet wrapping!

## Operating in Style



THE other morning, an acquaintance lifted the telephone receiver to make a local call and found herself in the middle of an intriguing cross connection.

Two ladies were having a conversation which went something like this: "It is just not coming, I did it the way you instructed me to do it, but the number is doubling every time," said one voice.

"How many times must I tell you to take the first one, put it over the second, then through the second one catch the loop

in front and drop all three together," said the other one.

"Wait, wait," continued the first excitedly, "let me try once more."

The second voice chipped in impatiently with, "Hurry up, several people are waiting for their numbers."

Then the first voice shrieked in joy, "Hey, it's come, it's come beautifully this time."

By now our acquaintance's curiosity had got the better of her and she could not resist asking

politely if they would tell her what game they were playing over the telephone, keeping so many calls waiting.

"Sorry, *didi*," said the second voice, "this is a knitting design which I am trying to teach my sister-in-law and she really takes her time in grasping the littlest things."

Apparently, they were both telephone operators employed at different offices. No wonder half the telephone numbers in Calcutta are perpetually engaged!

## The Rest is Silence

A correspondent's friend, who is one of the frontline leaders of the ABJDF (All Bengal Junior Doctors' Federation) recently went through an ironic experience.

During a *gheruo* at one of the medical colleges of Calcutta, the junior doctors were reportedly beaten up by the police. The situation took a bad turn and all the hospitals of West Bengal went on a weeklong strike. The rest of the story is known to everybody.

After the strike was over and the hospitals had shrugged off their deserted look and the outpatients' departments resumed functioning, our correspondent's friend was treating patients as per routine. A man had brought his wife, who was suffering from heart trouble. When the doctor began examining her, the man, with folded hands, began a monologue:

'Doctorsaab, we met in your superintendent's room that day. I was on

duty. I was ordered to beat you. But believe me, doctorsaab, I didn't beat you or any of your friends. I just shouted to scare you and I actually took care to see that you didn't get hurt. Don't brand me guilty, *saab*, my wife is very seriously ill.'

Our correspondent tells us that his friend says that this incident conclusively proves the validity of the old saying, 'He who excuses himself, accuses himself.'



# 7 DAYS

S	M	T	W	T	F	S
29	30	31	1	2	3	4

The information given below is accurate at the time of going to press

## HINDI FILMS

### REGULAR SHOWS

**Agar Tum Na Hote:** Paradise (Bentinck Street; 235442)-12, 3, 6, 9.

Rajesh Khanna's wife dies during childbirth. He searches for a mother for his child. Meanwhile, he engages a photographer (Raj Babbar) to promote his company's cosmetics. Babbar chances upon an orphan (Rekha), turns her into a model and marries her.

He is then crippled in an accident and Rekha becomes governess to Rajesh's child.

She is forced to hide her married status and Rajesh falls in love with her. The triangle is eventually resolved.

Good photography and haunting tunes enrich this simple film.

**Ardh Satya:** New Cinema (Lenin Sarani; 270147), Talkie Show House (Shibdas Bhaduri Street; 552270), Jagat (A.P.C. Road; 365108), Pushpasree (Diamond Harbour Road; 775081)-3 shows, Uttara (Bidhan Sarani, 552200) & Ujjala (Russa Road; 478666)-noon.

An authentic film by Govind Nihalani starring Om Puri, Smita Patil and Amrish Puri. **Arth (A):** Metro (Chowringhee Road; 233541), Basusree (S.P. Mukherjee Road; 478808)—noon.

Shabana Azmi's husband, Kulbushan Kharbanda, who

makes ad films, falls in love with Smita Patil, a film star. The abandoned woman is also an orphan, an element in the plot which is dictated by the demands of sentimentality.

Excellent performances from the cast are the main strength of this altogether commendable film.

**Betaab:** Jyoti (Lenin Sarani; 241132)-12, 3, 6, 8.45.

Star debutants Sunny Deol and Amrita Singh with veteran Shammi Kapoor are in the leading roles of this film, directed by Rahul Rawail with music-by R.D. Burman.

**Cancer Aur Gupta Rog (A):** Lighthouse (Humayun Place; 231402)-12, 3, 6, 8.30.

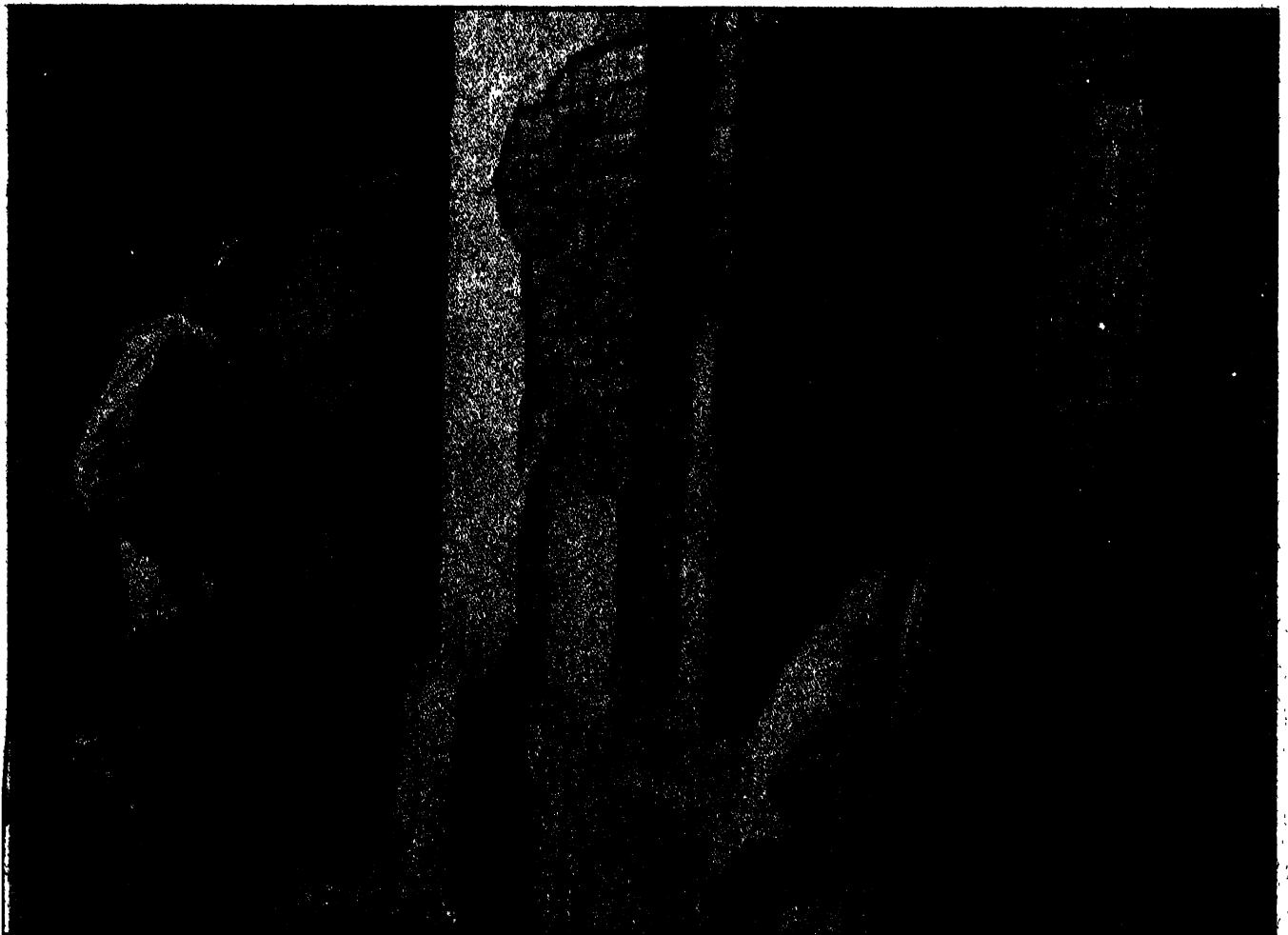
These are two documentaries on the diseases, their causes, effects and possible cures. They are compact and informative, though rather re-

pulsive to the uninitiated.

**Coelle:** Orient (Bentinck Street; 231917), Krishna (T.C. Dutta Street; 344262), Uttara (Bidhan Sarani; 552200), Ujjala (Russa Road; 478666), Furabi (M.G. Road; 350680).

Directed by Prayag Raj and Manmohan Desai, the film has Amitabh Bachchan in the title role with co-stars Waheeda Rehman, Rishi Kapoor, Rati Agnihotri, Shoma Anand, Suresh Oberoi, Kader Khan, Om Shivpuri, new find Puneet Issar and others. Hrishikesh Mukherjee has edited this film, whose music is by Laxmikant Pyarelal.

**Hero:** Opera (Lenin Sarani), Grace (M.G. Road; 341544), Ganesh (Upper Chitpur Road; 332250)-4 shows, Rupani (Bidhan Sarani; 553413)-noon, Menoka (Sarat Chatterjee Avenue; 410417)-3 shows.



Pankaj Kapoor and Shabana Azmi in 'Khandhar': emotion amidst the ruins

Jackie Shroff is the adopted son of Amrish Puri who is charged with murder. Shammi Kapoor is a retired IGP whose statement will send Puri to the gallows. Jackie kidnaps the IGP's daughter (Meenakshi Seshadri) and holds her prisoner in a log cabin and, predictably, falls in love with her.

This is a cliché-ridden film in which nothing, from the music to the technical aspects, merits mention.

**Khandhar:** Metro (Chowringhee Road; 233541), Mitra (Bidhan Sarani; 551133)—3 shows, Priya (Rashbehari Avenue; 464440)—4 shows.

A film by Mrinal Sen which has Shabana Azmi and Naseeruddin Shah in the lead. **Main Awara Hoon:** Lotus (S.N. Banerjee Road 242664)-11.45, 2.30, 5.30 8.30.

The plot is a stale one. Two brothers have different lifestyles and, it is revealed later, different approaches to life. The older is a paragon of virtue while the younger seems an insolent drunkard. However, it is he who turns out to be the one who cherishes family bonds and values. The story is garnished with villains, fights and dances.

Sunjay Dutt, as the youngest brother, comes off poorly. Raj Babbar, Rati Agnihotri and Jaya Prada are somewhat better.

**Mawaali:** Hind (Ganesh Chandra Avenue; 274259)—4 shows.

Directed by K. Bapaiah with music by Bappi Lahiri, the film stars Jeetendra, Sridevi, Jaya Prada, Kader Khan, Shakti Kapoor, Aruna Irani, Asrani and others.

**Meri Adalat:** Majestic (R.A. Kidwai Road; 242266), Basurree (S.P. Mukherjee Road; 478808), Moonlight (T.C. Dutta Street; 343339).

The film stars Rajnikant, Zeenat Aman, Mohnish Behl and Kader Khan.

**Phulwari:** Regal (S.N. Banerjee Road; 233849), Krishna (T.C. Dutta Street; 344262).

Debashree Roy, Shashi Puri, Rakesh Bedi, Ashok Saraf and Jayashree T. star this film, directed by Mukul Dutt with music by Rajkamal

## BENGALI FILMS

### NEW RELEASES

**Samarpita:** Sree (Bidhan Sarani; 551515), Indira (Indra Roy Road; 471757)-3 shows.

Alpana Goswami, Chiranjeev, Nandini Mallick, Ruma Guhathakurta and Rabi Ghosh comprise the cast of this film, directed by Guru Bagchi with music by Ajoy Das.

### REGULAR SHOWS

**Pratidan (A):** Rupbani (Bidhan Sarani; 553413), Aruna (M.G. Road; 359561) & Bharati (S.P. Mukherjee Road;



Jackie Shroff and Meenakshi in 'Hero': the protective touch

474686)-2.30, 5.30, 8.30.

Sharmila Tagore is a simple village girl who is in love with Ranjit Mullick. He goes abroad to become a barrister, leaving her an unmarried mother. She becomes a nautch girl and befriends destitutes. Victor Banerjee is an ever-present villain who causes her untold misery.

However, through all her trials, she is comforted by several personifications of goodness. One of these is Naseeruddin Shah, a tough who is transformed by her and

helps her to square off accounts with her enemies. He eventually dies.

In the meantime, the villain is eliminated. Sharmila is accused of murder and acquitted in an absurd courtroom drama in which the defence is conducted by London-returned Ranjit Mullick.

## FOREIGN FILMS

### REGULAR SHOWS

**Mad Mondkey Kung Fu:** New Empire (Humayun Place; 231403)-12, 3, 5.45, 8.15.

**Tootsie:** Globe (Lindsay Street, 231769)-3, 5.45, 8.30.

Dustin Hoffman plays a talented young actor with, unfortunately, a genius for argument which is why he is unemployed. He dresses up in drag and wins a female role in a popular television series. Fame and fortune follow, but soon complications develop. He falls in love with a co-star (Jessica Lange). On the other hand, her father is attracted to him.

This is a hilarious film with impeccable direction and performances.

## SPECIAL EVENTS

29 January: 4 pm

Regent King and Rotary Club of Dum Dum present Ustad Vilayat Khan (with Shujaat), Pandit Bhimsen Joshi and Ustad Amjad Ali Khan, accompanied by Pandit Mahapurush Miera and Sabir Khan in a classical music evening. At Netaji Indoor Stadium.



Debashree Roy in 'Phulwari': the blossoming look

# LIVING ON WITH A VENGEANCE

So what if the city is proclaimed 'dead'...

“CALCUTTA is not all that bad...” The outburst of my feelings represented a revelation.

The story of my sojourn in Calcutta began all of a sudden. It was a warm morning in Bombay when my boss called me and coolly said, “You will be going to Calcutta tomorrow for a training programme. You’ll be staying there for six months...” Used to, as I was, to the idiosyncracies of my boss what jolted me more was the word “Calcutta.” Having never visited Calcutta before my picture of Calcutta was a jumbled image of what all I had read about the city.

“Calcutta is a dead city.”

“...a city of decadence.”

“...living example of urban catastrophe.”

“...the best part of Calcutta can be compared to Kurla platform No. 9 (a suburban platform of Bombay famous for its hordes of beggars).

The media ran out of adjectives.

It would be an understatement to say my image of Calcutta was grotesque not meant for decent living.

It was with hesitating footsteps I boarded the Howrah express that night. My short tenure of stay the only consolation.

It was a cloudy afternoon, complying with my mood, when the train glided into the Howrah station. The coinage ‘dead city’ was so much ingrained in my subconscious that I was very much expecting an eerie silence. The station jolted

me back to my senses. The company car having come to pick me up, sparing me a first day experience of Calcutta transport, it was with mixed expectations I moved into the city. My eyes frantically roving around to capture as much it could of Calcutta.

Howrah, Birdge. India’s only cantilever bridge. The trams. The only city

“But Calcutta is not all that bad...”

That Calcutta is a victim of gross mismanagement is an undisputable fact. It seems to be in the grips of a Frankenstein. The coffers ran dry. The Frankenstein grew. The polity tried desperately to stall the growth of the Frankenstein. The opposition, for a set of opposite reasons,

The city may not have an hedonistic scotch culture of Bombay nor is it conservative like Madras. Its lifestyle a blend of old values and traditions packaged in a westernised living.

The memories of beautiful “Bong dames” down Rashbehari Avenue and Gariahat. A whole city mad over football. The serene atmosphere of Rabindra Sarobar. A fresh beginning for morning joggers. An idyllic setting for an evening date. The majestic Victoria Memorial. The Park Street by evening flaunting its temptations. The hawkers of Esplanade. Ready to sell their wares for any bargain.

A city of contrasts. Standing amidst the dust its citizens drink tea only from an earthen cup for hygenic purpose.

A city very possessive of anything Bengali including its Rays and Sens. But very much obsessed with Bombay’s films and its film world.

A city inhabited by large number of self proclaimed communists and ruled by a communist government. But with a *laisse faire* scenario around representing more a democracy in decay.

A city in spite of its chaos of traffic jams, uncertainties of power supply, desperation due to a worsening economic scene, still emanates a sense of order.

A city proclaimed dead often lives on with a vengeance.

A city worth a second visit.

R. Prasad

**The definition of Calcutta was definitely more complex than the one-sentence epitaphs framed by mediamen. Calcutta may need a more efficient public relations department...It seems to be in the grips of a Frankenstein.**

still plying trams. The crowds, which in all senses could be called a crowd. The conspicuous economic activity going around. The Maidans. Bombay had one Azad Maidan here there was a sea of them. The inhuman rickshaws. The posh retail stores and hotels.

The definition of Calcutta was definitely more complex than the one sentence epitaphs framed by mediamen. Calcutta may need a more efficient public relation department.

wants it to live. Time is running out. The Frankenstein grows on.

**B**UT Frankenstein or no Frankenstein Calcutta cannot be proclaimed a dead city. A city with a very responsive public in sharp contrast to the impersonal crowd of Bombay. A bottom pincher in Bombay could walk away with impunity. Here you can’t rub a woman’s shoulder, even accidentally, without raising many an eyebrow and a chorus of *Ki hochhe*.

### Answers to FEW FOR THE ROAD

1. When the man and the boy meet, both will be the same distance from Alipore.
2.  $X+5=X-5$ ,  $X=6.25$
3. Our news editor realised the chemist was a fraud. If the chemical dissolved everything, it would dissolve the glass of the bottle, too!

DRAWINGS / Rathin Mitra  
**St John's Church**



**S**T JOHN'S CHURCH stands a little back from the road at the corner of Council House Street and Hastings Street. In spite of the recent establishment of a refrigerator repairing shop nearby, silence dominates the premises even during the noisy office hours.

The foundation stone of St John's Church was laid on April 8, 1784 and Lieutenant Agg. of Bengal Engineer, offered his services as architect. However, the distinction of being the first church in Calcutta rests with St Anne's, which was unfortunately pulled down in 1775. The church of St John was consecrated on Sunday, June 24, 1787. Old drawings by Daniell and Baillie testify to the church's having had minor additions with the exception of the wide porticos on the north and south, the carriage porch at the west and the sacristy at the east end.

Because of its stone tower, the church was locally

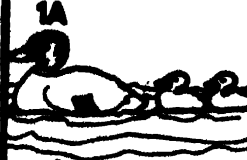

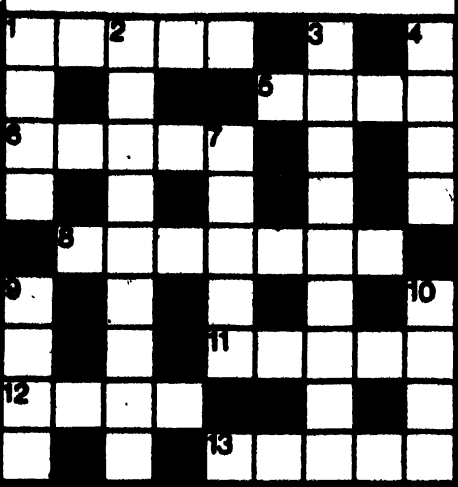







called 'Pathar Girja' or Stone Church. Of all the paintings displayed inside the church the most celebrated is the one by Zoffany, *The Last Supper*, which was presented to the church by the artist himself on April 9, 1787.

St John's churchyard also has the honour of housing the mausoleum of Job Charnock, the father of Calcutta. In fact the old burial ground in the churchyard is nearly 80 years older than the church itself.

It seems that even after death Job Charnock is not destined to find peace. There is a rumour that the mausoleum is going to be removed from its present site for reasons which remain obscure. If the man honoured as the founder of Calcutta can really be dislodged from his last abode, no one should be taken unawares if some day Calcutta itself be dislodged from Calcutta.

**Sidhartha Ghosh**

# WONDERLAND

1A 	<b>PICTUREWORD</b>				1D Thursday 1 January 1981
5A 					2D 
6A 					3D 
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12A 	13A 45 mph	10D 	7D 		

## Barter Bank

If you read an item in this page that you wish to respond to, please write in to **Barter Bank**, c/o THE TELEGRAPH COLOUR MAGAZINE, 6 Prafulla Sarkar Street, Calcutta 700001. Also, if you wish to enter an item in this column, please write in with details to the address given above. We shall inform you of responses to your insertions by post.

● **Postcards:** I want to exchange 50 picture postcards of the USSR, a stamp album from the US, some loose stamps and 15 old issues of THE TELEGRAPH Colour Magazine for a pocket camera. Contact Tista Banerjee.

● **Slide Viewers:** I have 10 3D viewers with adjusting knobs and 60 coloured slides of renowned film stars, which I want to exchange for 25 picture postcards. Write to Suvojit Ganguly.

● **Comics:** I offer Prisoners of Sun (Tintin) and Asterix and Cleopatra for anything of equal value. Contact Arun Kumar.

● **Transistor:** I offer a transistor or watch in exchange for the ICSE question papers of the last 10 years. Write to Arshad Ali.

● **Magazines:** I want to exchange rare Bengali magazines for books of ICWAI (Inter Groups I and III) and Tom Brown's Schooldays. Contact Basabdatta Lahiri.



## JUST-A-MINUTE

### FEW FOR THE ROAD

By Shamlu Dudgeja

The distance between Alipore and Barrackpore is approximately 30 km.

1. A man, on tortoise back, leaves Alipore for Barrackpore and travels at a speed of 2 km per hour. A boy leaves Barrackpore for Alipore, on a bicycle and travels at a speed of 12 km per hour. When they meet, who will be closer to Alipore?
2. There exists a number such that when you divide it by 5 or when you subtract 5 from it, the answer is the same. Find that number.
3. We received a telephone call last night from a chemist who declared that he had discovered a liquid which dissolves everything. He wanted a photographer to go over to his laboratory and take a picture of him holding this chemical in a bottle. Our news editor was not impressed. Why?

Answers on Page 22

### SOLUTIONS

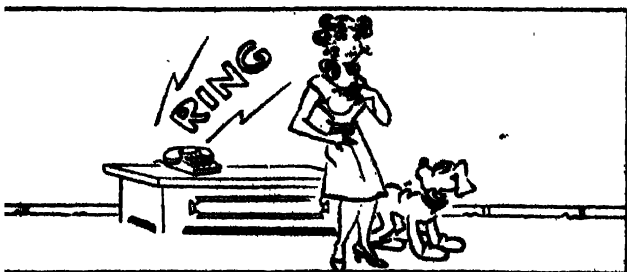
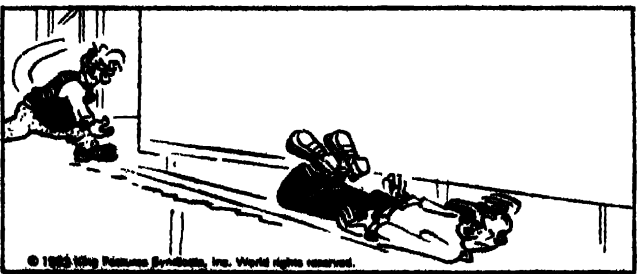
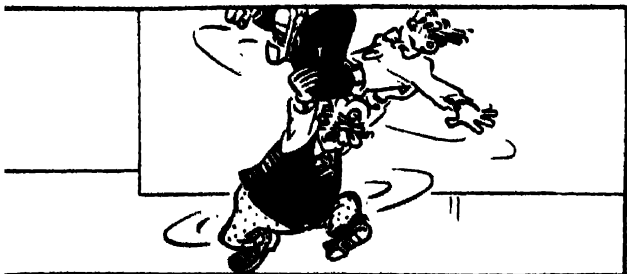
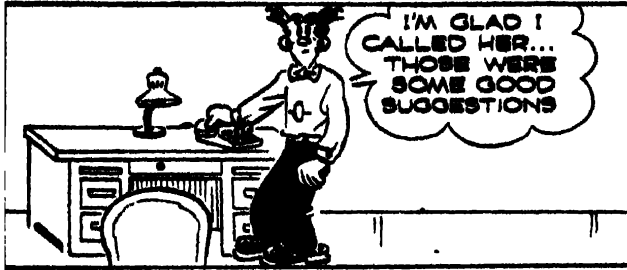
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12 Shed 13 Speed  
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3 Partridge 4 Beak 7 Hotel  
9 Dish 10 Head.



Comics

# BLONDIE

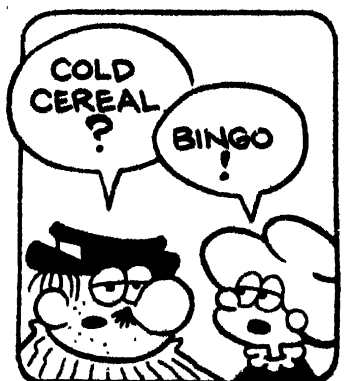
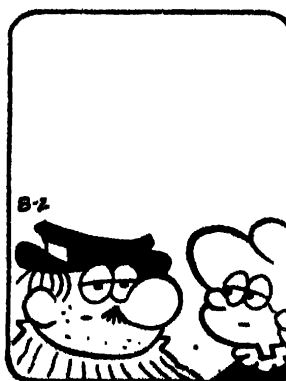
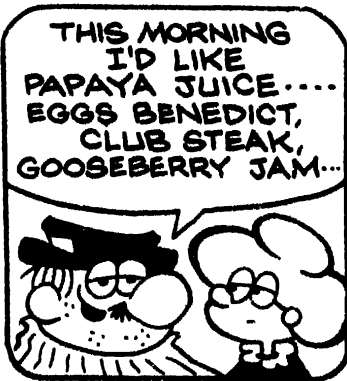
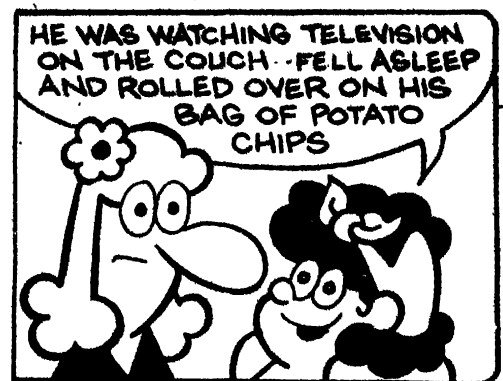
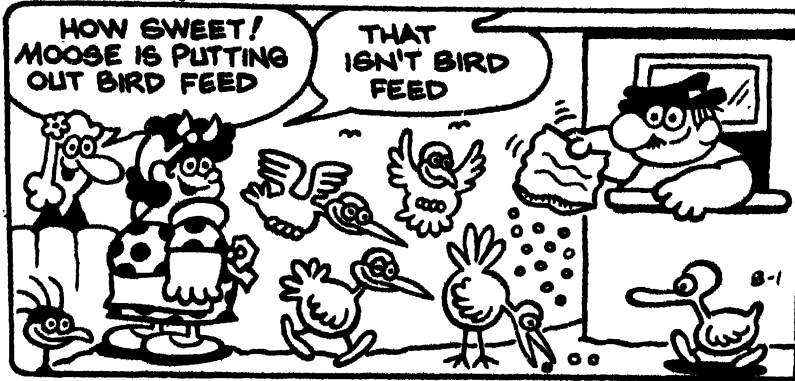
by YOUNG and GERSHER





# MOOSE MILLER

By Bob Weber

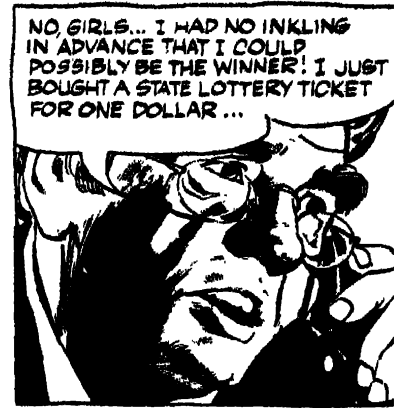


# THE LOCKHORNS



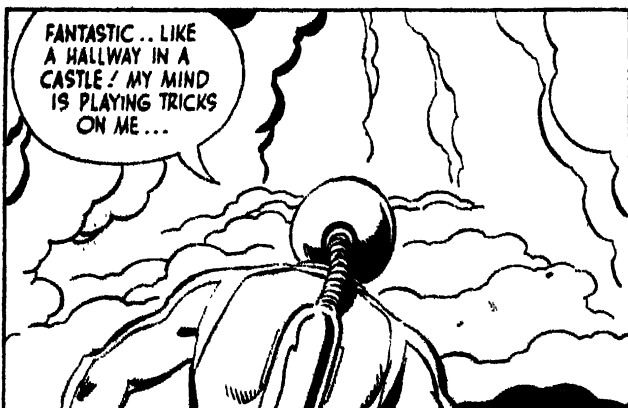
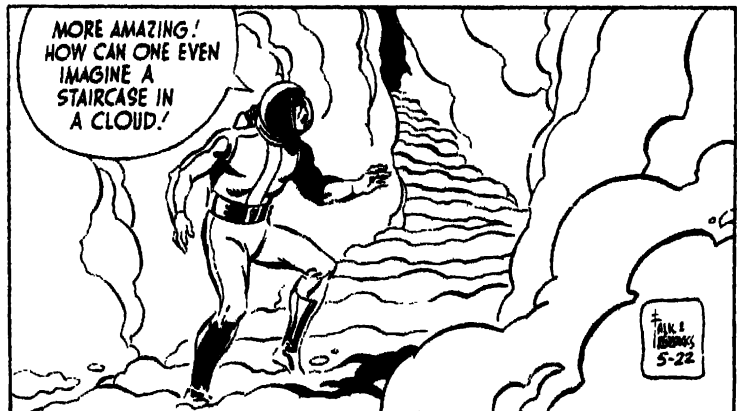
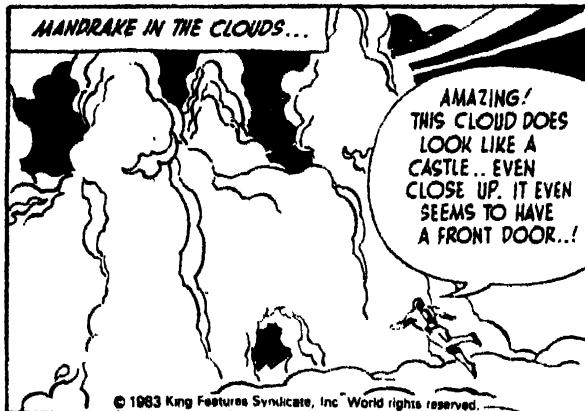
# JULIET JONES

By Stan Drake

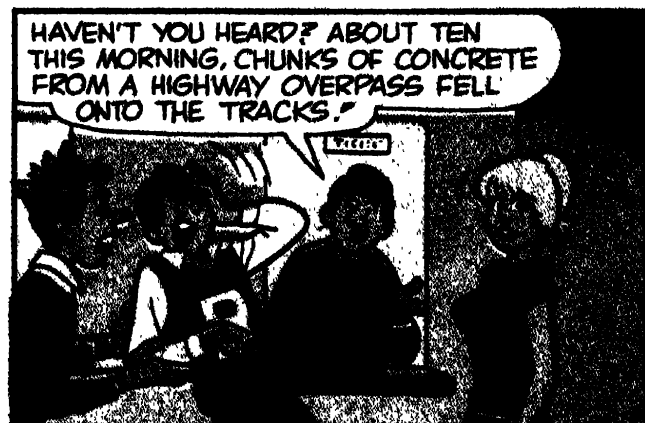
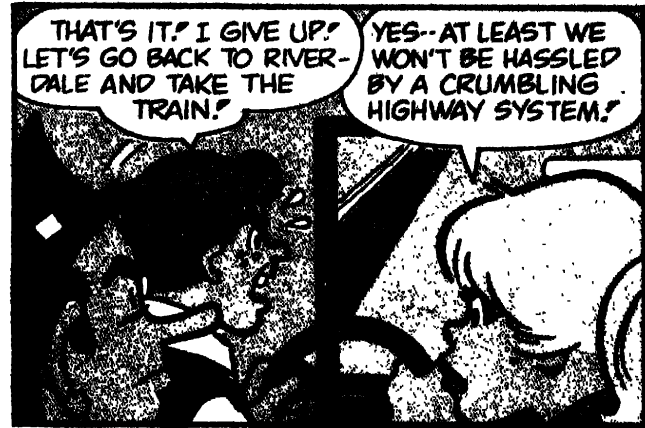
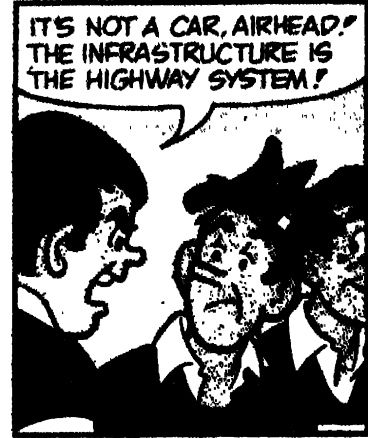
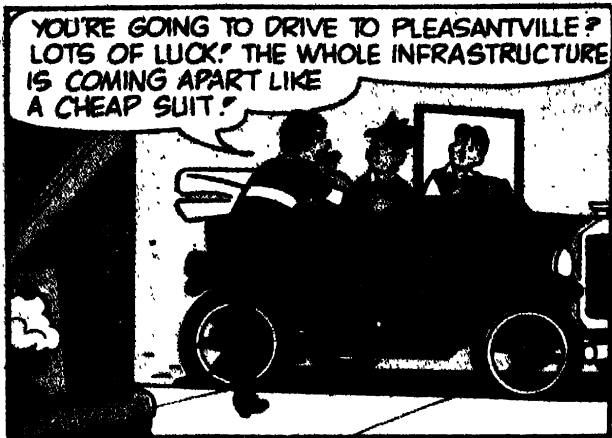


# MANDRAKE

By Lee Falk



# ARCHIE



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CALCUTTA / Moloy Banerjee



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# 1984

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Election year

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Olympics year

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Maruti year

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Orwell's year

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Peanuts year

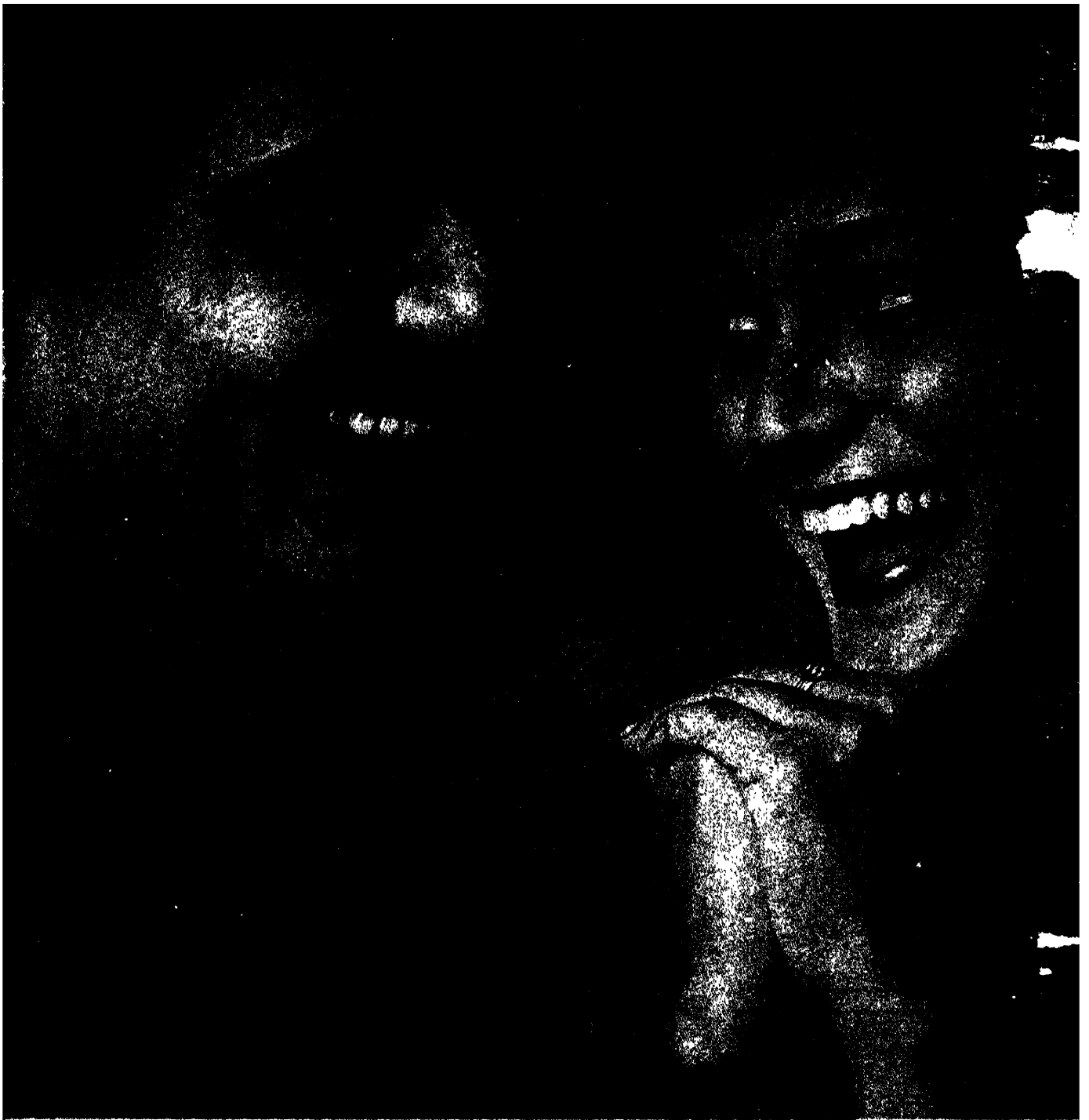
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## Close-up is for close-ups

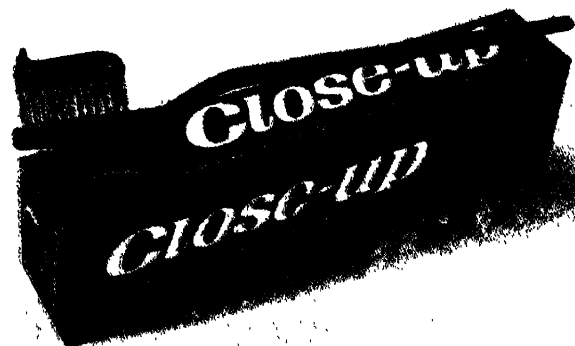
Winter winds and rosy cheeks. The best way to keep out the cold is to cuddle up a little closer. And you're confident because you've used Close-up.

Transparent, red Close-up's two super-whiteners leave your teeth their whitest and its special mouthwash keeps your breath its freshest.

So, smile a close-up smile and stay confident, because after all, Close-up is for close-ups.

A quality product by Hindustan Lever.

STAMP



LINTAS (S) 2011

The Toothpaste and Mouthwash in One





























## Post Mortem

### Some Errors

With reference to your Colour Magazine (12 June), I would like to point out that a few errors crept into the interview with me.

I did not appear in the ISCE (conducted after Class XII), but in the ICSE exams. I obtained 94 marks in Science, and not in Economics. Ms Jayati Chakraborty's name has wrongly been spelt as Jayanti.

Kanad Chakraborty,  
Calcutta Boys' School

### Pool Talk

It was encouraging to see the article on the Calcutta Swimming Club (12 June) by Ela Pathak. Unfortunately the research was rather limited.

The club has reason to be proud, not only of a second position at the national level, but of swimmers who have set records and won their events at the national swimming championships. To name two such swimmers—Nafisa Ali and Darius Anklesaria. There were other swimmers whose diving and swimming abilities have yet to be equalled. To name a few—Shus Kocher, Zoltan Jozgai, the Sharma brothers, Petra Baldik and Feroze Antia.

I sincerely feel that it is the swimmers who add to the charm of a swimming club. These swimmers did deserve a mention in the article as the standard of swimming was at its peak in the early 70s.

Olga Anklesaria,  
Calcutta

### Calcutta Roads

Your investigation on Calcutta roads (5 June) was interesting to read. But Athik Guha should have mentioned road cleaning. In British days the streets used to be washed twice a

day, but now this is never done.

Here I would like to know Mr Asoke Kumar's (Commissioner of Calcutta Corporation) excuse, why the civic administration is never able to keep up with the garbage clearance, and why they have stopped their truck service which once used to collect garbage from door to door. Negligence of the corporation is quite evident.

However, the way things are going at present only point to the further decline of Calcutta. To my mind, a solution to the traffic problem could be a satellite town in the suburbs and flyovers in the crowded areas. As such we can only hope that Calcutta will regain her former glory and become the proud city she once was.

Syed Rashadath Ali,  
Calcutta

### Spirited Speech

This has reference to your Eating Out feature (24 April).

Since when has alcohol become a part of the Indian meal? How on earth could a magazine of your repute and responsibility act as a medium to introduce this damaging fashion and culture to our society? Your open and tantalizing advertisement of expensive beer with 'Badshahi' food only increases the frustrations of the 98 per cent middle-income, educated (i.e. those who are able to read your magazine) salaried people.

Kumari Raj,  
Calcutta

### Of Plucked Eyebrows

The interview with Swatilekha Chatterjee was wholly engrossing, as it threw light both on the actress concept of acting and the director's dedication. Enthusiasts of Ray films were, perhaps, overwhelmed on receiving this

issue (5 June).

Another thing can be noticed in the published photographs of Bimala. Today, if not all, most of the actresses are seen with plucked eyebrows as they hopelessly depict Bowthakurans of Tagore's time. Just see the cover photograph of Bimala, and you'll find that her eyebrows aren't plucked. So, that's Satyajit Ray, with all his perfections!

Debashish Kundu,  
Siliguri

### Wonder Why...

It seems the comics feature is on the out—I don't know why because that is the first feature I turn to every Sunday morning. Be kind enough to continue with it.

Markings has long been reduced from two pages to one, but what happened to Crime Puzzle? Reduced from one page to zero, I daresay. Calcutta will never see colour, even after repeated requests. I wonder then why you call the magazine what you call it. Shamindra Sengupta,  
Calcutta

### Potatoes and Heirs

The article on 'The Forgotten Heirs of Tipu Sultan' (1 May) was very informative. It also seemed to echo the words of Sir Thomas Overbury: "The men who have not anything to boast of but their illustrious ancestors are like potatoes—the only good belonging to them is underground."

Subuj Sen,  
Calcutta

### Calcutta

This refers to the Calcutta photograph of Priya Ranjan Hati (15 May). It was a beautifully aesthetic photograph.

Abhijit Sen,  
Makhla, Hooghly.

## Contents

The Telegraph

3 JULY 1983

4

Modelling is not all the glitter it seems from afar. And in a city which is not too fertile a field for this profession, the problems of posing are additional. **Panorama** focuses on a job which is as gruelling as any.

10

This week there's **Nostalgia** with a difference from Alan Ross, five generations of whose family had lived in Calcutta.

12

The Dalhousie Institute, apart from being the nucleus of Calcutta's quizzing activities, has many facilities to offer to its members: **Guide**.

20

Two hundred and thirtythree tiny bundles of joy took part in this year's West Bengal Red Cross Society's annual baby show. **Rainbow** takes a look.

Cover:  
Anil Grover

### SECTIONS

Post Mortem	3
Talking Shop	7
Quiz	14
Markings	15
Comics	16
Inner Eye	21
Wonderland	22
7 Days	24
Dress Circle	28
Calcutta	30